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MOTION PICTURE HERALD

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REVIEWS
(In Product Digest)
Hal Roach Comedy Carnival
Golden Earrings
Joe Palooka in the Knockout
Out of the Blue
The Hat Box Mystery
Flashing Guns

EXHIBITORS ELECT

The Stars of ★ ★ ★ Tomorrow

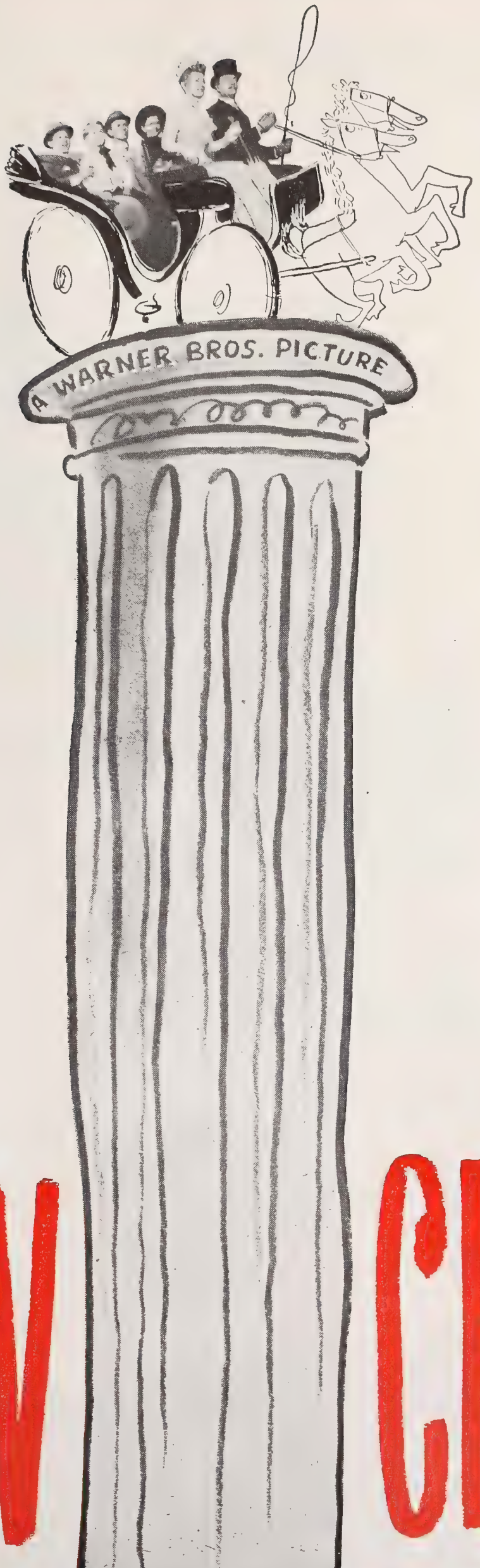
VOL. 168, NO. 9; AUGUST 30, 1947
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THE DANCE OF THE DOLLARS IN CHARLESTON!

All the marvelous things the trade press said about M-G-M's Technicolor Wonder Show "THE UNFINISHED DANCE" came true in the first test engagement at Charleston, W. Va. The eye-filling spectacle, the gorgeous girls, the pulsating drama, the marvelous music—all the brilliant showmanship of a Great attraction packed the folks in and started the dance of the dollars to the box-offices of the nation!

M-G-M presents "THE UNFINISHED DANCE" · MARGARET O'BRIEN · Cyd Charisse · Karin Booth · And Introducing Danny Thomas · A Henry Koster Production · Photographed in Technicolor · Screen Play by Myles Connolly · Based on "La Mort Du Cygne" by Paul Morand · Directed by HENRY KOSTER · Produced by JOE PASTERNAK · A Metro-Goldwyn-Mayer Picture



NEW CHAMP!!!

"CARVES A NICHE AMONG THE GREAT FILMS! IT WILL PLAY ON AND ON, AND COME BACK FOR REPEAT ENGAGEMENTS!" ☆☆☆☆☆ "ONE OF THE REAL MOTION PICTURE MASTERPIECES OF ALL TIME! THE WARNERS CANNOT BE PRAISED TOO HIGHLY BY THE INDUSTRY! BOUND TO BE ONE OF HOLLYWOOD'S MOST MAGNIFICENT ACCOMPLISHMENTS!" ☆☆☆☆☆ "SURE CURE FOR WHAT AILS BUSINESS! EXHIBITORS CONCERNED WITH WHAT'S BEEN CALLED EVERYTHING FROM A RECESSION TO A RECONVERSION CAN STOP WORRYING ABOUT IT FOR THE DURATION OF 'LIFE WITH FATHER'! A PICTURE TO BRING BACK TO ANY MAN'S THEATRE ALL THOSE OLD CUSTOMERS WHO'VE BEEN AMUSING THEMSELVES ELSEWHERE AND A HORDE OF NEW ONES HE HASN'T MET BEFORE. IT'S FOR ALL THE PEOPLE, EVERYWHERE, WITH NO EXCEPTIONS." ☆☆☆☆☆ "THE BIG CONTENDER

Hollywood Reporter

Daily Variety

M. P. Daily



WHEREVER IT PLAYS, IT PLAYS TO BIGGER GROSSES THAN ANY ATTRACTION BEFORE!!!

starring

IRENE DUNNE *and* WILLIAM POWELL

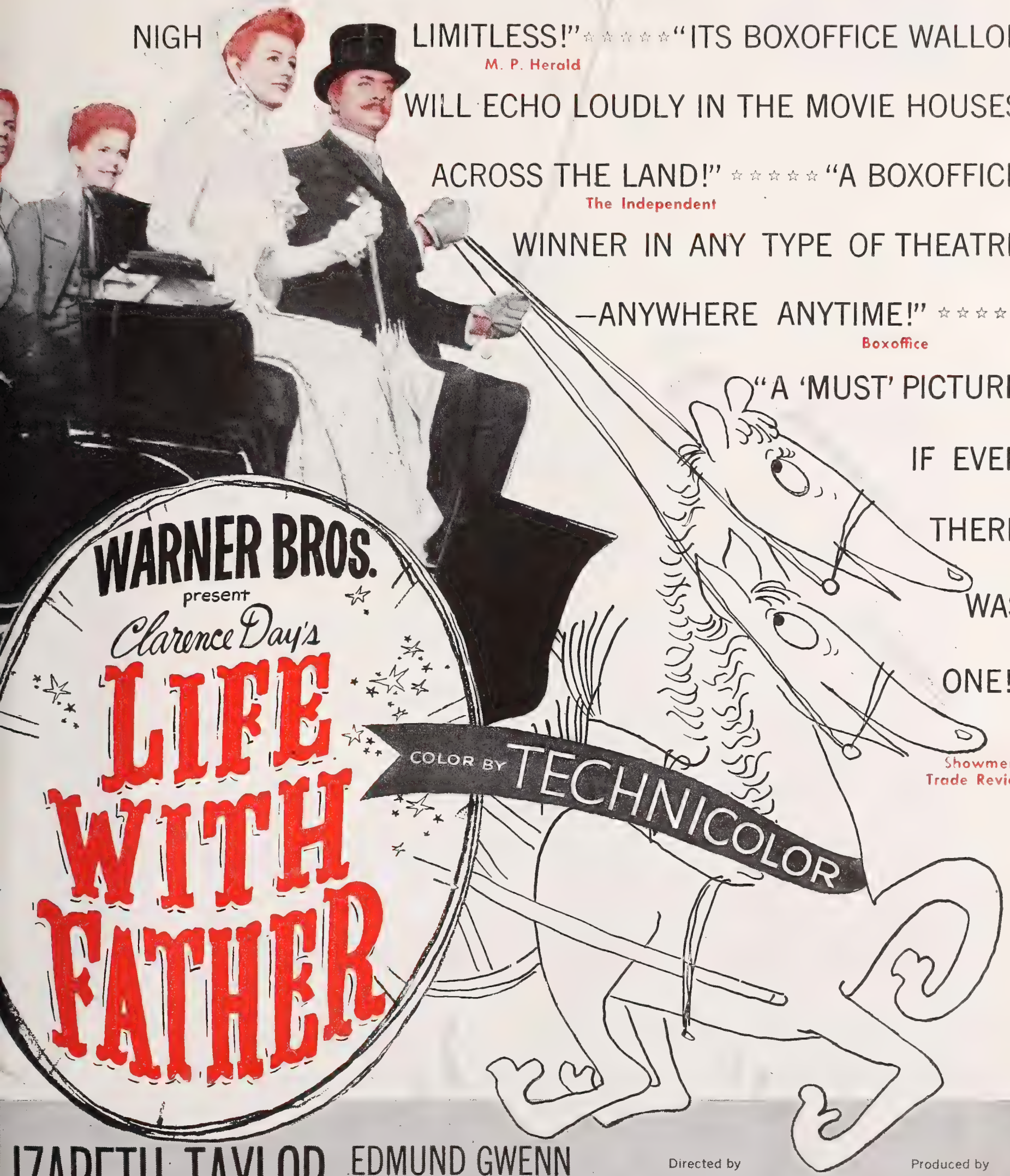
FOR FALL BOXOFFICE HONORS! A SERIES OF EXPLOSIONS TIMED TO CAUSE THE AUDIENCE TO REACT IN BLASTS OF LAUGHTER!" ☆☆☆☆☆
Film Daily

"WARNERS' ANTIDOTE FOR BUSINESS JITTERS! ITS APPEAL IS WELL NIGH LIMITLESS!" ☆☆☆☆☆ "ITS BOXOFFICE WALLOP
M. P. Herald

WILL ECHO LOUDLY IN THE MOVIE HOUSES ACROSS THE LAND!" ☆☆☆☆☆ "A BOXOFFICE
The Independent

WINNER IN ANY TYPE OF THEATRE —ANYWHERE ANYTIME!" ☆☆☆☆☆
Boxoffice

"A 'MUST' PICTURE IF EVER THERE WAS ONE!"
Showmen's Trade Review



LIZABETH TAYLOR · EDMUND GWENN · ZASU PITTS

Directed by MICHAEL CURTIZ · Produced by ROBERT BUCKNER

From the original play by HOWARD LINDSAY & RUSSEL CROUSE · From Oscar Serlin's Stage Production • Music by Max Steiner
Screen Play by Donald Ogden Stewart



R is for the Records she is setting!



1st Week at the Roxy, N. Y., topped the record grosses of 20th's most sensational Technicolor triumphs—"State Fair", "Margie", "The Dolly Sisters!"

M. P. Herald Boxoffice Champion July—**"Miracle on 34th Street"**

M. P. Herald Boxoffice Champion August—**"I Wonder Who's Kissing Her Now"** TECHNICOLOR

Every Showman's R is 20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 168, No. 9 — August 30, 1947

LAW & POLITICS

ONE may foresee a long, tortuous and complex course for the litigation which has been initiated by the United States Attorney General, Mr. Tom C. Clark, with an anti-trust suit in Los Angeles against Technicolor's two corporations and the Eastman Kodak Company. Despite the representations, it is not clear to one intimate with the technical and commercial history of color that the public or the film industry which serves it are to be served by attack on the partnership which has given the theatre screen, through difficulties and vast labours, a competent color picture.

The Government's suit would sound as though a brace of conspirators had entered into a conspiracy to take possession of color for the screen. The fact is that the basic invention pertaining to screen color has been in the public domain ever since the late Mr. Charles Urban lost a patent controversy on Kinemacolour by a curiously moribund judgment in England now nearly four decades ago. It was nearly a decade later when Dr. Herbert T. Kalmus and his technological associates set themselves at an improved process. There had been many, many efforts in the years between, most of them drawing on the superior photo-chemical technology of the Eastman Kodak Company. Fundamentally, the effort was to keep the problems in the laboratory and plant by chemical devices and to keep them out of the projection booth. The course was wide open to any and everybody. Many tried.

The Eastman company, because of the considerable personal and technical interest of the late Mr. George Eastman, explored the experiments here and abroad and acquired from time to time rights and processes—not, as some might presume, for their suppression but rather for their promotion. As a manufacturer of materials, Mr. Eastman was interested in demand for new materials.

IT would be a fantastic adventure to explore the toilsome vagaries of colour experimentation, many of them complicated beyond lay comprehension in terms of optics, photo-reactions and dye chemistry.

The cause of colour, if it is a cause, has ever been the concern of its inventors and researchers, never a matter of aggressive demand from either the motion picture industry or its customers. Through its earlier years, colour encountered, and for a longer period, much the same apathy which greeted sound. Its progress has come by a slow process of artistic osmosis, making its way tediously, and probably more by reason of the pressuring diligence of Dr. Herbert T. Kalmus than from any other single force. Meanwhile, it is significant to note that what is called Technicolor is itself a continuing evolution, and had been at least three kinds of processes in its striving career. Had there been, or were there now, a great public demand for colour, making it a necessity of the art, its history would have been very different.

It is to be granted that the application of colour can enhance the capacity of the medium for entertainment, when it is a component of the telling, competently applied. Meanwhile, great pictures can be and are made in black and white, even as great stories, and best sellers, are told in print without illustration. Colour is yet a luxury component of the screen drama. It is generally something that a producer uses when he is doing his damndest, for better or for worse.

Now, by the Department of Justice of the United States, we would have colour declared a crying public necessity, to be taken from the hands of its most successful exponents and delivered to the public domain, a process of expropriation.

THE Technicolor suit has been in the project and rumour process for a long time. It comes off now along with the developing political career of Mr. Tom C. Clark of Texas, Attorney General, in his program of anti-trust actions.

A tell-tale phrase appears in a statement from Mr. John F. Sonnett, assistant in charge of the anti-trust division of the Department of Justice, when he speaks of the "patents and 'know-how'" to be delivered to "free competition". Both were evolved in free competition. A suit to make the creator of the "know how" share his knowing will be impressing some as an order of nationalization.

Mr. Sonnett is of course a lawyer, not a photo-chemist; so he will not be knowing that the "know how" is even yet the preponderant necessity of screen colour production. There is a vast array of patented colour processes, all well founded in assorted theories, but they are reduced to practise entirely in the ratio of the "know how", sometimes called "shop secrets". Try and get them.

■ ■ ■

SO IT'S ARBITRATION

THE curse of compromise hangs heavy over an American Arbitration Association decision in a controversy between the National Council of Jewish Women and a CIO local over the dismissal of an employee charged with using her post, as an area secretary, to promote Communism. In sum, the judgment is that the employee, dismissed last January, is to be reinstated, but without salary for the interim period.

Strangely, it is held that, while the employee was guilty of subverting the policies of the Council which employed her, it was equally responsible for failure to check her activities and correct her errors.

One may inquire what that means in the light of the fact that the Council did dismiss the employee, a process which some would consider both checking and correcting, by elimination.

The arbitrator in this fantastic case is Mr. James L. Fly, of whom we all heard so much when he was head of the Federal Communications Commission. He has rendered a disservice of acute political significance to all parties at interest and also to the cause of arbitration. He has said, in substance: "Guilty as charged, and so let's forget it."

■ ■ ■

THE high and apparently well near unanimous lay press critical approval of "Life With Father" will of course be pleasant indeed in the eyes of Warner Brothers and no doubt an encouragement to Exhibition. To this observer the manifestation has also the sensational merit of an admission from those critics that Hollywood is competent in the art. From the same sources we had grown accustomed to being informed that perfect pictures came only from France, Russia and even sometimes England.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Divided Honors

WARNER BROTHERS has two valuable properties, William Powell and Irene Dunne. They're valuable because they're currently the leads in the company's "Life With Father." Not wishing to hurt either of the star's feelings, Warners' pressbook on "Father" contained this large boxed message: "All accessories have been prepared so that in the quantities you order, half will carry William Powell's name first and the other half will have Irene Dunne's name displayed first." No provision made, though, to prevent some strong-willed exhibitor from using all the Powell accessories before starting on the Dunne ones.

Healthful, Too

MOVING PICTURES aren't only interesting, they're healthful, they improve your vision. Well, that's the claim of Haroid Heffernan, a Hollywood columnist for the North American Newspaper Alliance, appearing in 56 dailies. In his weekend column, entitled "Go to the Movies and Improve Your Eyes," Mr. Heffernan says: "In viewing a motion picture the eye cannot escape helpful exercise. Dormancy is impossible because of the rapid stop-go requirements of the projector, plus action of the story itself." He points out that since projectors run film at the rate of 2,160 frames a minute the retinal nerves of the eye shift that number of times to see the image. Then he quotes Margaret D. Corbett, head of the Bates-Corbett eye-training system, and she says: "Eye relaxation is essential and the movies automatically provide that function. Additional aids are frequent blinking—lightly and easily. Let the eyes travel from one side of the screen to the other. In closeups, shift all over the face of the character instead of fixing on one spot."

Preference

IF PICTURES were made according to the tastes of Atlanta and Fulton County high-school students producers would turn out a greater number of comedies and musicals, especially colorful ones, and would eliminate much of the drinking and sex scenes. A survey made by the "Y" clubs compiled the answers of 4,126 students and found that all of them go to see pictures at least once a week. Except for one high school, where sports predominated, all voted the motion picture to be their favorite entertainment. Alan Ladd and Guy Madison emerged as the favorite male stars, and June Allyson and Jane Russell took top honors among the women. Leading all other productions by a wide margin was "The Jolson Story" as the youngsters' favorite motion picture of the past 12 months. Next came "The Yearling," then "The Outlaw," "The Song of the South," "Best Years of Our Lives."

SHOWMEN of the nation elect annual Stars of Tomorrow Page 11

HOPE growing for settlement of coast jurisdictional dispute Page 16

EXHIBITORS gasp as ASCAP demands 300% music fee increase Page 17

ON THE MARCH—Red Kann in comment on industry affairs Page 18

REPUBLIC plans release of 48 features for the new season Page 21

CHARLES SKOURAS tops Treasury salary list for year 1945 Page 22

SIX major companies plan seven films to be run at advanced prices Page 23

BRITONS go home, as industry waits and hopes on import tax Page 26

NATIONAL SPOTLIGHT—Notes about industry personnel across country Page 30

MEXICAN film industry workers union again threatens strike Page 40

SERVICE DEPARTMENTS

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Peace Lure

NEW YORK'S Mayor William O'Dwyer announced Wednesday 12 theatrical unions, with 20,000 members, had signed a five-year pact pledging no jurisdictional strikes during that period. The pact is a result of New York's drive to lure production to the city—away from Hollywood's jurisdictional strikes. The Mayor released a report by Edward C. Maguire, director of labor relations, recommending steps be taken to ease out-moded laws governing production and that other action be taken to encourage local production. The unions signing were: The United Brotherhood of Carpenters and Joiners; United Scenic Artists, Local 829; Motion Picture Studio Mechanics, Local 52; Motion Picture Film Editors, Local 771; Motion Picture Machine Operators, Local 306; Motion Picture Assistant Directors, Local 161; International Photographers of the Motion Picture Industries, Local 664; Wardrobe Attendents, Local 764; Laboratory Technicians, Local 702; Theatrical Drivers and Chauffeurs, Local 817; Associated Musicians of Greater New York, Local 802, and the Screen Actors Guild.

Help!

HOLLYWOOD should come to the rescue of the French industry to save it from collapse, Marcel Pagnol, a leading French screen writer and playwright, declared Tuesday in Paris at the press, radio and film conference organized by the United Nations Educational, Scientific and Cultural Organization. Said he: "The French film industry is no longer profitable. The only hope of resumption is in the hands of the Americans. It would be sufficient if they would open their market for one week each year to each French producer." M. Pagnol complained that French producers were forced to buy their raw stock on the black market and that 60 per cent of the country's circuits were booked for American features.

Retiring

NO MORE on our screens a bouncing Eddie Cantor. That is, after his latest production for RKO, "If You Knew Susie". Mr. Cantor said Tuesday in New York he would be forced to remain free hereafter for philanthropy, which now demands much of his time. Working on a picture, he would not be free. On radio, he would; hence, he will return to radio September 25, he said. In Philadelphia, next Wednesday evening, Mr. Cantor will receive from the United Jewish Appeal its annual humanitarian award.

New Firm, Old Name

"REALART", a company and brand name prominent in the industry in the early '20s, returns to the scene.

Harris-Broder Pictures Corporation, which recently acquired Universal reissues, has changed its name to Realart Pictures. Realart has arranged distribution in the United States, Alaska and Hawaii with Film Classics for 10 pictures a year for five years.

The original Realart company, a Paramount subsidiary, was the marketing agent for a group of leading pictures produced in the Paramount studio. The president was the late Morris Kohn and the sales manager was the late Jack Woody.

Ethics

THE Advertising Advisory Council of the Motion Picture Association, campaigning for adherence by all branches of the industry to the principles of the Advertising Code, has issued a summary of those principles for the information of exhibitors. They are:

Don't reveal details of crime that might inspire imitation.

Don't show lustful kissing.

Don't exhibit excessive gruesomeness.

Don't exploit censorship disputes.

Don't offend races and religions.

Don't use profanity, vulgar or sacrilegious language.

Don't indulge in undue exposure of the human anatomy.

Don't use false or misleading statements.

Don't be unfair to the history or nationals of other countries.

Don't show the use of liquor unless it is an essential of the plot.

Don't undermine the laws of the land and common sense.

The full text of the code as revised July 20, was published in the Product Digest Section of MOTION PICTURE HERALD for August 23, page 3795.

Natives

THE NATIVE atmosphere of an Indian village will be reproduced on an upper floor of the R. H. Macy & Co. department store in New York for a week preceding the opening of Allied Artists Cinecolor film "Black Gold" at Loew's State Theatre September 4. In connection with this unusual tieup, a large number of Indian men, women and children will be transported from Oklahoma to New York and will pitch their tents for everyone to see. A number of radio broadcasts will originate from the village and Macy's will feature the troupe and the film's opening in window displays and newspaper advertising. For the kids the Redskins will give war dance exhibitions and the day before the opening the Indians will parade down Broadway for an official city welcome.

Dutch Quota?

HOLLAND MAY impose a quota on American films again. It was only the first of August that Eric A. Johnston, president of the Motion Picture Association, announced that Holland was now a free market for the American industry. Previously the Government had imposed a 28-week quota on Hollywood product. Wednesday a Dutch news agency report in the New York *Times* stated that the Bioscoopbond, the Dutch trade organization often accused of monopolistic practices, had decided to advise its members to show American films a maximum of 32 weeks a year beginning September 1, the date on which the Government controls on the showing of foreign films expire. As perhaps a conciliatory gesture, the Bioscoopbond will also recommend a minimum playing time for American pictures—28 weeks a year.

Girl of the Month

NOW they've got something called The Lovable Girl-of-the-Month Committee which has as its admirable objective the finding of a Lovable Girl each month in a different state. Harry Conover, in the model business; Russell Patterson, the illustrator, and George Hurrell, the photographer, co-chair the committee and Walter Reade Theatres have consented to conduct the first search for a Lovable Girl in New Jersey.

Sales Leader

Philadelphia Bureau

MOTION PICTURE producers and distributors led 287 non-manufacturing companies in net sales during 1945, according to the Security and Exchange Commission's sixth and final survey of profits and operations for 1944-45, released Wednesday. Net 1945 sales of nine film companies amounted to $836,326,000, compared with $800,566,000 in 1944, with net profits after income taxes of $63,389,000 in 1945 and $59,982,000 in 1944. The nine companies were: Columbia, Loew's, Monogram, Paramount, RKO Radio, Twentieth Century-Fox, Universal, Walt Disney Productions and Warner Brothers.

PEOPLE

CLAUDE MORRIS has resigned as manager of exploitation of the Selznick Releasing Organization, it was announced Monday in New York by ROBERT M. GILLHAM, eastern advertising and publicity director. Mr. Morris will vacation for a month in Mexico before announcing a new affiliation.

TONY MCLEAN, formerly in charge of promotion at the Warner Studios in California, Monday was appointed advertising and sales promotion manager of Western Candy Distributing System in Los Angeles by HERBERT R. EBENSTEIN, general manager.

LOUIS LOBER, associate director of Loew's International for continental Europe, North Africa and the Middle East, returned to the home office in New York this week after a business tour of the offices in those territories.

SAMUEL BROIDY, Monogram President, and NORTON V. RITCHEY, Monogram International president, have arrived in Paris from Amsterdam on their European business trip to study the foreign market.

L. L. MOGUY, French motion picture director, and his wife, arrived in New York Monday on the *Queen Mary*.

SIR SIDNEY CLIFT, former president of the Cinematograph Exhibitors Association of London, and Lady Clift, sailed from England Wednesday for New York aboard the *Queen Elizabeth*.

A. A. WARD, vice-president of Altec Lansing, has been promoted to vice-president of the parent company, Altec Service Corporation.

TRAVIS CARR, Paramount booker in Memphis, has been promoted to office manager, succeeding GEORGE GAUGHAN, who resigned to assume ownership and operation of the Normal theatre there.

JOHN GASSNER, play editor for Columbia in New York, has resigned effective September 13. At that time the play department will be merged with the eastern story department headed by JANET WOOD.

LOUIS LEVINE, manager of the Rivoli theatre at Holyoke, Mass., is observing his 17th anniversary in that position.

EDDIE CANTOR, stage, screen and radio star, was guest of honor at the American Legion Convention at its opening day's session in New York Thursday.

E. R. FENSIN, president of the Fensin Seating Company, Chicago, has purchased the interest of LES SIMANSKY, secretary-treasurer, who has been with the firm for five years.

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THIS WEEK the Camera reports:



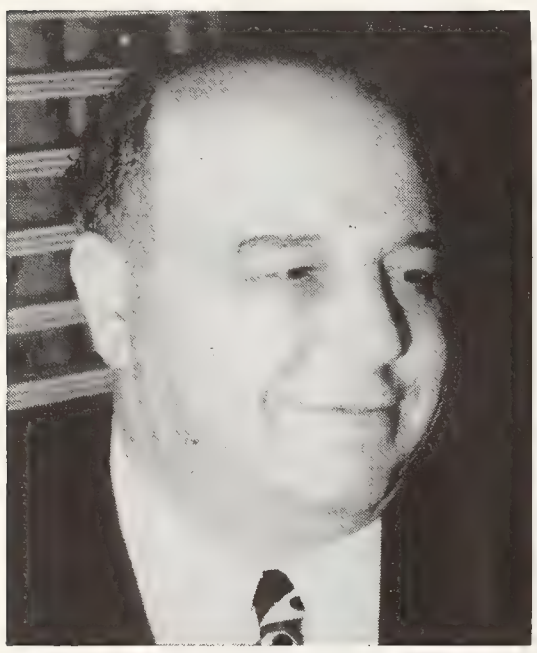
INDEPENDENT EXHIBITORS, INC., in action, at their new Boston office. In left to right order are Francis Perry, past-president; Hy Young, exhibitor; Walter E. Mitchell, a past-president and chairman of the board of directors; Jean S. Williams, secretary; Leonard Goldberg, president, and Ray Feeley, business manager. The new offices, at 39 Melrose Street, reflect the organization's expansion policy.



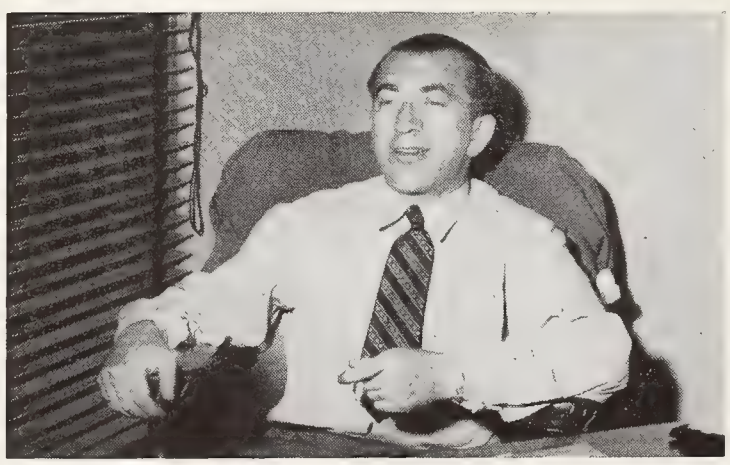
ON THE LOT, as guests of Universal-International: F. Meyer, left; Sidney Meyer, Wometco circuit owner; Pat Meyer, his daughter, and June Marks, a friend, pose with Rod Cameron, in the lumberjack outfit.



LAUNCHING NATIONAL THEATRES' 12th Fall Drive, at Los Angeles, Charles P. Skouras, president, at the microphone, is flanked by Richard Dickson, Ernest Turnbull, Harry Cox and George Bowser. Faced with a changing situation, the circuit's staffs will more than ever strive for original showmanship.



A VACATION visitor to Hollywood, Van A. Nomikos, circuit owner and vice-president of Allied of Illinois, said last week the star system no longer influences grosses and that audiences today pick for story values and build pictures by word of mouth. He also sees no "recession" threat.



By the Herald

I. E. LOPERT, film importer, returned to his New York office last week after surveying the European industry, and announced that French majors had combined for the first time in a financing unit, La Co-Production, and that he would release their suitable product here.



T. H. EUBANKS, new comptroller for the Georgia Theatre Company. He succeeds Marc Barre. The company's headquarters are in Atlanta.

NATION'S SHOWMEN SELECT THE STARS OF TOMORROW

by WILLIAM R. WEAVER
Hollywood Editor

EVELYN KEYES, on the screen since 1938 in a succession of roles ascending in importance from a modest start in "The Buccaneer" to her scintillating performance in "The Jolson Story" is the Number One Star of Tomorrow, according to Motion Picture Herald's seventh annual poll of exhibitors.

The Stars of Tomorrow poll, instituted in 1941, is Motion Picture Herald's mid-year companion canvass to its 15-year-old Money Making Stars poll, the trade's eldest and most universally esteemed yardstick of talent values. Both polls are conducted by mailed ballot and reflect the directly voted findings of theatre operators, both independent and circuit, in direct touch with the public that speaks its mind in clear, unmistakable dollar language.

Exhibitors' Elections

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
1. Evelyn Keyes	1. Evelyn Keyes	1. Evelyn Keyes
2. Billy De Wolfe	2. Billy De Wolfe	2. Billy De Wolfe
3. Peter Lawford	3. Peter Lawford	3. Peter Lawford
4. Janis Paige	4. Janis Paige	4. Elizabeth Taylor
5. Elizabeth Taylor	5. Claude Jarman, Jr.	5. Janis Paige
6. Claude Jarman, Jr.	6. MacDonald Carey	6. Claude Jarman, Jr.
7. Janet Blair	7. Elizabeth Taylor	7. Janet Blair
8. MacDonald Carey	8. Audrey Totter	8. Gail Russell
9. Gail Russell	9. Janet Blair	9. Lucille Bremer
10. Richard Conte	10. Richard Conte	10. MacDonald Carey

Was Night Club Dancer

Miss Keyes came out of Port Arthur, Texas, to embark upon a career as a night club dancer, and came out of that hard-working profession to the field in which she now takes a commanding position. After "The Buccaneer" she appeared more or less prominently, usually less, in such films as "Union Pacific," "Sons of the Legion" and "Gone with the Wind," before catching the public's eye and fancy as the unforgettable genie in "A Thousand and One Nights."

At this point her career took a sharp upturn, the curve of attention rising steadily with her performances in "Renegades," "Thrill of Brazil," "Johnny O'Clock" and, as noted, "The Jolson Story." Miss Keyes is at work now in "The Mating of Millie," which is still shooting as this record is compiled. She missed Top Ten rating by two levels in the 1946 Stars of Tomorrow poll, finishing 12th.

Billy DeWolfe, runner-up to Miss Keyes in this year's poll, likewise came from night clubs to pictures, and likewise was a dancer with a name band in the beginning. He crashed show business at a tender age as usher in a Boston theatre, the manager of which advised him to change his name from the original Jones if he intended staying in the profession. He changed it to DeWolfe, which was the manager's name, joined out with Jimmy Connors' dance band as entertainer, went into the night club field and ran up an impressive career in London, Miami, Montreal, finally the Radio City Rainbow Room, where Hollywood talent scouts caught up with him.

Started in "Dixie"

Entertainer DeWolfe became Actor DeWolfe in Bing Crosby's "Dixie," receiving instant acclaim, but interrupted his film career immediately to serve a 20-month stint in his nation's Navy. Back from that duty, he went at once into "Miss Susie Slagle's," proving in it that even a student doctor can be amusing, and followed that up with another comedy role in "Our Hearts Were Growing Up." He was back with Bing Crosby again in the musical and merry "Blue Skies," and is in exhibition circulation currently in both "The Perils of Pauline" and "Dear Ruth." He'll be along presently, too, in "Variety Girl."

Peter Lawford, holder of third place in the Top Ten list, also did a bit of theatre ushering on his way up, having the good sense to do it at the Village theatre in Westwood, California, where MGM previews most of its pictures. Before that he'd been around the world a couple of times with his father, Sir Sidney Lawford, and had taken his turn at acting, both on stage and screen, appearing first in films as the boy in "Old Bill" in 1930. There was an eight-year break between that picture and "Mrs. Miniver," for which he was borrowed permanently from the Village theatre's usher staff, but there have been no breaks since.

Scored in "Mrs. Miniver"

The same year he scored in "Mrs. Miniver" he was seen in "A Yank at Eton" and "Thunderbirds." After that came in steady succession "Eagle Squadron," "The Immortal Sergeant," "Someone to Remember," "The Man from Down Under," "White Cliffs of Dover," "Paris After Dark," "The Canterville Ghost," "Mrs. Parkington," "The Picture of Dorian Gray," "Son of Lassie," "Two Sisters from Boston," "Cluny Brown," "My Brother Talks to Horses," "It Happened in Brooklyn," "Good News" and the forthcoming "On an Island with You."

Janis Paige, who came in wartime from

(*Continued on page* 14)



I. *EVELYN KEYES, Columbia*

Top Ten Stars of Tomorrow

The Next Fifteen

	Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
11.	Audrey Totter	Gail Russell	Richard Conte
12.	Lucille Bremer	Lucille Bremer	Audrey Totter
13.	Angela Lansbury	Angela Lansbury	Angela Lansbury
14.	Olga San Juan	Martha Vickers	Olga San Juan
15.	Martha Vickers	Olga San Juan	Bobby Driscoll
16.	Bobby Driscoll	Bobby Driscoll	Gale Storm
17.	Gale Storm	Gale Storm	Beverly Tyler
18.	Ann Blyth	Edmond O'Brien	Ann Blyth
19.	Edmond O'Brien	Ann Blyth	Ann Jeffreys
20.	Cathy O'Donnell	Sid Caesar	Martha Vickers
21.	Phyllis Thaxter	Cathy O'Donnell	Robert Sterling
22.	Barbara Britton	Phyllis Thaxter	Barbara Britton
23.	Beverly Tyler	Jane Greer	Jeff Donnell
24.	Sid Caesar	Barbara Britton	Phyllis Thaxter
25.	Robert Sterling	Ann Dvorak	Kirk Douglas

Critics Agree on Six Selections

The nation's motion picture critics agreed with the nation's exhibitors on six out of the ten top Stars of Tomorrow. Separately polled, the critics headed their listing with Billy De Wolfe, second in the combined exhibitors' listing.

They gave second place to Elizabeth Taylor, fifth in the exhibitors' poll, and third place to Peter Lawford, as did the exhibitors.

For fourth place, the critics reached down to number 20 on the exhibitors' list and named Cathy O'Donnell for her work in "The Best Years of Our Lives". Fifth place went to Claude Jarman, Jr., sixth with the exhibitors; sixth place to Evelyn Keyes, who headed the exhibitors' list; seventh to Edmund O'Brien, down at 19 on the exhibitors' list; eighth to Ricardo Montalban, who failed to place; ninth to Richard Conte, and tenth place to Vanessa Brown.



II. *BILLY DE WOLFE, Paramount*



III. *PETER LAWFORD, MGM*



IV. *JANIS PAIGE, Warner Brothers*



V. *ELIZABETH TAYLOR, MGM*



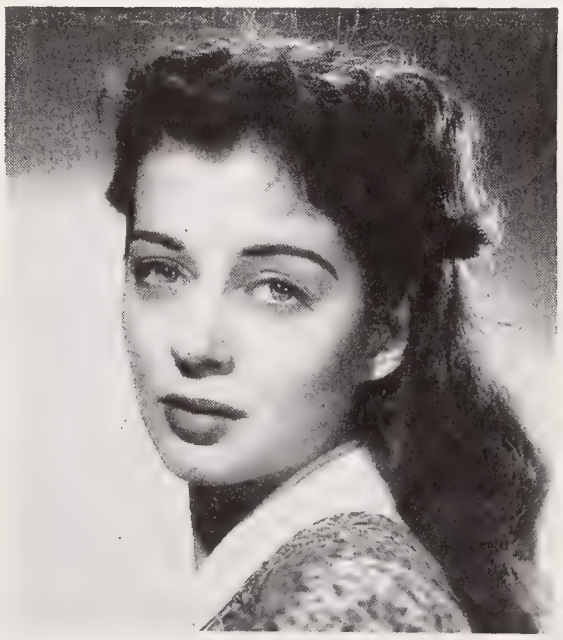
VI. *CLAUDE JARMAN, JR., MGM*



VII. *JANET BLAIR, Columbia*



VIII. *MacDONALD CAREY, Paramount*



IX. *GAIL RUSSELL, Paramount*



X. *RICHARD CONTE, Twentieth-Fox*

HOW THE SHOWMEN VOTED

(*Continued from page* 11)

Tacoma to see Hollywood and stayed, was pouring coffee for servicemen at the Hollywood Canteen when an expected singer failed to appear and Miss Paige went on in her stead, having sung a bit in operettas and so on around home. Too, she'd been voice-groomed on an MGM contract which lapsed before she got into a picture. But the Hollywood Canteen incident occurred at a moment when Warner Brothers were getting ready to make "Hollywood Canteen," and a representative who happened to be on the scene whisked her into it just like that.

Singing Voice to Fore

Miss Paige's next assignment was "Of Human Bondage," in which she played Edmund Gwenn's daughter so satisfactorily that the studio gave her a more prominent role in "The Time, the Place and the Girl," where her singing voice again came into use. Her next role was opposite Zachary Scott in "Her Kind of Man," and she's appeared since then in "Cheyenne," "Two Guys from Milwaukee," "Wall Flower" and "Love and Learn," and is working now in another musical, "Romance in High C."

Elizabeth Taylor, in fifth place on the year's poll list was born in London, daughter of the former American actress, Sara Sothern, and Francis Taylor, now a Beverly Hills art dealer, whose duties as air raid warden in war time brought him into contact with MGM producer Sam Marx when the latter was preparing to film "Lassie Come Home," and needed a little girl who looked and talked just as Elizabeth did. So she started her career opposite Roddy McDowall in that extremely popular picture, going next into the likewise successful "White Cliffs of Dover" and then into "Jane Eyre."

It was the sensational "National Velvet" that really launched the young lady on the career now crowned with recognition, however, and prepared her for the principal role she plays as "Cynthia" in the picture of that name. On loan-out from MGM to Warner Brothers, Miss Taylor is shortly to be seen with William Powell and Irene Dunne in that company's "Life with Father."

Really "Discovered"

Claude Jarman, Jr., discovered in his native Tennessee by MGM director Clarence Brown during his personally-conducted search for a lad to play the key role in "The Yearling," unquestionably owes his youthful presence in this list of oncoming personalities to that widely exhibited and highly commended picture. A little young, in years and in the profession, to have acquired an extensive list of performances, Master Jarman has appeared since then in "High Barbaree" and is down on the casting schedules for "The Secret Garden," another Clarence Brown production, and for a Lassie picture known at this point in planning as "A Home for Jock." He is presently working, on loan-out, in "The Red Pony."

Like Evelyn Keyes and Billy DeWolfe, Janet Blair, who hails from Blair, Pa., entered the entertainment field via the dance band prep school, starting as a singer with Hal Kemp's orchestra. Columbia saw her, tested her, and started her out, in 1941, in "Three Girls About Town." In swift succession followed: "Blondie Goes to College," "Two Yanks in Trinidad," "Broadway," "My Sister Eileen" and "Once Upon a Time," her break into higher budget ground coming with "Tonight and Every Night" and "Tars and Spars."

Miss Blair has appeared since in "Gallant Journey" and "The Fabulous Dorseys," and will be on view within the predictable future in "I Love Trouble," "Black Arrow" and "Let's Fall in Love," all upper-bracket productions.

McDonald Carey, whose career was interrupted by the war at a point when it promised to reach quick heights, is somewhat surprisingly present in the Top Ten list on the strength of but one new picture released since his return to his profession. That one was, of course, the widely played "Suddenly It's Spring," in which he was heralded as terrific, and there are in the background, doubtless, public memories of such earlier films as "Take a Letter Darling" and "Wake Island." He's at work now in "Dream Girl" opposite Betty Hutton.

Gail Russell, Chicago born and Santa Monica schooled, first won public favor in Paramount's ghostly "The Uninvited," which started a cycle of spook pictures. She battened down this success with her performance in the widely played "Virginian" and in both of the "Our Heart" pictures — "Our Hearts Were Young and Gay" and "Our Hearts Were Growing Up."

Her appearance opposite Alan Ladd in the record-making "Calcutta" is doubtless accountable for her abrupt ascent from seventeenth place in last year's poll to ninth.

She is now working in Paramount's "Night Has a Thousand Eyes," with Edward G. Robinson.

Wanted To Be Artist

Although her early ambition was to be a commercial artist, she dropped that plan after Paramount tested her and she made her screen debut in "Henry Aldrich Gets Glamour."

She has appeared in "Bachelor's Daughters" for United Artists and recently in "The Angel and the Outlaw" for Republic. Her latest is Paramount's "Variety Girl".

Richard Conte's inclusion in the Top Ten appears to stem from his sparkling performance in "13 Rue Madeleine," which received outspoken praise, and his work in "Somewhere in the Night," although farther back on his record are such pictures as "A Bell for Adano," "Captain Eddie," and "A Walk in the Sun".

Last year's Stars of Tomorrow poll winners, whose careers since then notably attest the validity of the exhibitors' testimony, were, in this order, Joan Leslie, Butch Jenkins, Zachary Scott, Don DeFore, Mark Stevens, Eve Arden, Lizabeth Scott, Dan Duryea, Yvonne De Carlo and Robert Mitchum.

Previous Winners

The winners of the 1945 Stars of Tomorrow poll were, in this order, Dane Clark, Jeanne Crain, Keenan Wynn, Peggy Ann Garner, Cornel Wilde, Tom Drake, Lon McCallister, Diana Lynn, Marilyn Maxwell, William Eythe.

The 1944 winners were Sonny Tufts, James Craig, Gloria DeHaven, Roddy McDowall, June Allyson, Barry Fitzgerald, Marsha Hunt, Sidney Greenstreet, Turhan Bey, Helmut Dantine.

The 1943 winners were William Bendix, Philip Dorn, Susan Peters, Donald O'Connor, Anne Baxter, Van Johnson, Gene Kelly, Diana Barrymore, Gig Young, Alexis Smith.

The 1942 winners were Van Heflin, Eddie Bracken, Jane Wyman, John Carroll, Alan Ladd, Lynn Bari, Nancy Kelly, Donna Reed, Betty Hutton, Teresa Wright.

The 1941 winners were Laraine Day, Rita Hayworth, Ruth Hussey, Robert Preston, Ronald Reagan, John Payne, Jeffrey Lynn, Ann Rutherford, Dennis Morgan, Jackie Cooper.

CANADIAN SHOWMEN ARE IN AGREEMENT

Canadian showmen agreed with their neighboring exhibitors on eight out of ten Stars of Tomorrow, seconding the U. S. motion that Evelyn Keyes, Billy De Wolfe and Peter Lawford should be placed first, second and third, respectively. The two differences of opinion were over Angela Lansbury and Lucille Bremer. The Canadians voted Miss Lansbury into sixth position, where the U. S. put her into thirteenth, and elevated Miss Bremer to ninth place from her U. S. twelfth position. In the U. S. results, Janis Paige and Elizabeth Taylor occupied fourth and fifth places, respectively. The Canadians reversed those positions. Canada voted Janet Blair into seventh position, as did the U. S., boosted Gail Russell one point up from her U. S. position of ninth, and agreed with America that Richard Conte should have tenth position.

WARNER BROS. TRADE SHOWINGS OF

HUMPHREY LAUREN

BOGART · BACALL

in

"DARK PASSAGE"

with

BRUCE BENNETT · AGNES MOOREHEAD · TOM D'ANDREA

Directed by **DELMER DAVES** · Screen Play by Delmer Daves, From the Novel by David Goodis · Music by **Franz Waxman** · Produced by **JERRY WALD**

TUESDAY, SEPT. 2nd, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	3:00 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	10:00 A.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	Paramount Sc. Room	215 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	11:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	10:00 A.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	11:30 A.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

HOPE GROWS FOR COAST SETTLEMENT



Press Association Photo

THE ARGUMENT CONTINUES—at the hearing. A scene of strife last week at the House Labor sub-committee Hollywood labor practices hearing, which continues this week. Chairman Carroll D. Kearns, center, tries to keep the peace. Herbert K. Sorrell, right, Conference of Studio Unions chief, relieves his feelings. B. C. Duvall, left, IATSE business agent, relieves his mind—by keeping his hand on a hammer. That's as far as this argument got. Days previously, Irving McCann, the sub-committee counsel, hit Joseph C. Padway, American Federation of Labor counsel.

Hollywood Bureau

THE POSSIBILITY of a settlement of the Hollywood jurisdictional strike through the good offices of the House labor sub-committee under Representative Carroll Kearns appeared last week when the group sent letters to Herbert K. Sorrell, president of the Conference of Studio Unions, and to the International Alliance of Theatrical Stage Employees. The House unit this and last week continued its investigation of studio labor practices, reserving most of its time to hear the labor side of the story.

The committee's conciliatory moves met with encouraging response from Mr. Sorrell, who said he would cooperate. But the IATSE, while acknowleding receipt of the letter, said only that the matter would be taken into consideration with a reply forthcoming later. Joseph Cambiano, representing the carpenters union, expressed himself doubtful as to IATSE's "sincerity" in respect to a possible settlement.

Professor Offers Services

Among those appearing before the House group were Mr. Sorrell and Richard F. Walsh, IATSE president. Other witnesses include the Rev. George H. Dunne, Associate Professor of Political Science at Loyola University in Los Angeles. The clergyman, who offered his services as arbitrator representing the Inter-Faith Council to settle the jurisdictional dispute, accused the IATSE and the producers of an all-out "war" against the Conference of Studio Unions.

Father Dunne also said that, when the carpenters and the rival stagehands had reached an agreement before the strike, Mr. Walsh had engaged in a "phony" maneuver and set up a "phony union" to encroach on the carpenters' jurisdiction.

Mr. Sorrell on the stand told the committee that he, along with other interested parties, had exerted pressure on A. F. L. vice-president Felix Knight and two other men when as a committee, they drew up the 1945 jurisdictional directive. Others pressuring the three-man committee "probably" were William Hutcheson, head of the carpenters' union, and the Screen Actors Guild which wanted the work assigned to IATSE. Guild heads later testified that they had not exerted any pressure and once again repeated their assertion that Mr. Hutcheson was the "real stumbling block in the way of labor peace."

Violence again was narrowly averted when the committee, led by Mr. Kearns, its chairman, undertook to tour the studios accompanied by two representatives of the warring labor factions and the producers. Twice Mr. Kearns stepped in to refrain Mr. Sorrell and Cappy Duval, IATSE business agent, from exchanging blows.

The major studios, in a surprise move late last week, disclosed that they had signed a one-year contract with Local 468, IATSE, covering about 500 set erection workers. This classification is the key issue in the 10-month jurisdictional strike and the principal topic of the current investigation of the House sub-committee.

The local came into existence at the close of the 1945 studio strike and has since functioned without a contract, supplying replacements for striking carpenters. Conference of Studio Unions spokesmen said the contract did not affect the basic issue of their strike and that it would continue.

IATSE and the companies have agreed to extend a national contract covering several thousand exchange workers for one year until August 21, 1948. Provisions have been made for the reopening of wage talks December 1, 1947. The pact extension was agreed upon prior to the deadline set by the Taft-Hartley law.

IATSE Votes to Comply with Full Taft-Hartley Law

Boston Bureau

A unanimous decision to comply with the provisions of the Taft-Hartley law while at the same time calling the bill "grossly unfair to organized labor and discriminatory against the trade union movement" was taken last week as the general executive board of the International Alliance of Theatrical Stage Employers and Moving Picture Machine Operators of the United States and Canada, held its regular midsummer session at the Copley-Plaza Hotel in Boston.

The board also urged the British Government to revise its recently imposed 75 per cent tax on all films imported into England.

In complying with the Taft-Hartley law, the IATSE board voted to file in Washington anti-Communist affidavits of its officers, copies of its laws and regulations and financial reports of its affairs. Richard F. Walsh, international president, pointed out that the financial records and by-laws of the organization have been an open book, saying "we have nothing to hide."

The board explained that, while it considered the Taft-Hartley law unfair and discriminatory and a source of dissatisfaction among employers as well as workers, it felt its action was necessary "to protect the bargaining rights now enjoyed by the International Alliance and by its local unions whose members are working in interstate commerce and therefore are subject to Federal law."

A more vigorous denunciation of the labor law came from Mr. Walsh, who called it "a drastic attempt on the part of the reactionary industrial interests of America to use Congress to destroy the trade union movement." The union will fight the act in every legitimate way possible, he said.

Mr. Walsh once again repeated his assertion that "our officers are not Communists and have no sympathy with Communism."

EXHIBITORS GASP AS ASCAP DEMANDS 300% MUSIC RISE

ASCAP Boosts Rate on New Contracts to Capacity Gross at Top Prices

Although exhibitor organizations and individual theatremen across the nation lost no time in denouncing sharply and vigorously the new 300 per cent boost in music taxes announced last week by the American Society of Composers, Authors and Publishers, it appeared at midweek that only drastic action would stop the increased license rates from going into effect.

The first move for such drastic action came Wednesday when Abram F. Myers, general counsel for Allied States Association, announced in Washington that he had asked the Department of Justice to file criminal charges against officials and members of ASCAP, which he termed a "vicious monopoly."

In a bulletin issued Wednesday, Mr. Myers charged that a civil proceeding against ASCAP "will serve no good purpose" and said that the increase in rates called for criminal prosecution under the Sherman Anti-Trust Act.

"We believe," he said, "that ASCAP will abandon its mad course only when its officials and members feel on the backs of their necks the hot breath of the United States Marshal armed with a warrant for arrest."

He complained that ASCAP's "extortionate demands" would set up an "intolerable obstruction" to interstate commerce, threatening to make films commercially valueless, unless U. S. exhibitors "submit to its exaction."

Never before, the bulletin charged, has the Attorney General been confronted with such a flagrant violation of the Sherman Act.

Justice Department officials Wednesday refused to comment on Allied's request, which reached them Tuesday.

ASCAP's new fee for a one-year music performing rights license for motion picture theatres is the dollar equivalent of the total gross for one capacity performance at evening adult admission scales. Loge-type seat prices will be counted in. Exhibitors were quick to figure out that, while in some cases the increase would mean a 300 per cent boost, in others it would drive the tax up to 500 per cent over what it was under the old scale.

Estimate Increase Will Triple Society's Gross

The Society's current license fees date from 1934 and provide for an annual payment of 10 cents per seat for theatres up to 799-seat capacity; 15 cents for those from 800 to 1,599 seats, and 20 cents per seat thereafter. ASCAP officials refused to estimate what total revenue they expected to collect under the new system, but outsiders guessed that it would just about triple the amount received from theatres in the past which was about $1,500,000.

According to an official ASCAP announcement, notices of the new music fees have been or will be mailed out to every exhibitor in the country. The new licenses will go into effect for the most part between October 1, 1947, and January 1, 1948, during which period most of the present theatre licenses are due to expire.

First Run Theatres Hit Most Heavily

Under the ASCAP plan, a 500-seat theatre charging an evening adult admission price of 40 cents, which now pays $50 annually in music fees, will have to pay $200. Theatres like the Radio City Music Hall and the Roxy in New York will have to dig into their pockets much deeper. Thus, while the Music Hall now pays ASCAP $1,200, it will have to pay $7,500 a year under the new scale. The Roxy which has been paying about $1,100 in the past now will have to pay about $7,200.

Many details of the new plan remain to be ironed out. There is, for instance, the question of what ASCAP means by "evening scale." Some theatres have higher evening admissions during the weekend than for the regular weekday performances. Also, the matter of benefit performances and advanced prices on certain pictures must be considered.

Exhibitor reaction in the nation generally was one of anger and a "we won't take this lying down" attitude. As one theatre man put it: "ASCAP in effect is asking every theatre in the United States to give a capacity benefit performance for the Society."

Exhibitor comment on the rates ranged from "ridiculous" to "unfair and unsound." Leo F. Wolcott, board chairman of Allied Theatre Owners of Iowa-Nebraska, called the rate "utterly ridiculous" and added: "Any increase is impossible for small theatres around the country." Fred Wehrenberg, president of the Motion Picture Theatre Owners Association, said in St. Louis: "I feel that ASCAP's proposed revision upward of its music license rate for exhibitors is unfair, wrong and unsound and not justifiable to the facts. . . . As president of MPTOA I shall recommend joint action to members at the Washington convention."

Offers to Negotiate with Individual Exhibitors

Many exhibitor leaders, including some of the circuit executives, took a "let's talk this over" attitude, but early this week it was understood that ASCAP would not seek meetings with exhibitor organizations as such and would discuss the tax individually with any theatreman who approached it. Private discussions among exhibitors were going on all during the week and there was a possibility that the Metropolitan Motion Picture Theatres Association, whose membership comprises the majority of the principal New York circuits, would convene shortly to consider joint action.

A survey of anti-ASCAP actions already instituted or planned this week showed that while there is no lack of incentive, all moves are of a kind that, even if successful, would take months to show results. Allied States plans to introduce legislation in Congress which would require the producers to pay music performing right fees; MPTOA is mulling over plans to combat the tax; Pacific Coast Conference of Independent Theatre Owners has just initiated a $25,000 fund raising project to file a test suit against ASCAP despite the fact that a previous court ruling favored the Society; Independent Theatre Owners Association of New York still is a plantff in a suit against ASCAP several years ago, but with little chance to bring the case to court at an early date.

See Possible Court Action By Exhibitor Groups

North Central Allied Theatre Owners is interested in a Minneapolis suit filed by ASCAP against several exhibitors, charging non-payment of license fees; Allied Theatre Owners of New Jersey has been considering taking action; the American Theatres Assocation has taken no stand on the matter, possibly because it regards the tax business as falling into the field of trade practices with which it does not concern itself. Milton Weisman, attorney for a group of independent New York exhibitors, plaintiff in a pending anti-trust suit against ASCAP, disclosed in New York that he will file for an injunction restraining the Society from putting its rates into effect.

CELLER ASKS CONGRESS INQUIRY INTO ASCAP

Denouncing the 300 per cent music tax boost announced last week by ASCAP and calling the Society "a monopoly that should be broken up," Congressman Emanuel Celler of Brooklyn, top-ranking Democrat on the House Judiciary Committee, said Tuesday in New York he might urge Congress at its next session to investigate ASCAP. "It's time the American public knew all the facts about ASCAP," Mr. Celler said. "This tax is an indication of its grasping out for power and unduly and outrageously taxing that which is an essential part of American life—music. There should be a Federal investigation."

ON THE MARCH

by RED KANN

ELSEWHERE in this edition runs a yarn which will interest a lot of exhibitors and ought to interest a flock of others. As you will be reading, it is a roundup of attractions now selling or to be sold at advanced admissions. Because it's getting to be quite a number, it's getting to be quite a practice.

The carbon-copy psychology which neither can be discounted in this business nor divorced from it is responsible in a large sense although never without staggering negative costs providing a convenient assist.

Agree with this or dissent, nevertheless it is the fact that the theatreman is facing the greatest concentration of increased-price films in recent years, certainly, and probably in all the years he has been in business.

The situation will be fruity and highly interesting to observe on several counts, among them these:

The fact "Duel in the Sun" and "The Best Years of Our Lives" are established successes—each has done a distributor gross in excess of $6,000,000 domestically with less than 3,000 play-off engagements or contracts to date—carries no warranty that others following will be as successful. There are sales managers who will never concede otherwise, however.

In a declining theatre market characterized by a sharpened discernment in buying on the part of the public which is free to turn elsewhere these days, any in-betweeners will take it on the chin. This suggests the distributor with his sights in lofty stratosphere had best be certain of his ground. He can do that best by arriving at his decision based on what's in the picture, not what's on the cost sheets.

Sufficient judgment has not always prevailed since "Gone With the Wind" started this continuing cycle of ambition. That one went around the first time at 70-30 from the first dollar. House expense was determined and allowed and a guarantee against theatre loss assured. . A certain number of seats had to be reserved and sold in advance at 75 cents matinees and $1 plus tax, evenings. Everyone is aware of what happened, naturally.

Among them are the boys selling films. They have never forgotten and neither has Hollywood. In an industry of short memories and sketchy facts, this is one fact which has persisted.

◆ ◆

Ten days ago J. Arthur Rank was basking in utter confidence. His producing organization would be capable of meeting his circuit needs in England and elsewhere in eighteen months. What is described as "extreme indignation" at once beset independent theatremen in England who thought it was pretty calloused for him to forget they had to live, too.

Over the weekend, Rank found reason for pause and a bit of re-editing. He continued to feel he could meet his own requirements in the self-allotted time but only with the aid of reissues and a sacrifice of present program standards.

Please, Mr. Rank, make up your mind.

◆ ◆

Sir Stafford Cripps, more and more viewed as the chief architect of Britain's 300 per cent *ad valorem* tax plan, gives *Life* Magazine's London correspondent this impression:

"He feels that U. S. films create a longing in British hearts for the fancy plumbing and conveniences and the shiny new gadgets and luxuries with which Hollywood crams its sets. He would like to dull this appetite."

After two decades of the shiny new gadgets, Sir Stafford seems to be catching on a trifle late.

◆ ◆

" . . . I can't see why British women are willing to line up to see a movie after queueing up for three hours to buy a shilling's worth of meat."—Sidney Box, managing director of the Gainsborough [Rank] studios, by Edmond J. Harnett in the New York *Times*.

We can't see why Box was ill-advised enough to make such a statement publicly. If British women ever lose the habit, he may end up losing a job.

◆ ◆

Note on these times by Sam Rosen of the Fabian circuit:

"It reminds me of the fellow who broke 100 when he played golf well. Then suddenly he came through—once—with a startling 90. From then on, he figured this was his average. You get it, of course."

We get it, of course. And so will everyone else who wants to look a situation honestly in the eye.

◆ ◆

Sidney Skolsky's syndicated column, "Hollywood Is My Beat," regularly quotes the HERALD's "What the Picture Did for Me Department." He regularly reports movie boners, too, and asks his readers, "If you see a movie boner, send it to me."

We're sending him one. The New York *Post* the other evening had him refer to "Vivacious Lady" as "Vicious Lady."

If you see a Skolsky boner, which you seldom will, send it to us.

Universal Branch Personnel Hears New Sales Policy

Following studio conferences at Universal-International, branch offices this week began meeting to discuss with sales executives the decisions of the conferences, which followed the imposition of the British tax.

In San Francisco, branch personnel met with William A. Scully, vice-president and general sales manager, and Charles J. Feldman, western division manager. Mr. Feldman then went to Portland, Seattle, Detroit and Chicago, and Mr. Scully to Minneapolis, Milwaukee and Chicago.

E. T. Gomersall, Mr. Scully's assistant, and Foster Blake, west coast district manager, left Hollywood this week for Denver, Salt Lake City, Omaha, Des Moines and Kansas City. A. J. O'Keefe, assistant general sales manager, and F. J. A. McCarthy, southern and Canadian division manager, will hold meetings in Dallas, Oklahoma City, St. Louis, Pittsburgh and Cleveland. Fred Meyers, eastern division manager, will go to Albany, Boston, Buffalo, New Haven, Philadelphia and Washington.

Warners to Begin Work On Two New Exchanges

Construction work on two Warner Brothers exchange buildings is expected to get under way in about a month, following the opening of the new quarters now being completed in Minneapolis, the home office announced in New York Wednesday. One of the new buildings will be erected in Omaha to replace the present offices, while another is planned for Jacksonville, Fla., which will be a new Warner exchange center. Herman Goldberg, purchasing agent and supervisor of maintenance for Warner exchanges, has left New York for Minneapolis, to supervise the finishing touches.

Skouras Circuit, New York, Books Siritzky Films

The Skouras Theatres circuit of New York will exhibit a minimum of six pictures from Siritzky International during the coming year. The agreement was signed this week. Included in the deal are "The Welldigger's Daughter", "Nais", "The Queen's Necklace", "Volpone", "Marius", "Fanny", "Caesar" and "Farrebique". The last five have not been exhibited here.

20th-Fox Sales Drive Set

The annual autumn sales drive of Twentieth Century-Fox Film Corporation will begin Monday, August 31 and continue through December 27. It will be known as the "Andy Smith Drive" in honor of the company's general sales manager, A. W. Smith, Jr.

Post Acquires Academic

Post Pictures Corporation of New York has acquired the exclusive distribution rights to all of Academic's 16mm product, consisting of features and short subjects.

I'll see you in C-U-B-A"...

..."On the beach at WAIKIKI"...



...if you win the biggest exploitation contest in years on THE BIGGEST EXPLOITATION PICTURE IN YEARS!

FREE TRIP

To The Adventure Island of Your Dreams

Cuba or Hawaii

For The Best Campaign on Pine-Thomas'

"ADVENTURE ISLAND"

. Get Complete Details of the Showmen's Prize Contest in the PARAMOUNT Pressbook or Septeml
Sixth "Motion Picture Herald"—Then Start Work on The Biggest Campaign of Your Career fo

"ADVENTURE ISLAND"

In Sun-Luscious
CINECOLOR

•

Based on the Famous Novel "Ebb Tide" by
ROBERT LOUIS STEVENSON
Who Gave You "Kidnapped," "Treasure Island" and "Dr. Jekyll and Mr. Hyde"

•

PINE-THOMAS'
Biggest Production—Their First in Color

Starring
RORY CALHOUN
The Screen's New Swoon Sensation
RHONDA FLEMING
Hollywood's Gorgeous New Sarong Girl
PAUL KELLY
with JOHN ABBOTT • ALAN NAPIER

Directed by
PETER STEWART

Screenplay by Maxwell Shane • Based on "Ebb Tide" by Robert Louis Stevenson and Lloyd Osbourne

Lovely captive of a jungle-crazed "White God," she braved the madness of 20 desperate men caged by the vastness of the sea!





KEEP AMERICA UNCONQUERED

REPUBLIC PLANS RELEASE OF 48 FOR NEW SEASON

20 of Total To Be Outdoor, Western Pictures, One To Be Novelty Subject

Republic will release 48 features, four serials and four cartoon short subjects during the 1947-48 season, it was announced in New York Wednesday. The announcement was made by Herbert J. Yates, president, and James R. Grainger, executive vice-president in charge of sales and distribution, following executive conferences at both the studio and home office, and a survey of sales and exhibitor reaction.

Of the features, 27 will be the regular product, 20 will be outdoor action dramas and Westerns, and one will be a novelty feature.

Four Cartoons Will Be Made in Trucolor

The four cartoons will be produced in Trucolor by screen cartoonist Bob Clampett, the first to be titled "It's a Grand Old Nag."

Color is accented in the new season's program, the executives said, with 12 of the outdoor releases, several feature productions, the novelty feature and the cartoons being produced in Trucolor. Mr. Yates reported extensive improvement in the Trucolor process, which was first announced a little more than a year ago, while Mr. Grainger advised that reports from the field indicate excellent exhibitor acceptance of Trucolor in the Roy Rogers outdoor musical releases, which, he said, have shown a marked increase in both first run booking and box office grosses.

In outlining the product to come, Mr. Yates reported that titles and themes have been chosen on the basis of showmanship as well as entertainment values with emphasis placed on story properties and production talent.

List of Product Planned By Company for Release

The Republic product schedule for the 1947-48 season follows:

WAKE OF THE RED WITCH, Garland Roark's novel of the sea, to star John Wayne.
EAGLES IN EXILE, another John Wayne vehicle concerned with the adventures of Alabama pioneers.
CROSSWINDS, a *Ladies' Home Journal* story of a minister who regains his faith.
SEA OF DARKNESS, an adventure story of underwater salvage and murder.
LAST OF THE WESTERNERS, a Western story of Texas at the end of the Civil War.
UNTAMED, a comedy romance of an idol of the bobby-soxers and a gambler who change identities.
END OF THE RAINBOW, a romantic drama of the accidental circulation of a thousand-dollar bill.
DON CARELESS, Rex Beach's story of South America.
IN OLD LOS ANGELES, a romantic drama of the early days of California.
THE RED PONY, John Steinbeck's story to be produced in Technicolor by Charles K. Feldman and Lewis Milestone and to star Myrna Loy, Robert Mitchum and Louis Calhern.
MACBETH, Shakespeare's play which will be brought to the screen by Orson Welles and his Mercury Players.
DOWN TAHITI WAY, a musical comedy with a South Sea background.
DAREDEVILS OF THE SKY, an action melodrama of the Canadian wilderness.
SLIPPERY MCGEE, a drama of regeneration in a small town.
SINGAPORE SAL, an adventure tale of Singapore.
CAMPUS HONEYMOON, a comedy built around the current housing shortage.
THUNDER IN THE FOREST, an action drama of the timber lands.
STRANGE ESCAPADE, a psychological drama of a returned veteran who assumes the identity of his dead buddy.
WOMAN IN THE DARK, a mystery melodrama of a girl accused of the murder of a man she never knew.
SOUTH SEA SUSIE, a musical romance of the South Seas.
THE CASTAWAY, a melodrama of a shipwrecked convict who must choose between rescue and imprisonment.
CROOKED CARGO, a romantic melodrama of a gambling ship.
BETRAYAL, the story of a girl who tries to escape the temptation of a secret love.
HEART OF VIRGINIA, a story of horse racing.
SECRET SERVICE INVESTIGATOR, a mystery melodrama about an almost perfect crime.
FLIGHT FROM FURY, a melodrama of revenge.
SIX TRUCOLOR PREMIERE PRODUCTIONS, starring Roy Rogers. Their titles are: GRAND CANYON SERENADE, UNDER CALIFORNIA STARS, CHIMES OF CATALINA, EYES OF TEXAS, HEART OF RAMONA and WESTERNER AND THE LADY.
SIX ALL STAR PRODUCTIONS, to be produced in Trucolor and starring Monte Hale and Adrian Booth, titled: COLORADO THOROBREDS, SUNDOWN IN SANTA FE, SON OF GOD'S COUNTRY, THE OVERLAND TRAIL, UNDER MEXICAN SKIES and THE GAY GAUCHO.
BILL AND COO, a feature-length picture produced in Trucolor. This picture is cast with a troupe of birds which perform like human beings.
EIGHT FAMOUS WESTERNS, starring Allan "Rocky" Lane. Their titles are: THE WILD FRONTIER, OKLAHOMA BADLANDS, GHOST TOWN RAIDERS, THE DENVER KID, DESPERADOES OF DODGE CITY, MARSHAL OF AMARILLO, CARSON CITY RAIDERS and CIMARRON TRAILS.

The four serials which will round out Republic's 1947-48 product schedule are: G-MEN NEVER FORGET, 12 chapters; DANGERS OF THE CANADIAN MOUNTED, 12 chapters; DICK TRACY RETURNS, a 15 chapter re-release, and ADVENTURES OF FRANK AND JESSE JAMES, 13 chapters.

Blumenfeld Theatres Buy T & D Theatre, Oakland

Blumenfeld Theatres have purchased the T & D theatre, Oakland, Cal., for $300,000, after operating the house for the past five years under lease and spending approximately $50,000 for remodeling and redecorating. The theatre, seating 2,600, will remain on a first run policy. The deal was negotiated with James K. Moffett, chairman of the board of the Crocker First National bank, original owners and builders of the theatres. Joseph Blumenfeld, Abe Blumenfeld, D. J. McNerney and C. L. Laws comprise the purchasing syndicate.

Warns on Sharp Hollywood Cuts

Hollywood is in its first panic, although it isn't hurt yet; and its firing of personnel, if indiscriminate, may cost it considerable talent, Henry Koster, director for Samuel Goldwyn, warned in New York this week before sailing for a month and a half visit to western Europe.


Henry Koster

"We might conceivably fire people who are *good*," he said. "After all, there are plenty of oldsters in Hollywood, but people who are unknown may be essential to Hollywood's future."

Hollywood production costs did, however, come under Mr. Koster's attack. "The cost really, to my view at least, is in the salaries of 'medium size' stars. I don't think there are 10 or 12 people in Hollywood who deserve such salaries.

"In a sense," he continued, "one might say that costs are Hollywood's own fault. Studios apparently feel they have to write insurance for success. That insurance is the best of everything. Translate that, and it means spend money, and take no chances. Don't experiment."

Mr. Goldwyn, he hastened to add, is one producer who experiments.

Mr. Koster, under contract to Mr. Goldwyn for five more pictures, completed recently "The Bishop's Wife," and while in Europe will "look around" in Germany for possible shooting in that country for a story about the German occupation.

"I think it's essential that we of Hollywood should go to see more than our own swimming pools," he said.

"During the war, audiences seemed to take everything. Our producers grew lazy. Now the audiences seem to have grown up."

Stahl Heads New Syndicate

Maurie Stahl, operator of the Rex and Rivoli theatres in Rutherford, N. J., and the Regent theatre in Kearny, N. J., is president of a new syndicate formed with Stillman and Stillman, theatrical attorneys, it was announced this week. To be called the Normandy Theatre Corporation, the syndicate will open the new Normandy theatre in Miami Beach, Florida, about December 1.

CHARLES SKOURAS TOPS SALARY LIST

Treasury Reports His '45 Figure at $568,143, with Zanuck, McCarey High

Washington Bureau

Charles P. Skouras, president of National Theatres Amusement Company and Fox West Coast Agency Corporation, was the top U. S. salary earner in 1945 with $568,143, according to figures released in Washington Monday by the Treasury Department.

Also in the list were 102 motion picture industry people who earned $75,000 or more during 1945. On this list Twentieth Century-Fox was represented with 42 employees; Paramount with 31; Columbia with 12, and Vanguard Films with six. Several motion picture companies, however, were not included in Monday's report.

Several Not Included

Among the companies not included in the current report were MGM, RKO, Universal and Warner Brothers. Previously these firms have supplied such leading wage earners as Louis B. Mayer, Bud Abbott and Lou Costello, J. Cheever Cowdin and last year's top-ranking woman salary earner, Deanna Durbin.

Leo McCarey, producer-director for Paramount Pictures, was the second highest paid film figure on the current listing, ranking fifth on the national list with $355,426. Last year Mr. McCarey led the national salary list with $1,113,035.

Six others of Hollywood, including Betty Grable, top woman wage earner on the current list with $208,000, were among 30 wage earners who were reported as making more than $200,000.

Several of the people listed on the Treasury Department's current list will presumably move to higher income brackets when their compensation from other film companies is reported on the supplementary list.

Top Earners Listed

The industry's top wage earners were:

1. Charles P. Skouras, who received $130,000 in salary from Fox West Coast Agency Corp., and $438,-143 in "other compensation" from National Theatres Amusement Co. Last year Mr. Skouras ranked third with $393,000.
2. Leo McCarey, whose $355,426 came from "other compensation" from Paramount.
3. Darryl S. Zanuck, vice-president, Twentieth Century-Fox Film Corp., who ranked ninth nationally with $260,000 in straight salary. Last year, Zanuck was tenth on the national list with $260,833.
4. Harry Cohn, president, Columbia Pictures Corp., sixteenth nationally, $223,600, including $15,600 from "other compensation."
5. Betty Grable, $208,000 from Twentieth Century-Fox, $36,000 more than reported for 1944.
6. Olivia de Havilland, $206,944, from Paramount.
7. Fred MacMurray, $203,525, from Twentieth Century-Fox, to rank 24th nationally, a sharp drop from his No. 4 spot in 1944, when he earned $391,217.
8. Spyros P. Skouras, president, Twentieth Century-Fox, $201,600. In 1944 he reported $255,907.

$175,000–$200,000

Industry people listed in the $175,000-$200,000 bracket were: Maureen O'Hara, Twentieth Century-Fox, $190,-666; Henry Ginsberg, vice president, Paramount, $189,-583; Ray Milland, Paramount, $185,833; Joseph L. Mankiewicz, writer-producer, Twentieth Century-Fox, $182,000; William Perlberg, producer, Twentieth Century-Fox, $182,000; J. Mitchell Leisen, director, Paramount, $180,202; John M. Stahl, producer-director, Twentieth Century-Fox, $178,916, and Bing Crosby, Paramount, $175,000.

$150,000–$175,000

Those in the $150,000-$175,000 group were: Dore Schary, producer, Vanguard, $170,803 (salary, $111,-083; other compensation, $59,719); Bryan Foy, producer, Twentieth Century-Fox, $169,000; Lloyd Bacon, director, Twentieth Century-Fox, $165,708; Adolph Zukor, chairman of the Board of Paramount Pictures, $159,400 (salary, $104,000; bonus, $50,000; other compensation, $5,400); George E. Seaton, writer, Twentieth Century-Fox, $156,000; and George Marshall, director, Paramount, $156,000.

Also, Barney Balaban, president, Paramount, $156,-000; Lewis D. Lighton, producer, Twentieth Century-Fox, $155,666; Gradwell Sears, vice president, United Artists, $153,838 (salary, $130,000; bonus, $23,858); Thomas Mitchell, Twentieth Century-Fox, $152,916; Albert Hackett and Frances Goodrich Hackett, writers, Paramount, $151,875.

Also, Gregory Ratoff, director, Twentieth Century-Fox, $150,500; and William Bendix, Hal Roach Studios, $150,266.

$125,000–$150,000

In the $125,000-$150,000 bracket were: Lamar Trotti, producer, Twentieth Century-Fox, $149,520; Harry Tugend, production executive, Paramount Pictures, $149,350; Dick Haymes, Twentieth Century-Fox, $143,-333; Barbara Stanwyck, Paramount, $140,000; Al Hall, director Columbia, $139,083; Seton I. Miller producer, Paramount, $138,400; Neil F. Agnew, vice-president of Vanguard, $137,525 (salary, $70,425; other compensation, $67,100); Charles Boyer, Twentieth Century-Fox), $135,000; Eddie Bracken, Paramount, $134,041; John Farrow, director, Paramount, $132,333; Walter R. Lang, director, Twentieth Century-Fox, $131,444; Otto Preminger, producer-director, Twentieth Century-Fox, $131,000, and Ernst Lubitsch, producer-director, Twentieth Century-Fox, $130,000.

Also Heny Hathaway, director, Twentieth Century-Fox, $130,000; Y. Frank Freeman, vice president, Paramount, $130,000; Jack Cohn, executive vice president, Columbia, $130,000 (salary, $117,000; other compensation $13,000); and Don Hartman writer, Columbia Pictures, $129,000.

$100,000–$125,000

The 23 film names listed in the $100,000-$125,000 salary bracket were: Harry James, Twentieth Century-Fox, $121,666; Charles Brackett, producer-writer, Paramount, 119,000; Elmer C. Rhoden, president, Fox Midwest Amusement Corp., $118,030 (salary, $39,000; bonus, $71,230; other compensation, $7,800); Bert Allenberg, agent, $117,250; Ginger Rogers, Vanguard, $117,159 (all listed as "other compensation"); Rita Hayworth, Columbia, $117,000; Virginia Van Upp, executive producer, Columbia, $117,000; Frank Butler, writer, Paramount, $117,000; and Carmen Miranda, Twentieth Century-Fox, $115,000.

Also Gene Tierney, Twentieth Century-Fox, $114,-916; Dorothy Lamour, Paramount, $112,372; George Jessel, producer, Twentieth Century-Fox, $110,500; Tyrone Power, Twentieth Century-Fox, $110,400; Thomas J. Connors, vice president, Twentieth Century-Fox, $110,100 (salary, $104,000; other compensation, $6,100); Robert Cummings, Paramount, $110,000; Sidney Lanfield, director, Paramount, $108,333; Alan Ladd, Paramount, $107,000; John Balaban, executive, B and K Management Corporation, $104,000; and Phil Berg, agent, $103,091.

Also Betty Hutton, Paramount, $102,583; J. M Schine, president, Schine Chain Theatres, Inc., $102,200; Alice Faye, Twentieth Century-Fox, $101,666 and Billy Wilder, producer, Paramount, $100,666.

$75,000–$100,000

In the $75,000-$100,000 group were: Brian Donlevy, Paramount, $99,708; F. H. Ricketson, Jr., executive, Fox Inter-Mountain Amusement Corp., $97,674 (salary, $64,900; bonus, $27,574; other compensation, $5,200); Henry King, director, Twentieth Century-Fox, $96,666; Irving Cummings, writer, Twentieth Century-Fox, $96,333; Alfred Newman, music director, Twentieth Century-Fox, $93,862; John Cromwell, director, Twentieth Century-Fox, $93,500; Ben Hecht, writer, Vanguard, $93,333; Abraham Schneider, vice-president, Columbia, $92,516 (salary, $84,283; other compensation, $8,233); Charles Vidor, director, Columbia, $91,666; and Paul M. Jones, producer, Paramount, $91,000.

Also Karl O. Tunberg, writer, Paramount, $91,000; Paulette Goddard, Paramount, $90,000; N. B. Spingold, vice-president, Columbia, $89,845 (salary, $84,643; other compensation, $5,200); H. Bruce Humberstone, director, Twentieth Century-Fox, $87,250; Lew Schreiber, $87,000; King Vidor, director, Vanguard, Century-Fox, $85,000.

Also Charles Feldman, Famous Artists Corp., $82,425; Lloyd Nolan, Twentieth Century-Fox, $81,891; Samuel Hoffenstein, writer, Twentieth Century-Fox, $81,850; Charles M. Reagan, vice-president, Paramount, $81,735; Abraham Montague, general sales manager, Columbia, $81,000; William C. Michel, executive vice-president, Twentieth Century-Fox, $80,-508 (salary, $73,708; other compensation, $6,800); and Steve Broidy, president, Monogram Pictures Corp., $78,788 (salary, $20,800; commission, $36,264; bonus, $21,724).

Also Joseph Moskowitz, vice-president, Twentieth Century-Fox, $78,500; Kenneth MacGowen, producer, Paramount, $78,000; William A. Bacher, producer-director, Twentieth Century-Fox, $78,000; Richard W. Day, art director, Twentieth Century-Fox, $78,000; Austin C. Keough, vice-president, Paramount, $78,000; Irving Briskin, production executive, Columbia, $78,000; Mack Gordon, composer, Twentieth Century-Fox, $77,833; Daniel T. O'Shea, president, Vanguard, $77,166 (salary, $52,166; bonus, $25,000); and Benjamin B. Kahane, vice-president, Columbia, $76,791.

Admissions Tax Revenue Up 10%

Washington Bureau

Admission tax collections were up approximately 10 per cent in the fiscal year ending June 30, 1947, compared with tax receipts in the previous year, the Treasury Department's Bureau of Internal Revenue reported Tuesday.

Collections in the 1947 fiscal year totaled $456,223,221, an increase of $40,955,354 over the 1946 figure of $415,267,866.

This week the Bureau also announced that the July tax collections from all amusements totaled $40,233,348, compared with $40,248,-000 for the same month last year. The July, 1947, collection was an increase of $7,815,-358 over the previous month, when collections totaled $32,417,990.

Tax receipts for a particular month usually reflect business at the box office for the previous month.

Washington, D. C., Tax Collections Decline

Admission tax collections in the District of Columbia dropped $317,316 in the fiscal year ended June 30, 1947, according to figures issued August 16 by the Bureau of Internal Revenue. Receipts for the fiscal year ended June 30, 1947, were $3,057,015, compared with collections of $3,374,331 for the fiscal year ended June 30, 1946. The figures include taxes paid by cabarets, legitimate theatres, sports parks and other amusement places, as well as motion picture theatres.

Artists Alliance to Do "One Touch of Venus"

The Mary Pickford-Lester Cowan producing company, Artists Alliance, will begin production in January on the Universal-International lot of "One Touch of Venus," which will be released by U-I rather than through Miss Pickford's own company, United Artists. Deanna Durbin has been mentioned for the leading role. John Beck, formerly with U-I, has resigned and has been established as an independent producer for the company. He will join Mr. Cowan in producing "Venus" and afterward will produce "Harvey," which also will be produced for Universal-International.

SIX MAJORS PLAN 7 FILMS SOLD AT ADVANCED PRICES

Policy Is Given Impetus by "Duel" and "Best Years"; Sets Recent Precedent

by RED KANN

Six distributors are now in the market, or will be by autumn, with seven attractions sold at advanced admissions. The situation is without precedent in recent years.

The current swing, given impetus by "Duel in the Sun" and "The Best Years of Our Lives," now branches out from the Selznick Releasing Organization and RKO Radio to embrace Paramount, Twentieth Century-Fox, United Artists and Warner Brothers. The probability, not at all remote, is that MGM will be in the swing with "Green Dolphin Street."

Selznick Has Played 2,350 Dates So Far on "Duel"

Selznick has played 2,350 dates on "Duel in the Sun" and has no other intention but maintaining its established policy for this attraction. All deals are made on a 60-40 basis, with a price range of 90 cents, matinees, to $1.25 evenings, including tax. In states like Texas where a 10 per cent admission levy superimposes on the Federal, the price structure is adjusted upward accordingly. This, of course, will prevail with other attractions sold at stepped-up levels.

Thus far, the Goldwyn office has approved 2,650 contracts on "The Best Years." Many of these deals already have been played off, but the current sales policy is to continue until the end of this year, after which it is likely the film will be withdrawn entirely for a couple of months. Thereafter, it will be released regularly through RKO Radio at prevailing theatre scales. Meanwhile, "The Best Years" is getting 50 cents for children and 75 cents for adults at matinee, rising to a minimum of 75 cents at night, when $1.20 is the maximum.

Twentieth Century-Fox is preparing two. These are "Forever Amber" and "Captain from Castile." First to hit the field between October 19 and 29 will be "Amber," for which a cross-country lineup of day-and-date runs is being developed with a particular concentration along the Pacific Slope. Sales policy is set at 50-50 from the first dollar on an admission price structure of 55 cents for children to a peak of $1.20 for adults at night.

Promising No Regular Price Showings in 1948 and 1949

The distributor is pledging contracting exhibitors that "Amber" will not be shown anywhere at regular prices during 1948 and 1949.

This formula, in every likelihood, will apply to "Captain from Castile" which is designed for its opening dates around Christmas.

Paramount's entry will be "The Unconquered," Cecil B. De Mille's first since "The Story of Dr. Wassell," which was released in 1944. Circuit buyers are being advised of the policy.

Hardly a surprise is the decision by Enterprise to seek advanced admissions on "Arch of Triumph." George J. Schaefer, vice-president of sales, declared on Tuesday the move was now final. "Arch" is designed for a grind policy at $1.20 top beginning mid-October, according to current plans. United Artists will distribute.

"Life With Father," the Warner offering, gradually is penetrating first run situations at $1.25 top, evenings, and a low of 50 cents for children on the day side. Aside from New York, it is now running in Cincinnati, Atlantic City, Pittsburgh, Denver and Chicago, and is set for a wide spread in other major cities in the next three or four weeks. Warners is seeking straight 60-40 deals for the first dollar with no allowance for house expenses.

Pattern Drawn from Plan On "Duel" and "Years"

While variations show up in individual selling plans, the overall pattern applying to attractions in this category admittedly is drawn from "Duel in the Sun" and "The Best Years." In fact, sales executives constantly refer to plans for their own advanced attractions as "the 'Duel' plan" or "the 'Best Years' formula."

Home office executives at MGM, following the "sneak" of "Grene Dolphin Street" at Flushing, Long Island, a few days ago, are mulling over a policy of increased prices nationally. No final decision has been entered as yet, but scattered dates on this basis are practically determined. Depending upon their outcome rests a countrywide policy.

Production Plans Set for De Rochemont School Films

Louis de Rochemont Associates, Inc., announced Monday in New York that it will begin production early in September on the first of its 86 two-reel geographical color films to bear the series' title "Your World and Mine." The series is being made exclusively for classroom use and will be distributed by United World Films, Inc., a Universal-International subsidiary. At the same time Louis de Rochemont, president, announced the appointment of John Wingerter as vice-president and general manager; F. Borden Mace as executive assistant to the president; John A. Haeseler as technical and educational consultant, and Victor Jurgens as unit producer for the Far East.

Allied Unit Raps Advanced Price Release Policy

In a strongly worded protest against pictures shown at advanced admissions, the Allied Independent Theatre Owners of Iowa-Nebraska has informed its members that "we just can't imagine any small town exhibitor charging his patrons $1.20 admission and then having to go on living among them."

In the organization's current bulletin from Leo Wolcott, chairman of the board, ITO named Enterprises' "Arch of Triumph" and Warner Brothers' "Life with Father" to be sold at advanced admissions, while Paramount is "holding up" "Welcome Stranger" to see "how the advanced admission prices go throughout the country." The bulletin also states that Twentieth Century-Fox will sell "Forever Amber" at "the roadshow basis of $1.20," and reports that the organization hears that 20th-Fox's "Captain from Castile" will be "similarly treated."

At the same time the Associated Theatre Owners of Indiana, in its current bulletin, charges that Twentieth Century-Fox intends to "exploit the public's curiosity" concerning "Forever Amber" with 1,000 simultaneous bookings as a "guarantee against poor word-of-mouth advertising." The bulletin urges exhibitors to demand pre-release showings before they buy it.

The higher admission prices charged for special pictures were attacked last week by E. B. Radcliffe, theatre editor of the *Cincinnati Enquirer,* writing editorially under the caption "Price Rise in Movie Tickets May Kill the Golden Goose." He referred specifically to Warners' "Life with Father" and David O. Selznick's "Duel in the Sun."

McGraw-Hill Demonstrates Text Book Sound Films

McGraw-Hill Text Films, a new type of teaching aid for colleges and high schools, were demonstrated to a group of newspaper and magazine representatives in New York Tuesday. The films represent an attempt to provide a series of both sound motion pictures and filmstrips designed for correlation with specific text books. The McGraw-Hill Book Company, sponsors of the program, spent two years developing the first four series of films, totaling 24 motion pictures and 22 filmstrips which are scheduled for release in time for autumn classes. Subjects of these four series are: Teacher Education, Engineering Drawing, Health and Hygiene—all for college level, and Mechanical Drawing, for high schools.

They All Agree MITTY'S

Journal NEW YORK American

"Hilarious entertainment topping even Kaye's previous fine films. Goldwyn's usual lavish care, taste and staging!"

NEW YORK Daily Mirror

"Danny Kaye is 100 per cent here. Goldwyn need not dream of profits. They'll be there!"

Chicago Daily Tribune

"You can mark up another success for Danny Kaye. Very, very funny from beginning to end!"

New York Post

"You will delight in seven characterizations. Each one a gem!"



THE CHICAGO SUN

"It's Danny Kaye's best vehicle since 'Up In Arms!"

NEW YORK DAILY NEWS

"Danny Kaye's best picture!"

Hollywood By HEDDA HOPPER

"Danny Kaye gets off his best characterizations to date!"

PM Daily

"Packed with laughs!"

The New York Times

"A big, colorful show and a good one!"

NEW YORK The Sun

"Wildly funny!"

KEEP YOUR EYE ON MITTY

The Secret Life

MIGHTY!!

LIFE — "Movie of the week. Highly entertaining!"

TIME — "Danny Kaye's funniest. In every sense out of this world!"

PHOTOPLAY — "Meet Walter Mitty and pin a medal on him. Will bet you come out shouting for more!"

VARIETY — "Better medicine for a box office suffering from malnutrition of laughs can hardly be imagined!"

MOTION PICTURE HERALD — "This Kaye-color-Goldwyn combination should be a goldmine for the exhibitor, as easy to sell as cotton candy at a circus!"

THE Hollywood REPORTER — "The public is flocking to 'The Secret Life of Walter Mitty.' Mr. Goldwyn has a hit on his hands!"

DAILY VARIETY DAILY — "A dazzling technicolor dish that gives full play to Danny Kaye's uncommon talent. Another feather in producer Samuel Goldwyn's cap!"

BOXOFFICE — "Your money's worth in laughs and lavishness!"

THE Film DAILY — "Surpassing all previous Kaye films, this one is fine entertainment for every audience!"

SHOWMEN'S TRADE REVIEW — "Top-notch entertainment with every indication of scoring heavily at the box office!"

of Walter Mitty

RELEASED BY RKO RADIO, INC.

Entertainment in the Goldwyn manner

BRITONS GO HOME; INDUSTRY WAITS AND HOPES ON TAX

Johnston Repeats Freeze Plan Offer; Argentina, Australia Study Tax

Sir Wilfrid Eady, head of the British financial delegation, left Washington for London at the weekend leaving behind him one hard kernel of fact in the otherwise "informal and exploratory" talks on the British film tax situation: He informed the State Department that it was his belief that Britain could only spend one-fourth as many dollars for films in the future as have been spent in the past, no matter whether England stuck by the 75 per cent tax on foreign film remittances or discarded it.

In London, too, this week, that same opinion was voiced. One Government official insisted that "Americans still don't appreciate the blunt inescapable fact that Britain currently simply hasn't the dollars to buy Hollywood films."

All last week the industry, both British and American, had its ears cocked towards sweltering Washington where State, Treasury and Commerce Department officials were discussing the relaxation of provisions of the British Loan Agreement with Sir Wilfrid.

Talks Called "Encouraging" But Tax Still Remains

When Eric A. Johnston, president of the Motion Picture Association, cut short a Spokane vacation to fly to Washington to talk with Sir Wilfrid over the weekend about substituting a freeze for the tax and when it became generally known that high U. S. Government officials were expressing to Sir Wilfrid their "deep concern" over England's film tax, then industry leaders, pleased with the top level attention their problem was receiving, agreed with one of their Washington spokesmen that the talks were "the most encouraging development yet" in the Anglo-American impasse.

With no authority to act on the tax matter himself, Sir Wilfrid left New York in time to arrive in London's Downing Street Monday night, only a short time prior to the conclusion of the four-hour cabinet meeting called by Prime Minister Clement Attlee.

The next move was to come from London.

This was evident Tuesday when the MPA board and other industry executives met in Washington, and insisted the British must remove the tax before they will consider an alternative or remove the embargo.

Argentina, New Zealand and Australia Study Tax Moves

There were more tax troubles brewing for the American industry in other parts of the world, each relating to the British tax. In Argentina exchange permits were temporarily suspended for all importations, in New Zealand and Australia there were threats and hints of increased taxes.

Argentina's action, on August 21, was reported as a measure taken to study the local consequences of last week's British loan discussions which suspended the dollar convertibility provision of the loan. Argentina, a large trader with Britain, can not now get dollars for her pounds sterling and without dollars she cannot remit to America. Argentina's action thus freezes remittances for the time being. If the situation does not improve rapidly, MPA has indicated that it will protest the action to the State Department.

In New Zealand the Aid-to-Britain Conference has recommended that the country increase the hire tax on American films from 25 to 40 per cent on the gross income. August 24, in Wellington, R. J. Kerridge, managing director of the Kerridge Odeon Corporation, warned that if this recommendation were implemented the U. S. would stop sending films into the country. If this should happen, Mr. Kerridge told reporters, three-quarters of the theatres in the country would be without product.

In Australia the cabinet will review the film situation as a result of the British tax. It is not expected, however, that any drastic cuts will be made in film imports, according to MOTION PICTURE HERALD's correspondent in Sydney, since only slightly more than three per cent of Australia's total dollar expenditure is accounted for by films. Nevertheless, distributor representatives are taking no chances and have already met with Prime Minister Chifley and urged the trade view that the country's theatres could not withstand a cut in American film imports.

In America, too, the industry was turning to the Government. With the MPA maintaining a close liaison with government officials on the tax matter, the Society of Independent Motion Picture Producers and various Hollywood labor unions also made representations to Capital powers last week.

August 21 representatives of the SIMPP asked the Secretary of the Treasury to appoint a subcommittee of the National Advisory Council to deal with the British tax problem. They suggested that Donald Nelson, SIMPP president, and Mr. Johnston be named as advisors.

Meeting in Boston at the weekend the general executive board of the International Alliance of Theatrical Stage Employees passed a resolution urging the Secretaries of State and Treasury to use their offices to revise the tax. The resolution was sent to the American Federation of Labor, asking that organization's support.

Retaliatory Tax Urged To Settle Problem

Last week Herbert Alier, business representative of the International Photographers Union, wired the Secretary of State asking him to take steps to "promulgate a similar tax against British pictures as well as establish stringent immigration laws," if the problem were not soon settled.

In a telegram to the Secretary of State, Emmett Lavery, president of the Screen Writers Guild, urged the use of "every effort to effect an equitable adjustment of the situation precipitated by new British import duty."

In Washington Wednesday, Treasury Secretary Snyder said there was as yet no decision whether the tax violated the British loan agreement.

In London this week, J. Arthur Rank was feeling rather sure of himself. He had announced that his production organization would be capable within 18 months of producing enough product to meet the requirements of both his Odeon and the Gaumont British circuits, two of England's largest, and his overseas theatres. The pictures, he emphasized, would not be "quickies."

In his first formal statement on the tax, Mr. Rank told London reporters August 22 that he was against the tax, although he recognized the crisis that precipitated it.

British Press Continues To Hit Hollywood

Meanwhile, the American industry continued to receive a very bad press in England, as it has for the past 18 months. Some of the English writers' opinions have lately been given wide circulation in America. Last Sunday the 1,091,000 copies of the New York *Times* carried a by-line article in the magazine section by C. A. Lejeune, film critic for the London *Observer*. Her article was headed: "Can Piccadilly do without Hollywood?" Yes, say Britons; they'll take Mason and Mills against Gable and musicals and day. Writing on the American ban of film shipments to England, Miss Lejeune concluded that Britons "don't want the present type of American picture and feel that for a long time they have been asked to pay a dollar for 25 cents worth of film."

STUD OR DRAW?

Peter Burnup, London editor of Quigley Publications, reports what he calls a possible straw in the wind. Meeting one of those quite important Treasury officials on a social occasion, he asked wasn't all this tax business in reality (Chancellor of the Exchequer Hugh) Dalton just playing a ham-fisted poker hand? Said the official: "Delete ham-fisted and you've just about got it."

'RED STALLION' SMASH!

Record high business on sensational Day-and-Date national openings makes "Big Red" Box-Office Champion!

CITY	THEATRE	CIRCUIT
Memphis, Tenn.	Warner	Warner
Altoona, Pa.	State	Fabian
Bakersfield, Cal.	Fox	Fox West Coast
Bay City, Mich.	Washington	Washington Theatre Co.
Dallas, Texas	Majestic	Interstate
Elmira, N. Y.	Regent	Warner
Los Angeles, Cal. *Five theatres day-and-date*	Orpheum, El Rey, Vogue, Belmont, Culver City	Fox West Coast
Lincoln, Neb.	Varsity	Westland
Phoenix, Ariz.	Fox	Fox West Coast
Milwaukee, Wisc.	Riverside	Standard
Oakland, Cal.	Orpheum	Fox West Coast
Portland, Me.	Civic	Zeitz
Portland, Ore.	Mayfair	Fox West Coast
Kenosha, Wisc.	Gateway	Standard
Spokane, Wash.	Orpheum	Fox West Coast

CITY	THEATRE	CIRCUIT
Terre Haute, Ind.	Orpheum	Alliance
Ft. Worth, Texas	Worth	Interstate
Santa Barbara, Cal.	Arlington	Fox West Coast
Galveston, Texas	Martini	Interstate
San Diego, Cal.	California, Loma, State	Fox West Coast
San Francisco, Cal.	Warfield	Fox West Coast
Oklahoma City, Okla.	Warner	Warner
San Bernardino, Cal.	Fox	Fox West Coast
Fall River, Mass.	Empire	Yamins
Long Beach, Cal.	U. A. & Crest	Standard
Green Bay, Wisc.	Strand	Fox West Coast
Houston, Texas	Metropolitan	Interstate
Jamestown, N. Y.	Palace	Warner
San Antonio, Texas	Majestic	Interstate
Seattle, Wash.	Orpheum	Fox West Coast

. . . and a hundred more across the country!

ASK THE MAN WHO PLAYED IT!

EAGLE LION HIT!

20th-Fox Shows $8,401,778 Net For Six Months

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and the Roxy Theatre, Inc., last Thursday in New York reported consolidated net profit after all charges for the 26 weeks ended June 28, 1947, of $8,401,778. After deducting dividends on prior preferred and convertible preferred stocks, the consolidated net profit amounted to $2.91 per share on the 2,768,263 shares of common stock outstanding.

The net for the same period of 1946 was $11,449,449, which, after deducting preferred dividends, amounted to $4.33 per share on the 2,543,895 shares of common stock then outstanding.

For the second quarter ended June 28, 1947, the consolidated net profit after all charges was $2,504,175. After deducting dividends on prior preferred and convertible preferred stock, this amounted to 84 cents per share of common stock. The profit for the first quarter of 1947 was $5,897,603. The profit for the second quarter of 1946 on a comparable basis was $5,207,496, equal to $1.97 per share of common stock.

	26 weeks ended June 28, 1947	26 weeks ended June 29, 1946
Income:		
Gross income from sales and rentals of film and theatre receipts	$93,517,473.56	$91,218,724.66
Dividends	465,026.24	320,905.12
Rents from tenants and other income	4,812,728.75	3,812,102.97
	98,795,228.55	95,351,732.75
Expenses:		
Operating expenses of exchanges and theatres, administrative expenses, etc.	49,569,774.76	48,151,921.29
Amortization of production costs and other expenses	29,042,972.67	20,547,634.41
Participation in film rentals	2,762,871.03	3,397,290.51
Depreciation of fixed assets, not including depreciation on studio buildings and equipment, etc., absorbed in production costs ($336,706.79 in 1947)	1,236,914.26	1,146,135.22
Interest and bond discount and expenses	360,935.54	319,274.08
	82,973,468.26	73,562,255.51
	15,821,760.29	21,789,477.24
Provision for federal taxes on income	6,200,000.00	8,850,000.00
	9,621,760.29	12,939,477.24
Portion of net profit applicable to minority interests	1,219,981.92	1,490,027.86
Net Profit	$8,401,778.37	$11,449,449.38

The board of directors of Twentieth Century-Fox Film Corporation declared a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock, payable September 15, 1947, to stockholders of record September 2; a quarterly cash dividend of 37½ cents per share on the convertible preferred stock, payable September 30, to stockholders of record September 9, and a quarterly dividend of 75 cents per share on the outstanding common, payable September 30 to stockholders of record September 9.

BRITISH FILM STOCKS ARE HIT BY TAX

London Bureau

The Dalton tax, followed by the American ban on film exports to Britain, has caused a further drop in cinemas shares, as witness these figures:

	June 26	July 26	August 14
Associated British 5/—Ordinary	20s.3d.	22s.0d.	19s.0d.
British & Dominions 12/—Ordinary	22s.6d.	20s.0d.	17s.3d.
Gaumont-British 10/Ordinary	24s.9d.	22s.0d.	19s.0d.
Odeon 5/—Ordinary	45s.6d.	40s.0d.	36s4d.

The notations are in shillings and pence. The tax came into operation August 7. American films were blocked the following day.

Protest Tables Tax in St. Paul

The sweeping public protest in the form of 53,000 petitions signed at St. Paul, Minn., theatres, opposing the proposed municipal five per cent admission tax, caused the City Council last Thursday to table the measure indefinitely.

The vote was the largest ever obtained on a petition in the city's history and was greater than the combined "aye" and "no" vote on the city charter which allowed the council to draw up the resolution.

While this action does not kill the measure, it is considered dormant and is a victory for show business in the area because it undoubtedly will stall similar tax plans under consideration in a number of nearby cities and towns.

North Central Allied, Minnesota Amusement Company and RKO Theatres joined solidly to defeat the measure. Stanley Kane of North Central Allied, and Joseph Finley of Minnesota Amusement, conducted the campaign for the theatre interests.

"Great Dictator" Opens In 25 Holland Theatres

Chaplin's "The Great Dictator" opened in 25 first run theatres in Holland on Friday, August 1—in Amsterdam, Rotterdam, the Hague and other important key cities. It was, according to cabled advices received by United Artists, the greatest simultaneous nationwide showing of a film in Dutch motion picture history. A highlight of the exploitation was a tour of the cities of an imitation Chaplin imitating Hitler "heiling" the crowds from Adolf Hitler's Mercedes automobile.

Columbia Extra Dividend

Columbia Pictures has declared a regular common stock dividend of 50 cents per share, and an additional dividend of 50 cents per share, as was done last year. Both are payable September 24, 1947, to stockholders of record September 9.

Eire Industry Is Undisturbed By British Tax

by T. J. M. SHEEHY
in Dublin

Eire cinema circles are taking the current Anglo-American film crisis calmly, chiefly because matters are completely beyond their control. Too, they reckon they have at least nine months' product on hand and that long before the present crisis is due to be felt in Ireland, the American and British authorities, at top level, will reach a settlement.

All American films exhibited in Eire are imported through London and all receipts are paid in sterling through Dublin branch offices to the London headquarters of the various major companies. Eire has therefore no direct contact, financially or otherwise with the American trade.

Direct Trading Remote

The possibility of Ireland trading directly with Hollywood is at present remote since Ireland has a very small quota of dollars and depends on the British Treasury for its extra allocations.

Goff Nash, Dublin manager of Warner Brothers, dealing with this possibility in a press interview, stated: "If my company are printing 70 or 80 copies of a film, it would only cost a few hundred dollars to print three extra ones for me and then to send them to me direct. I can then pay the Irish duty of three pence per foot. Even if there were further difficulties and we could not take out the money we earned, the company could invest it in Irish industry. The Irish territory is a valuable one, but it is not so large that any of the big American companies would have to get an immediate return of the profits in dollars to balance their budgets."

Shortage to Be Felt

Pat Farrell, a leading independent exhibitor, thinks direct importation from America could only take place if Ireland had dollars to pay. If American films do not come in, he reckons, "we close down, or at least 80 per cent of us will."

Editorial comment in the Government party's Irish Press suggests that the crisis could be used to encourage Irish film production.

Exhibitors are most concerned at present with the increased entertainment tax and the resulting higher admission prices which came into effect August 15. Top price admissions increased from two shilling six pence to three shillings six pence, which is the new maximum in first run houses.

Samonisky Joins Larkin

Harris Samonisky, former newspaperman and publicist, has joined the firm of Mark Larkin, New York public relations and publicity counsel.

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AT HIS SENSATIONAL BEST!

HUMPHREY BOGART IN "CALL IT MURDER"

Adapted from "Midnight"

with

Richard WHORF · Sidney FOX
Henry HULL · Henry O'NEILL
O. P. HEGGIE

THEY PLAY ROUGH AND FOR KEEPS...

PRESTON FOSTER · MELVYN DOUGLAS · CHARLES COBURN

in

"RACKETEERS"

Adapted from "The People's Enemy"

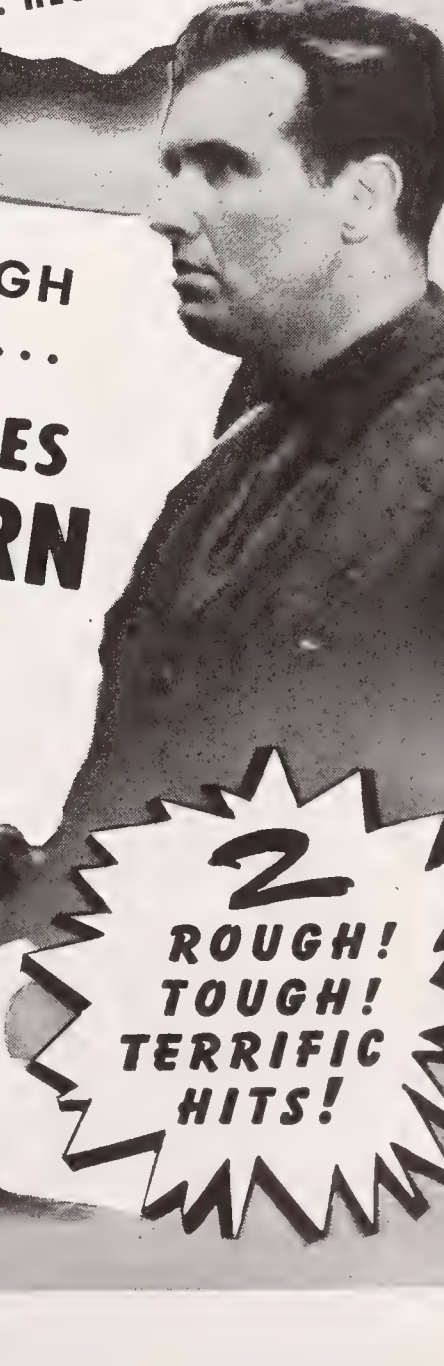
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ALBANY

The third revival bill of the year at Warner's Strand, a first run, drew enough business in very warm weather to warrant moving the pictures to the circuit's Ritz. The features were "Marked Woman" and "Dust Be My Destiny." . . . The Variety Club will sponsor a premiere of "Variety Girl" at the Palace September 16. . . . MGM's "Living in a Big Way" and "Cynthia," paired for a week at Fabian's Palace, received newspaper publicity via Albany's sixth annual bathing beauty contest. . . . Herman Ripps, assistant eastern division sales manager for MGM, is back on the job after an operation. . . . Jack Bullwinkle, Columbia Pictures manager, won $1,400 through the local branch finishing second in a 52-week sales personnel bonus drive. . . . Joseph Rosen, Twentieth Century-Fox resident manager, is eastern division captain for the Andy Smith Drive which began August 29. . . . Local Warner manager winners in the recent Latta Sixth Anniversary drive were: Joseph Stowell, Lincoln, Troy; Oscar Perrin, Ritz, Albany; Jules Curley, Keeney, Elmira; George Laurie, Avon, Utica; Gus Nestle and Deane Emley, Jamestown managers; Al La Flamme, Strand, Albany, and Al Griffith, of the Diana in Medina.

ATLANTA

Walter Titus, southern district manager for Republic Pictures, has returned to the home office after a sales meeting in Atlanta for the Southern offices. . . . The premiere showing of "Variety Girl" will be held in the Florida theatre, Tallahassee, Fla. . . . The Hamlet theatre, Hamlet, N. C., has joined the Legeadre circuit. It was formerly owned by the Anderson theatre circuit. . . . C. L. Sarns has asked the city fathers for permission to build a theatre in Dunedin, Fla. . . . Roy Bang, owner of theatres in Orlando and Daytonia Beach, Fla., has taken over the Lee in Ft. Myers, Fla. . . . A. S. Clark Jr., has been sent from Columbus to manage the Canton theatre, Canton, Ga., one of the Martin and Thompson theatres. He succeeds B. P. McKennon. . . . N. H. Waters, Sr., owner of the Waters theatre circuit in Birmingham, Ala., has taken over three large office buildings, including one housing the Lyric theatre, under lease by Wilby-Kincey circuit. . . . Ardmore, Tenn., has a new 525-seat house, owned by A. C. Austin, The cost: approximately $40,000. . . . In the city visiting and booking: Sam Raine, Frolic Bessemer, Ala.; A. L. Sheppard, Grand Waynesboro, Ga., and I. Sisson, Roxy, Tallassee, Ala. . . . Two more theatres for Georgia are: Arabi, Arabi, Ga., owned by "Tiny" Turner, and Pitts, Pitts, Ga., owned by "Tiny" Turner and Mr. Keenan. . . . Edward Hayes formerly with United Artist, has been appointed sales representative for Film Classics. . . . Walter Brackin, the Alabama showman, who has been ill in Emory hospital here, has returned to his home in Ozark, Ala.

BALTIMORE

Good film-going weather for week beginning August 21, backed by some nice attractions. Keith's held on to "Brute Force" for third week as Little did with "Moonlight Sonata." Mayfair found "Wyoming" strong for a second week. Town going fine in second week with "The Bachelor and the Bobby Soxer." Century brought back "The Great Waltz" which opened very good. Stanley brought back "Marked Woman" to good business. Hippodrome had "Desperate," plus Louie Prima and orchestra and other acts, with fine opening. New theatre opened big with "Mother Wore Tights." Roslyn and Times nice with return of "Stella Dallas," Laurel and Hardy comedy and "Last Night We Attacked." Changes at Loew's theatres in Baltimore include resignation of Miss Gertrude Bunchez, publicity, with William K. Saxton, Loew's city manager now supervising this work from his office. All the help and the feature picture, "Variety Girl," furnished free for the gala benefit premier showing at Keith's Monday night for charity chest of the Baltimore Variety Club, Tent No. 19, Fred C. Schanberger, Jr., chief barker.



BOSTON

The blistering heat wave continued to cripple box office receipts generally in the Hub. Only three houses held close to average for the week, the Memorial with "The Bachelor and the Bobby Soxer" and Loew's State and Orpheum with the second week of "Gone with the Wind." Even the Boston, with the only stage show in town, plus "Riff-Raff," suffered from the weather. Surprising, however, with its box office strength which held for a fifth week was "Fantasia" at the 700-seat Kenmore. The fifth week beat the $2,000 average by $500.

WHEN AND WHERE

September 19-20: American Theatres Association and Motion Picture Theatre Owners Association joint membership meetings to consider ratification of a resolution to unite the two organizations. The meetings will be held at the Shoreham Hotel in Washington, D. C.

September 24-29: Theatre Equipment and Supply Manufacturers, and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30—October 1: Kansas-Missouri Theatre Association for Kansas and Western Missouri annual convention at the Phillips Hotel, Kansas City.

October 20-24: Society of Motion Picture Engineers 62nd semi-annual convention at the Hotel Pennsylvania, New York City.

CHARLOTTE

Bill Talley of the Kay Film Exchange in Atlanta, Ga., arrived in Charlotte August 20 to take over the management of the local Kay Film Exchange. Mr. Talley was at one time office manager of the Monogram Southern Exchanges, Inc., in Charlotte. Mr. Talley replaces Edward Heller, who died in Charlotte last July. . . . John Martin, booker for Twentieth Century-Fox, is absent from his desk, due to illness. . . . Bill Baynard, booker at MGM, has resigned and will enter college this fall.

CHICAGO

Another week of blazing hot weather caused thousands of battered Chicagoans to seek relief in cool loop theatres. Grosses rose steadily all week long, with "Cynthia," plus Perry Como and Marion Hutton on stage at the Chicago, leading the pack. There were other films, however, which pulled fine business, too. Among them were "Fiesta," featured at the United Artists; "The Secret Life of Walter Mitty," being presented at the Woods; "The Unfaithful," at the Roosevelt, and "The Other Love," with Marie McDonald and Clark Dennis on stage, at the Oriental. . . . "Life with Father" opened over the weekend at the State Lake to a full house. . . . Bill Baker, Republic Pictures midwest branch manager, announced that Republic's 13th anniversary play date bonus drive got under way on September 29 and will continue through December 26. Frank Nardi, city representative for Republic, will act as chairman of the drive.

CINCINNATI

Arthur Frudenfeld, who will retire as RKO divisional director here on September 11, will be guest of honor at a farewell banquet to be given by the Cincinnati Variety Club, Tent No. 3, at the Netherland Plaza Hotel, September 5. Mr. Frudenfeld is a past chief barker of the Cincinnati Tent. His successor, Emil Groth, transferred here from Boston, will be introduced at the affair. . . . Willis Vance, operator of the deluxe 20th Century theatre in nearby Oakley, celebrated the sixth anniversary of the opening of the house, which is a unit of his local circuit. . . . Ray Stimpert, of Atlanta, has joined the local Midwest Supply Co. as engineer in charge of the RCA sound system department, which this company has opened. . . . A survey shows unusual enthusiasm over the meeting of the newly formed Motion Picture Foundation called for September 9, when further activities of the organization will be outlined. . . . The Globe theatre, formerly the Hippodrome, in Springfield, Ohio, will play mostly English and "art" films when the house reopens after

(*Continued on page 32*)





Guardian of her most important "bath"...

COSTLY shots like this might be so much spoiled footage . . . save for the vigilance and knowledge of the laboratory man.

He makes sure that the dailies take *their* all-important bath . . . inspecting, testing, keeping constant check as the exposed footage runs through the developing, fixing, and washing tanks and driers.

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(Continued from page 30)
extensive remodeling by the new lessee, Leo Yassenoff, of Columbus, Ohio. . . . A new drive-in theatre will be opened at Allensburg, Ohio, by J. H. Davidson, who also operates theatres at Osborne and Georgetown, Ohio.

CLEVELAND

Robert Snyder and Emanuel J. Stutz have incorporated as the S & S Enterprises to operate their newly opened Realart Pictures exchange with offices in the Film Bldg. They will distribute in the Cleveland exchange area, the 1937-1942 Universal reissues, foreign films and other product to be acquired. Snyder resigned as manager of the local Film Classics exchange to open his own exchange. Stutz continues as managing director of the Lower Mall and Circle theatres in addition to participating in the operation of the office. . . . Col. Joseph F. Goetz, of the RKO theatre department, is managing the RKO Palace theatre during the vacation period of Max Mink. . . . Henry Brenner is the new manager of the Washington Circuit's Haltnorth theatre. . . . William Onie, Monogram Cincinnati franchise owner, was in town. . . . Third week of excessive heat has hurt all box office takes.

DALLAS

The following exhibitors were in the city buying and booking: Mrs. A. R. Lowry, Carrollton; George Hight, Whitewright; R. W. Donaldson, St. Joseph; Tom Jones, Kemp, and Harry Conner, Dawson. . . . Fire at the Arcadia here did $7,500 damage, but the debris was cleared away in time to maintain operation without the loss of a single show. . . . Associated Theatre Advertisers of Los Angeles have opened an office here. M. E. Huebel is in charge. . . . W. M. Morrow opened his Colonial drive-in last week. . . . H. B. Tharp and Ted Waggoner opened their new Elk theatre in Grand Saline.

DENVER

Robert W. Selig, assistant to the president of Fox Intermountain Theatres, was honored by the U. S. Army which praised his work in behalf of army recruiting. . . . Clarence Olson, United Artists branch manager, transferred to same job in San Francisco. Succeeded in Denver by Kenneth MacKaig, Los Angeles salesman. . . . E. E. Hiskey, using town hall, naming it Princess, gives town access to films with 300 seats. . . . Joe Stallman has opened the 300-seat Lingle, Lingle, Wyo., opening the town to films. . . . Earl Jameson starting $80,000 12-vault shipping-inspection building on film row. . . . Pablocki & Sons, prefabricated and Quonset hut type theatres, has named Empire Theatre Consultants Denver franchise representatives.

DES MOINES

RKO is seeking permission to erect a new 1,000-seat, $250,000 theatre at Marshalltown. Plans for the house have been drawn and approved by the New York office of the firm, but RKO has been unable to get materials. . . . Barney Rosenthal, who has operated the Iowa at Waterloo for many years, has bought the building in which it is located for $18,000. . . . The Spencer at Spencer has reopened after four weeks closing, during which time the house was dark for remodeling. . . . Walter D. Rasmussen, of Council Bluffs, has bought the Star, Anthon, from Tom Sandberg. . . . Normal Merkel of Mason City has purchased the Fox, Nora Springs, from Mr. and Mrs. Rollo Clough. . . . Hundreds of children crowded the Collegian and Varsity in Ames to see the free short subjects jubilee pre-school show sponsored by the theatres and the Chamber of Commerce. . . . Herman J. Feldman of George, Ia., is new manager of the Legion theatre, Sioux Center. . . . A $30,000 remodeling project is under way at the Casino, Marshalltown. Theatre manager is Harold L. Teel. . . . Mary Bjorkaer has resigned as Republic biller. . . . Elmer Tilton has resigned as SRO branch manager and Jean Post, Universal salesman, is his successor.

HARTFORD

J. George Schilke, Hartford realtor, has announced that a one-story building to contain ten stores will be in process of construction within 10 days in the Elmwood section of suburban West Hartford. Provision has been made, he said, for erection of a 1,000-seat theatre adjoining the building. Theatre will be operated by Perakos Theatres of New Britain, Conn. . . . Variety Club's Connecticut Tent 31 sponsored a benefit showing of "Variety Girl" at the Paramount, New Haven, August 28. . . . State theatre, Hartford, reopens for season September 5. . . . Poli theatre, Meriden, Conn., reopens September 13. Both theatres will operate weekends.

INDIANAPOLIS

A near-record heat wave of 17 days of temperatures over 90 so far this month seems to be a mild stimulant for picture business. Grosses last week generally were about the healthiest of the summer. "The Romance of Rosy Ridge" took a strong $14,000 at Loew's and "Tarzan and the Huntress" a bang-up $12,000 at the Circle. "Cry Wolf" also was in the $12,000 bracket at the Indiana, earning a moveover to Keith's. . . . Sonja Henie will open her 1947 Hollywood Ice Revue at the Coliseum here November 12 for a 17-day stand. The show then will visit St. Louis, Detroit, Chicago and New York. . . . A new drve-in, the Sky-View, will be built here during the off-season, for an April 1, 1948, opening, by Ed Campbell and Louis Arru. It will have a 600-car capacity on U. S. 40, east of Cumberland.

KANSAS CITY

Temperatures have continued above 90, sometimes a little above 100, with a break for only one day when the top was 75. Theatre business has been gratifyingly good. . . . "Duel in the Sun" attracted good business for three days at three Fox Midwest theatres: the Apollo, the Waldo, and the Granada. The picture has played all first runs of the Dickinson circuit. . . . Among the theatre men in this area interested in setting up an Allied unit is Glen Dickinson, head of the Dickinson circuit, who sees a place for work by an organization of independent theatres. . . . The drive-in to be set up by Dickinson, Inc., near Overland, Kan., will be opened next April.

LOS ANGELES

Theatreowners report that business has picked up considerably the past week since the hot spell has subsided. . . . Al Van Ravens is the new manager of the Holly theatre. . . . "Cynthia," MGM release, broke all house records at the Palms theatre, Phoenix, Ariz., last week. . . . George Hickey, MGM pacific coast sales manager, is recuperating in St. John hospital, Santa Monica. . . . Francis Formsby is the new secretary to Ralph Carmichael, Republic branch manager. . . . Natalie Solon, Astor Pictures booker, has resigned to accept a position in the same capacity with English Pictures. . . . R. H. Poole, PCCITO executive secretary, Hugh W. Bruen, trustee, and Stanley Steck, substituting for trustee George Diamos, have returned from Salt Lake where they attended the Utah, Southern Idaho, and Montana exhibitors meeting.

LOUISVILLE

Don Reda is building a new theatre at London, Ky. . . . Foster Lane, of the Dixie theatre, Williamsburg, will reapply for a permit to build another theatre in Williamsburg, to be called the Lane. . . . Loew's theatre here has recently posted this sign: "Sorry, no popcorn permitted in this theatre." . . . National theatre, Louisville, will resume its regular fall policy of stage shows in conjunction with first run pictures. . . . Construction has begun on George Ramsey's new theatre at Pikeville. The theatre will seat between 850 and 900. F. T. Winnenberg is the architect. . . . Visitors on Film Row: Julian Longest, English; G. N. May, Corydon; Erwin W. Rau, Leitchfield; Robert Enoch, Elizabethtown; C. S. Caldwell, Cave City; M. H. Sparks, Edmonton. . . . The Rialto here is remodeling at a cost of between $50,000 and $60,000. The theatre has not been closed. . . . The Strand here plans to remodel. . . . Price Coomer, owner and manager of the New Harlan theatre, Harlan, is expanding his flying school. . . . "Gone with the Wind" has returned to Loew's. "Dear Ruth" has been held over for a fourth week at the Brown. "Desert Fury" and "Thunderbolt" have opened at the Rialto.

MEMPHIS

Steady attendance continued at all first runs. Five Hollywood personalities staged a demonstration on Main Street which blocked traffic in front of the Warner theatre for half an hour to mark the opening of the new Eagle-Lion feature, "Red Stallion." . . . Loew's State held over "Gone with the Wind" a second week. Loew's Palace opened well with "The Bachelor and the Bobby Soxer." Malco reported a good start with "Blaze of Noon." Strand had "I'll Be Yours," and Ritz played "Fantasia." All house records at Malco were broken with "The Egg and I," which ran for two weeks. . . . Mid-south exhibitors visiting on Film Row included: R. R. McCormick, Senatobia; Mrs. H. E. Fitch, Erin; W. F. Ruffin, Jr., Covington; Gordon Hutchins, Corning;

(Continued on page 34)

An Opportunity For Exhibitors

TO UNITE

FOR PROTECTION

OF EXHIBITOR INTERESTS against unfair trade practices, unjust taxation, censorship, unreasonable government regulation and many other threats to exhibition as a free business enterprise, and

TO IMPROVE

the public standing of the industry to its lasting benefit.

• ● •

The Directors of the *American Theatres Association* and the *Motion Picture Theatre Owners of America* invite *all* exhibitors regardless of size or affiliation to attend a *joint convention* where a consolidation of these two national organizations will be considered, and where vital industry problems will be studied.

SEPTEMBER 19-20

SHOREHAM HOTEL

WASHINGTON, D. C.

FOR RESERVATIONS ADDRESS - - HARDIE MEAKIN, RKO-KEITH THEATRE, WASHINGTON, D. C.

(Continued from page 32)

Owen Burgiss, Brownsville; Frank Fisher, Como; C. J. Collier, Drew; Mrs. Vallery Burke, Benoit; Grady Green, Granada; J. R. Holt, Lead Hill; Clifford Nix, Swifton and Newport; Ned Green, Mayfield; Earl Vandiver, Kenneth, C. M. Mounger, Calhoun City; Bert Bays, Grenada; and S. J. Litchey, Fort Smith.

MIAMI

"Variety Girl" was presented by the Greater Miami Variety Club on August 27 at the Beach theatre. Huge posters, radio commercials and campaigns have been staged to present the Variety "heart" picture. Youngsters at the National Children's Cardiac Home will see "Variety Girl" the afternoon before the picture is shown at the Beach. . . . Howard Parker is the new president of the Florida Association of Theatrical Agents. . . . The State theatre brought back "Les Miserables" this week and is now showing a Miami premiere of "Killer at Large." . . . The Florida theatre, being built on Flagler Street, has had work begun again after the city's blocking a ten-foot setback on the building. . . . "Something in the Wind" is at the Capitol and "Northwest Outpost" is at the Paramount. . . . "Dear Ruth" and "I Wonder Who's Kissing Her Now" hit Miami with a bang, grossing good receipts at both the Paramount and Miami theatres.

MINNEAPOLIS

"Possessed" had an excellent opening week at the State to top the loop grosses with a well above average figure. Holdovers ran well, with "Welcome Stranger" heading into its sixth week of good business. . . . Bill Clark, RKO assistant division manager at Cincinnati, has been named to succeed the late John D. Redmond as division manager in Minneapolis. Robert T. Whelan, Twin Cities manager, has been appointed assistant to Clark. . . . Minneapolis Life Underwriters Association has pledged 1,000 ticket sales for the premiere of "Variety Girl," sponsored by the Variety Club, at Radio City theatre. Hennepin and Ramsey County Medical associations also are aiding in promotion of the event. . . . Gil Nathanson, independent exhibitor, repeated his last year's performance to win the Variety Club's golf tournament.

MONTREAL

"Carnegie Hall" holding up well in the second week at Loew's with "Ivy" at the Capitol a likely runner. . . . "Romance of Rosy Ridge" likely to do so-so. . . . Business generally taking a bad beating because of prolonged heat wave. Tourist business little help in summer doldrums. . . . Annual rumor again making the rounds: that His Majesty's theatre will revert to continuous policy of running first run pictures. . . . His Majesty's is only legit house here used by visiting companies and is run by Consolidated Theatres. . . . Revealed by *Canadian Film Weekly* in article about British currency headaches that Canada's 1,323 theatres in 1945 earned net receipts of $56,000,000. Total admissions were 217,000,000. $17,000,000 paid for film rentals. . . . Statistics show 39 theatre fires in Canada during 1946 causing $176,178 in



damages. . . . Talk of moving film exchange centre to mid-town as soon as building materials permit. . . . Gordon Berger, former publicity man here for Sam Goldwyn's "Best Years of our Lives" has entered public relations office of Garber & Cossman.

NEW ORLEANS

Jim Tringas, of the Tringas theatre, Fort Walton, Fla., was a New Orleans visitor. The Royal theatre, Meridian, Miss,. leased by Associated Theatres, will be operated by A. L. Royal of that city. The Royal theatre at Gulfport, Miss., has also been turned over to Mr. Royal by Associated. . . . The Cinema Club had its monthly meeting August 25. . . . Max Connet, Mayor and exhibitor of Newton, Miss., was in the city. . . . Bob Kelly, one of the oldest in point of service on Film Row, has switched from Republic to Screen Guild as office manager. . . . James C. Crockett, recently assigned here as branch manager of Kay Films, has been reassigned to the Atlanta territory. . . . A. J. Locklin and G. I. Lazendy are planning to open a theatre in Monroeville, Ala. . . . A new colored theatre is being built at Monroe, La.

OKLAHOMA CITY

Peter Adwell has resigned from Griffith Theatres after 14 years with the company as manager of various theatres and has joined Monogram as booker and office manager. . . . Robert Clark, former office manager for Monogram, has taken to the road as a salesman for the same company. . . . Clyde Phillips, Eagle theatre, Stillwater, has increased his house's seating capacity to 500 seats. . . . Griffith Theatres has its new drive-in theatre near here ready to open. It has a 700-car capacity and is managed by Edward Lee. . . . R. V. McGinnis, Tulsa insurance agent, has purchased the Cozy theatre, in Tulsa, which he will modernize. . . . Mr. and Mrs. William Wilson have opened a new theatre, the Mooreland, in Mooreland, Okla.

OMAHA

Sultry heat continued here hurting box office receipts and endangering the corn outlook. . . . Branch manager Jack Renfro is back from St. Louis where he laid plans for a 100-theatre premiere of "The Long Night" in this territory. . . . Jim Whiting, 72, for more than 50 years a member of Local 42, Theatre Stage Employes union, died here after a short illness. . . . Walter D. Rasmussen, former operator of a theatre in Minnesota, will take over from Tom Sandberg at the Star, Anthon, Ia. . . . R. D. Goldberg, owner of the R. D. Goldberg Theatres, will show the "Hucksters" at his State theatre in September. It will be the first first run bill at that house.

PHILADELPHIA

With the summer going into its closing weeks, business continues very spotty at the downtown houses with neighborhoods reporting a decided drop again in business. More than 100 houses in the territory are reported as using giveaways to stimulate attendance. . . . Charles Baron, former MGM field man in Pittsburgh, Pa., is now assisting Max Miller, Eagle-Lion-PRC mid-eastern publicity director, who works out of the local exchange. . . . Jim Dormand has left the Warner Theatres publicity department. . . . Al Rae, Manager of Warners' Mastbaum, returned from vacation in time to celebrate his 25th wedding anniversary at home this week. . . . George Rudloff, assistant manager of Warners' Queen in Wilmington, Del., was called back for two weeks' active duty as an Army Air Forces reserve officer. . . . Earl Smith moves up as manager of Warners' Ritz in Wilmington, Del., with the same promotion announced for Francis Anthony at the circuit's Rialto in York, Pa. . . . Sunday films, defeated twice at the polls and once in the courts, will become an election issue again in Harrisburg, Pa., where Gerry Wollaston, manager of the State, heads a committee of local theatre men. . . . William Buck, who now operates a theatre in the town hall in Rising Sun, Md., is building a new theatre there, to be called the Sun. . . . Louis C. McCann, Jr., assistant manager of the Astor, Reading, Pa., resigned to enter Temple University Law School here. He will be succeeded by Paul H. Wentzel, former manager of the Plaza there. . . . Dr. Samuel Goldstein purchased the suburban Paxtang in Harrisburg, Pa., a newcomer to the industry. . . . Borough Council in Pottstown, Pa., passed on final reading the ordinance calling for a ten per cent tax levy on all box office grosses.

PITTSBURGH

The Penn will have the world premiere of Cecil B. DeMille's "Unconquered" October 3. . . . Harold Cohen and Karl Krug, motion picture editors for local dailies, will be absent from their desk until after Labor Day. Eugene Jannuzi, Ed Brennan, and Edith Rosenblatt are alternating in handling reviews for Cohen and Leonard Mendlowitz is in charge in Krug's absence. . . . "Down to Earth" will be shown here soon.

SAN FRANCISCO

Interest this week centers on the Variety Club benefit show of "Variety Girl" at the Paramount theatre. All proceeds will go towards a home for blind babies under six years old. . . . Northern division meeting of Fox West Coast brought to town circuit executives including John Bretaro, legal

(Continued on opposite page)

(Continued from opposite page)

counsel; Paul Shearer, film statistician, and George Bowser. Charles Skouras, who has been vacationing in Del Monte with John Lavery, his aide, and Mike Rosenberg, of Principal Theatres, drove up for the meeting. . . . Cast and crew of RKO's "Race Street" headed by George Raft, William Bendix and Marilyn Maxwell, arrived here for locationing. . . . Jay Golden, manager of the Gate, to Los Angeles for consultation with architects for a new front on the local house. . . . Bob Varney, exploitation head for Paramount Theatres Corp., resigned to go East. . . . A. Parsons has begun construction on his new 650-seat house in Lindsley.

SEATTLE

"Dear Ruth" finished its third week at the Liberty as "Copacabana" moved to the Roosevelt after two weeks at the Palomar. "Last of the Mohicans" doubled with "Kit Carson" to open at the Palomar. Following a week of teaser exploitation, "The Trouble with Women" opened at the Orpheum with Sugar Chile Robinson's stage show the big drawing card. "Romance of Rosy Ridge" opened at the Music Hall. . . . The Northwest Film Club's annual picnic at Northlake Park, held on August 21, brought out a big crowd from Film Row. . . . In honor of Joe Durant's 20th year with the B. F. Shearer Co., he was presented a gold watch. . . . Andy Saucier has been named Oregon representative for Astor Pictures, with headquarters to be in Portland. Lloyd Lamb is now sole owner of the Studio theatre in Spokane. . . . The Varsity theatre last week became the first of the University District's theatres to schedule regular matinees daily. . . . Out-of-towners in Seattle on booking trips were: Les Theuerkauf, Francis Glanfield, Numa Brossoit, and Fred Gamble, all from Tacoma; Lou Pressler, Aberdeen; Gene Groesbeck, Enumclaw; W. E. Cochrane, Snoqualmie; Bill Evans, Centralia; Eldon Pollock, Jr., Mount Vernon; Joe Rosenfield, Spokane.

ST. LOUIS

"Perils of Pauline" is being held over a fourth week at the St. Louis. . . . The weather continued warm with 35 days over 90, but signs of autumn include a gala opening of the burlesque season at the Grand. . . . Presenting "Babes of Toyland," Municipal Opera broke its attendance record with 78,485 at the seven performances. . . . Fred Wehrenberg has announced his fourth new theatre, an 800-1,000-seat house in the suburbs. It will be named Ronnie's Affton theatre after his grandson. . . . Lou H. Walters, former president of Cine Supply Company, is moving to Dallas, Tex., as southwestern sales representative for Ampro Corporation. He takes with him the first gold card of honorary membership issued by Moving Picture and Projection Machine Operators, Local 143. . . . Amos Leonard is new local manager for Selznick.

TORONTO

The exhibitors of Toronto had a new postwar force to contend with in the revival of the Canadian National Exhibition which rates as the world's largest annual exposition and is the mecca for upwards of 2,000,-



000 sightseers during its two weeks. With such opposition, most of the first run theatres were content with average takes during the current period. . . . "Slave Girl" performed very nicely in opening at the Uptown theatre while "The Romance of Rosy Ridge" at Loew's and "They Won't Believe Me" at Shea's theatre enjoyed steady patronage. . . . The Elginton and Tivoli theatres both had "The Two Mrs. Carrolls" for a second week, the only holdover. . . . A neighborhood run of interest was registered at the Hollywood of the Allen Circuit which played a reissue program for a third week, the pictures being "The Scarlet Pimpernel" and "The Return of the Scarlet Pimpernel." . . . It looks like the French controversial feature, "Les Enfants du Paradis," will not play Canadian theatres after all because the Quebec Provincial Government has banned the film a second time as "immoral." . . . Ontario is having a flurry of theatre openings for a distinct change, first the Odeon Fairlawn in Toronto, then the Odeon Glebe in Ottawa, followed by the independent Linden and Elmdale, also Ottawa, and the added counterpart of the Hollywood in Toronto to form a dual theatre. . . . The Famous Players' Capitol at Windsor, Ont., put a new refrigeration plant into operation and the circuit is erecting a new theatre at Windsor as well.

VANCOUVER

Terry McBride is a new addition to the RKO office here as secretary to Jimmy Davie, manager. . . . Ross McLean, Canadian Film Supervisor, will arrive in Vancouver September 5, to attend a conference of the British Columbia staff of National Film Board to be held in Victoria and Port Alberni on Vancouver Island. All NFB executives will attend. . . . The film distributors have granted a 10 per cent increase to all back shop film workers in the Vancouver film exchanges. The local exchanges were represented by local Union B-71, Harvey Harnick, Columbia sales manager from Toronto, represented the distributors. . . . Three directors of B. C.'s Everyman theatre, Dorothy Somerset, Sydney Risk and Lacey Fisher, have left for Banff Springs to attend the annual meeting of the Western Canada Theatre Conference. Miss Somerset is president of the conference. . . . Two units of the Odeon Circuit in Vancouver, the Cambie and the Marpole theatres, are closed for repairs and renovation. . . . Marvin Thoreau, office manager of Gaumont-Kalee for British Columbia and Alberta, is building up a staff of technicians in the Vancouver branch.

WASHINGTON

Washington theatre business perked up this week with "Gone with the Wind" and "Welcome Stranger" drawing the mobs. Terrific heat, which forced closing of government offices, sent people pouring into the theatres. Holdovers were "Welcome Stranger" at Warners' Earle, for a second week; and "Gone with the Wind" at Loew's Palace, for a second week. New openings included "Gunfighters," at Warners' Metropolitan; "The Arnelo Affair," at Loew's Capitol; "Bachelor and the Bobby Soxer," at RKO Keith's; and "This Happy Breed" at Sidney Lust's Hippodrome. Carryover was "I Wonder Who's Kissing Her Now" at Loew's Columbia. . . . Fred Sandy has been appointed to the post of Washington branch manager for Equity Film Exchanges, Inc. . . . The Variety Club's annual dinner dance will be held November 22 at the Mayflower Hotel. . . . Warners' executives and theatre managers held a meeting and outing recently, with the meeting at the Statler Hotel and the outing a John J. Payette's country home, Huntley Farms, Waterford, Va. . . . Valley Enterprises and the Pitts-Roth Theatre Corp. held a meeting at the Shoreham Hotel last week.

Denham and Fox Theatres Must Produce Records

The Denham theatre and the Fox Intermountain theatres, Denver, must furnish records of operation from September 1, 1944, Judge Foster J. Symes ruled in U. S. District Court, Denver, August 24 in the $3,000,000 anti-trust suit filed by Cinema Amusements, Inc., against Loew's, RKO Radio and Twentieth Century-Fox. The ruling was handed down as the defendants sought to set aside a court order requiring the theatres to open their records. Cinema Amusements, operating the Broadway theatre, Denver, has charged that distributors and the theatre companies had conspired to withhold first run product from the Broadway.

Acquires 16mm Rights

International Film Bureau, Inc., Chicago, has acquired the exclusive 16mm distribution rights in the U. S. to six color films from the National Film Board of Canada. They are: "Great Lakes," "Eskimo Summer," "Eskimo Arts and Crafts," "Fur Country," "Montreal" and "Vegetable Insects."

Baily Resigns from RKO

Tom Baily has resigned as Denver branch manager of RKO Radio and has bought the Cinema Distribution Company there from Harold Cohen, and the Commercial Film Exchange from Nat Wolfe. Mr. Baily has gone to Salt Lake City to establish offices there and to arrange for more films for his two exchanges.

Studios Increase Pace With 40 in Production; Several on Location

Hollywood Bureau

As five pictures were completed last week, nine new ones were started, increasing the production tally to 40 shooting as against 36 the previous week. One of those started, RKO Radio's "Berlin Express," went before the cameras in Hamburg, Germany, with 90 per cent of the screen story filmed there and in Paris. The leading players include Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas, Robert Coote and Roman Toperow. Bert Granet is producing and Jacques Tourneur directing.

RKO also put a new George Raft film, "Race Street" into production on location at San Francisco. In the main support are William Bendix and Marilyn Maxwell. Edwin Marin is director, Nat Holt producer.

With three films going into work, PRC had the largest number starting for the week. They were "The Enchanted Valley," with Charles Grapewin, Alan Curtis and Anne Gwynne, directed by Robert Tansey and produced by Jack Schwartz; "Tornado Range," featuring Eddie Dean, Roscoe Ates, Jennifer Holt, with Jerry Thomas as producer and Ray Taylor directing; "Open Secret," a Marathon production, with John Ireland, Jane Randolph, George Tyne and Sheldon Leonard. Frank Satenstein is producer, John Reinhardt director.

Charlie Chan Series Is Resumed at Monogram

Resuming production of the Charlie Chan pictures at Monogram, Roland Winter made his bow in the title role of "The Red Hornet," with Mantan Moreland, Victor Sen Young, Louise Currie, Philip Ahn and Warren Douglas. The producer is James S. Burkett; William Beaudine the director. The same studio started "The Quest of Willie Hunter," a new Jack Wrather production, starring Don Castle, with Audrey Long, Peggy Knudsen, Samuel Hinds and Gloria Holden. Jack Bernhard directs.

Republic got going with "Slippy McGee," the only picture filming on the valley lot at week's end. The cast is headed by Don Barry, Tom Brown, Maude Eburne and Dick Elliott, with Al Kelley directing for producer Lou Brock.

A Producing Artists Corporation picture, "Prelude to Night," went before the lenses at Eagle Lion, with Zachary Scott, Louis Hayward, Diana Lynn and Sydney Greenstreet as the top players. Al Rogell is the producer-director.

Paramount, Warners Announce Heavy Autumn Schedules

With five pictures going to their sound stages this week and three others in preparation for September starts, Warner Bros. will launch the heaviest autumn schedule of the studio's history. Among the five going into production one is the company of "To the Victor" which has returned from location shooting in Paris and Normandy and resumes filming in the studio, with Delmer Daves directing and Dennis Morgan and Viveca Lindfors in the leads. The others will be "Christopher Blake," "April Showers," "Winter Meeting" with Bette Davis returning to the screen, and "Johnny Belinda."

In preparation for late September starting are "Sunburst," "Colt .45" and "The Adventures of Don Juan."

The Paramount September production splurge, with six important films, marks the largest batch of big bracket pictures to start production on that lot during any month of the past year. A new Alan Ladd film, "The Long Gray Line," a story of the U. S. Military Academy, will start, with John Farrow directing and Robert Fellows producing. Fellows also will produce two others, "A Connecticut Yankee" and "The Sealed Verdict." The first of this pair is a new Bing Crosby Vehicle, and "The Sealed Verdict" stars Ray Milland.

The three others are "Sainted Sisters," a comedy romance; "Hazard," with which Mel Epstein will make his bow as a producer, and "A Foreign Affair," which again unites producer-director talents of Charles Brackett and Billy Wilder. Wilder is currently filming background scenes for the picture in Germany.

Somerset Film to Stress U. S. Teaching Problem

The third film to be produced by Somerset Pictures, for Screen Guild release, will dramatize the current compensation problem of American school teachers. . . . Warners has changed the title of their screen version of the famed David Belasco play, "Daddies," to "Four Wise Bachelors," with Alex Gottlieb as producer. . . . Cast and crew of Columbia's "Blondie's Anniversary" celebrated the ninth anniversary last week of what constitutes Hollywood's oldest continuous screen series.

Jack L. Warner has set Raoul Walsh to direct "Colt .45," a colorful drama of the old West. The director recently completed "Silver River." . . . Frank Capra has taken on triple duties in connection with the production of "State of the Union." Besides producing and directing the film for MGM release, he is collaborating with Myles Connolly on the script. . . . The third of four action musicals to be produced by Colbert Clark for Columbia will be "Texas Sandman." . . . Although he has finished directing Universal-International's "The Senator Was Indiscreet," playwright George S. Kaufman will remain in Hollywood until cutting of the film is completed. . . . U-I's recently purchased "Tomahawk" will have Leonard Goldstein as producer and George Sherman as director. . . . The same studio has also signed Karl Tunberg to produce

STARTED

EAGLE LION
Prelude to Night

MONOGRAM
The Red Hornet (Charlie Chan)
The Quest of Willie Hunter

PRC
The Enchanted Valley
Tornado Range
Open Secret

REPUBLIC
Slippy McGee

RKO RADIO
Race Street
Berlin Express

COMPLETED

COLUMBIA
The Black Arrow

REPUBLIC
The Red Pony
Outlaws of Ghost Town
The Gay Ranchero

RKO RADIO
Your Red Wagon

SHOOTING

COLUMBIA
Blondie's Anniversary
Glamour Girl
The Sign of the Ram
Rose of Santa Rosa
A Little Spanish Town

EAGLE LION
T-Man
Northwest Stampede

MGM
Luxury Liner
The High Wall
On an Island with You

MONOGRAM
Rocky

PARAMOUNT
The Paleface
My Own True Love

RKO RADIO
I Remember Mama
Station West

Roughshod
Miracle of the Bells
Good Sam
Under Arizona Skies
A Song Is Born

SELZNICK
Portrait of Jennie

20th-FOX
The Snake Pit
Green Grass of Wyoming
Gentleman's Agreement

UNITED ARTISTS
Hopalong Cassidy No. 11

UNIVERSAL-INTERNATIONAL
River Lady
The Naked City (Hellinger)
Mortal Coils
A Double Life

INDEPENDENT
The Tender Years (Alson)
The War Party (Argosy)



"MOTHER WORE TIGHTS," a scene from the 20th-Fox picture of that name, starring Betty Grable, left, and Dan Dailey. Lamar Trotti produced and Walter Lang directed. Exhibitors in key cities were seeing the picture August 21 through 27.



MARLENE DIETRICH as a gypsy, and comforting a British colonel, Ray Milland, in a romantic drama of warring Europe, Paramount's "Golden Earrings." The producer was Harry Tugend, the director Mitchell Leisen. Paramount screened the picture August 25.



WOUNDED, but not fatally. Victor Mature is found by Brian Donlevy, a district attorney in 20th-Fox's "Kiss of Death," in a climactic scene. The two men are stars along with Coleen Gray. Fred Kohlmar produced and Henry Hathaway directed. Twentieth-Fox screened the picture August 25.



JIMMY STEWART coaches the school basketball team in RKO's comedy, "Magic Town." Jane Wyman is his co-star in the picture, screened for showmen August 20 and 21. Robert Riskin wrote and produced, and William A. Wellman directed. It is Stewart's second picture since he left the armed service.

the next Deanna Durbin film, "Up in Central Park," for which Tunberg also wrote the screenplay.

In the role of one of the famed race track characters created by the late Damon Runyon, Bob Hope's next starring vehicle at Paramount will be "Sorrowful Jones." Robert Welch will produce. . . . Lew Ayres will co-star and Charles Bickford featured with Jane Wyman in Warners' "Johnny Belinda." . . . The same studio has also set Alexis Smith as the feminine lead in "Christopher Blake," with Robert Douglas opposite, to be directed by Peter Godfrey. . . . MGM has cast John Hodiak for a top role in "Homecoming," and Juanita Quigley in the new Joe Pasternak musical currently filming, "Luxury Liner" . . . Ann Miller, under her new MGM contract, draws her first role in the Arthur Freed musical, "Words and Music" . . . Robert Hutton and Joyce Reynolds have been signed to co-star in Warners' "Wallflower."

Fredric March, Wife Top Cast in U-I "Forest"

Fredric March and his wife, Florence Eldredge, have been signed for lead roles in Universal-International's screen version of Lillian Hellman's stage hit, "Another Part of the Forest." It marks March's first film role since "Best Years of Our Lives." Also cast are Dan Duryea. Michael Gordon directs for producer Jerry Bresler. . . . Paramount picks Sheila Ryan to co-star with Richard Denning in "Caged Fury," a Pine-Thomas release. . . . Columbia puts character actor, Edgar Buchanan "on a bicycle" by casting him simultaneously in two pictures, "Coroner Creek" and "The Wreck of the Hesperus." . . . Band leader Charlie Barnet has arrived in Hollywood to start his role in Samuel Goldwyn's "A Song Is Born." . . . Cameron Mitchell joins the cast of MGM's "Homecoming."

United Artists To Release 12 Walter Lantz Cartoons

Walter Lantz, the producer of Lantz "Cartunes," will release through United Artists, UA announced last week. Previously Mr. Lantz released through Universal. The first of a full year's supply of cartoons will be released by UA in mid-September. Thereafter they will be released one a month. The Lantz program consists of five "Woody Woodpecker" cartoons, four "Musical Miniatures," and three "Andy Panda" cartoons.

Three September Releases Are Set by Monogram

Monogram will release three features during September, the company announced last week. They are: "High Tide," starring Lee Tracy, Don Castle, Julie Bishop and Anabel Shaw, September 13; "Joe Palooka in the Knockout," starring Leon Errol, with Joe Kirkwood, September 20, and "Prairie Express," starring Johnny Mack Brown, with Raymond Hatton, September 27.

Six Sunset Carson Features For Yucca Pictures

Robert M. Savini, president of Yucca Pictures, has signed Sunset Carson to be featured in six western pictures, the first of which "Sunset Carson Rides Again," has been completed. The westerns will be released and distributed through Astor Pictures franchise exchanges.

Warners Buy Anderson Play

Warner Brothers has purchased the Maxwell Anderson stage play, "Key Largo," as a starring vehicle for Humphrey Bogart and Laurence Bacall. Jerry Wald will produce.

ATO Threatens To Sue Majors For Defamation

Suits against distributors for defamation of the exhibitors' good name are threatened by the Associated Theatre Owners of Indiana at Indianapolis when film companies take court action to force "unreasonable demands" on exhibitors. Citing the case of Peter Mallers, Fort Wayne exhibitor, who has been sued in Federal court there for alleged falsification of box office returns, the state independent group declares in its current bulletin:

"This will come as a surprise to many exhibitors, but it is a fact that where deals have been predicated on house overhead and that overhead does not agree with arbitrary ceilings set by the distributors, then the film company through its professional collection and coercion artists, makes unreasonable demands on the exhibitor. If these demands are resisted a smear compaign in the nature of a suit alleging all sorts of charges is filed against the exhibitor and the charges are aired in the exhibitor's local paper and irreparable damage is done to the exhibitor's escutcheon.

"It is time that this nefarious practice of the film companies is brought to a halt and this association pledges that all cases of this sort shall be investigated and the full weight of the Indiana Association shall be brought to bear. With the wronged exhibitor's consent, suits will be filed against the distributors for defamation of the exhibitor's good name, and these suits shall be pursued until successfully concluded."

Distributors Win Judgments In Suits Against Snider

Judgments aggregating $92,124.97 in suits over percentage returns were entered Tuesday in Federal Court in Boston in favor of eight plaintiff distributing companies against Ralph E. Snider and various operating corporations in the Snider Theatre Circuit.

Judgment was directed by Judge Arthur D. Healey for the entire amount awarded in each action against defendant Ralph E. Snider personally, and in varying other amounts against one or more of the defendant exhibiting corporations. The largest award was the $28,861.90 obtained by Twentieth Century-Fox in its action. RKO obtained $25,191.36; Loew's, $23,060.69; Columbia, $6,721.33; United Artists, $5,902.97; Paramount, $1,349.53; Universal, $975, and Warner Brothers, $62.21.

Theatres involved in one or another of the actions were the Empire and Strand in Portland, Maine; the Bijou and Casino in Ware, Mass.; Winthrop and State in Winthrop, Mass.; Community Playhouse in Dedham, Mass.; Bijou and Empire in Providence, R. I.; Palace in Edgewood, R. I., and the Park in Auburn, R. I.

BRITISH REVIEW

The Man Within

***Gainsborough: G.F.D.*—Moving Mysticism**

Designed exclusively for the thoughtful and discerning, here's another of those J. Arthur Rank challenges to the alleged domination of motion pictures by the moronic mob. The piece was adapted by Sydney and Muriel Box from a best-selling novel by Graham Greene. The original concerned itself, in a welter of symbolism, with a motto from the works of the early English philosopher, Sir Thomas Browne: "There's another man within me and he is angry with me."

The screen adaptors give the story a directness which the novel lacked; Bernard Knowles has made the piece with a deft sureness and a fine eye for its mystic significance; it is photographed in grave and revealing Technicolor; actors Michael Redgrave, Richard Attenborough, actresses Joan Greenwood, Jean Kent make assured contributions. Yet not once is the film allowed to make the least concession to the orthodox. The everyday showman accustomed to everyday fare admittedly will be disposed to look down his nose at the offering. Our own confident bet is that the film, when news of it gets around, will be another of those unanticipated money-makers which make their appearance occasionally.

The time is vaguely the eighteenth century; locale, the coast and hinterland of England's south country where smugglers and "gentlemen of the road" were the heroes of the common man and righteous lawyers and such-like his despised enemies. The boy Francis is tortured at school for his cowardice; seems destined all his life to endure torture for that same reason. He finds himself pitchforked into a raffish crew of "free-traders" whose vicious deviltries just get on top of him. In a horrid moment of desperate resentment he denounces his shipmates to the King's officers. Murder is done and the boy flees to the marshes.

The captain of the crew pursues him not so much to exact vengeance as to exorcise the devil of cowardice from the lad. There are interludes with fine ladies of the time; one good, the other just as naughty as the dictates of Britain's censor will allow. The ship's captain dies on the gallows after he has watched with mounting pride the boy find his manhood under grievous searing torture.

Just that. But it's all told with delicate, moving, refreshing understatement. Redgrave is the angel-demon of the plot; young Richard Attenborough, the wretched boy who becomes a man under the torturer's tongs. The ladies are played by Jean Kent and Joan Greenwood and each is mighty good.

It's a disturbing, disconcerting film. And most certainly a challenge. The signs are that British audiences will take up the challenge. Americans, it may be surmised, will do likewise if they be vouchsafed a sight of the picture. *Seen at the Odeon theatre tradeshow. Reviewer's Rating: Good*—PETER BURNUP.

Release date, not set. Running time, 90 min. British adult audience classification.

Carlyon ..... Michael Redgrave
Lucy ..... Jean Kent
Elizabeth ..... Joan Greenwood
Andrews ..... Richard Attenborough
Mr. Braddock ..... Francis L. Sullivan
Priest ..... Felix Aylmer

Ronald Shiner, Basil Sydney, Ernest Thesiger, Allan Jeayes, Ralph Truman, David Horne, George Merritt, Charles Rolfe, Lyn Evans, Herbert Lomas, John Olsen, Danny Green, Maurice Denham, Torin Thatcher

Berg to Brazil for Warners

Fritz Berg has been appointed manager for Brazil for Warner Brothers, succeeding Ary Lima, recently promoted to supervisor for Brazil, Argentina, Chile and Uruguay. Mr. Berg formerly was associated with Warners for many years in the Brazil organization.

Admission Prices Index Drops for Second Quarter

Washington Bureau

The Government's index of admission prices dipped sharply during the second quarter, dropping to the lowest point since last November, the Bureau of Labor Statistics reported last Thursday.

At the end of June, the index was 63.5 above the 1935-39 base period for which the index figure of 100 has been established. Last November it was 61.1 per cent above the base, then rose to 163.7 per cent in December, and continued to rise through the first three months of this year.

In April, the Bureau stopped issuing monthly figures, and switched to a quarterly basis, so that officials said they could not tell exactly when during the April to June period the admission price trend was reversed.

The Bureau of Labor Statistic's figures are based on reports from 34 major cities, including the first, second and third run theatres in downtown and neighborhood sections.

Sharpest drop was in the index of children's admission prices, which at the end of June stood at 158.5, the lowest since last September, when they were 157.9. The adult index was 164.1 at the end of the second quarter, the lowest figure recorded for 1947. It was 164.0 last December.

U-I Advertising Section To Be Moved to New York

Universal-International will transfer its national advertising and press book department from Hollywood to New York within the next few weeks for closer coordination with the home office sales department, John Joseph, national advertising and publicity director, announced last Thursday. The move is in line with the company's new method of film selling involving a wider time-spread of first run key city engagements. A studio unit will be maintained for advertising and promotion activities headed by the company's advertising coordinator, David A. Lipton. Mr. Joseph will continue to make his headquarters in Hollywood.

Industry Gives $70,000 To Yeshiva University

The Motion Picture Industry Committee for Yeshiva University, New York, has contributed almost $70,000 to that institution during the past year, according to the annual report submitted this week by Jacob Salzman, administrative director of the university, to George J. Schaefer, chairman of the industry committee. The money, said Mr. Salzman, made "it possible for about 70 young men . . . to receive a college education."

Naify Purchases Full Ownership Of Golden State

Michael Naify, owner of T. & D. Enterprises, and a partner in the California circuit of Golden State Theatres, has acquired full ownership of Golden State in one of the largest theatre deals in recent years. The completion of negotiations was announced in San Francisco last Thursday and was said to have involved $10,000,000 and 104 theatres.



Michael Naify

The deal came as a complete surprise to theatre men in San Francisco, since it was previously reported that Robert Lippert of Lippert Theatres, who has been expanding his own circuit, and Milton Reynolds, multi-millionaire pen manufacturer, would purchase Golden State in a bid that was reported to be in excess of $15,000,000.

Acquires Partners' Interests

Through the deal, Mr. Naify acquires the interests of his two partners, Eugene Emmick and Robert A. McNeil. Golden State is the largest independent circuit in northern California, operating 104 theatres through 41 corporations.

The deal was completed in the presence of Charles Skouras, president of National Theatres, and whose Principal Theatres control a large interest in Golden State. The Skouras interest was said to have had weight in blocking the sale to Mr. Lippert and Mr. Reynolds. Also, the Lippert-Reynolds deal demanded more concessions than Mr. Naify's offer, with an ultimate objective of buying out all partners and controlling operation and management.

L. S. Hamm, attorney for Mr. Naify, said that the deal would mean no change in Golden State's circuit policy or personnel.

Under the new setup, Mr. Naify now owns 110 theatres from Fresno and the Tehachapi, northwards through Nevada. More than 10 additional theatres are under construction.

Lippert Still in Market

Meanwhile, it was reported from San Francisco Monday that Mr. Lippert is still in the market for additional theatres and has made overtures to Joseph Blumenfeld of Blumenfeld Theatres, and George Mann of Redwood Theatres, to acquire the 61 theatres in those circuits. However, it is doubtful whether satisfactory terms will be reached since both circuits have indicated that they will not sell outright but would remain as landlords on a percentage arrangement.

MOSCOW PICKS 10 LEADING FILMS FOR TARGET PRACTICE

Taking the line that Hollywood now is using its films as a weapon at the side of dollar diplomacy and atom politics, the Russian magazine, *Soviet Art*, has come out with its comment on "the 10 leading Hollywood movies of 1946". Included in the list, which was cabled to the Swedish newspaper, *Svenska Dagblett*, from its Moscow correspondent, is the British-made "Henry V" "on account of the influence of J. Arthur Rank".

Here are quotations from what the Soviet publication had to say:

"Lost Weekend": Intended to show that bad social conditions are not caused by capitalism, but by secret impulses in the human heart.

"Green Years": Intended to strengthen the capitalistic system by hiding the social differences. . . .

"Anna and the King of Siam": A defense for the right of interference in the affairs of small nations.

"The Bells of St. Mary's": Intends to convince the public that the development of capitalism can be furthered by the reforming activity of the Roman Catholic Church.

"Spellbound": Unsound pathological drama.

"Saratoga Trunk": . . . Pictures like this are made to show that happiness is independent of material conditions.

"Henry V": One of the worst costume pictures ever made.

"Notorious": Deals with the secret of the atom with the intention of turning away the attention of the public from the real problems connected therewith.

"Leave Her to Heaven": Reactionary propaganda drama. . . . Intended to coincide with the Nuremberg trials in order to present arguments in favor of the pardoning of the war criminals.

"Night and Day": Puts emphasis on the difficulties Cole Porter had to surmount during his career.

In summing up, the newspaper dispatch said Russian critics generally deplore the wave of films about gangsterism and "pseudo mysticism" emanating from American and British studios.

Williford to Preside At TESMA Forum Sept. 26

E. Allan Williford, vice president of General Aniline and Film Corporation, will be the moderator at an open forum to be conducted by the Theatre Equipment and Supply Manufacturers Association on September 26, during the annual trade show to be held at the Shoreham Hotel in Washington. Mr. Williford is a former president of TESMA. During the convention other subjects to be discussed are: television in the theatre; pre-fabricated theatres, the quonset theatre, and discussions on new equipment and theatre supplies. The convention will meet from September 24 through September 29.

Atlanta Enterprises Buy Roxy in Atlanta

Atlanta Enterprises, Atlanta, Ga., has purchased the Roxy theatre, located in the center of the city's busiest shopping district, for a reported $450,000. The house was built in 1928 and operated for many years as Keith's Georgia theatre. It was purchased by Cecil Cannon, president and owner of the Henry Grady Hotel, in February, 1943, at a cost of $300,000.

Many Exhibitors to Be At SMPE Conference

More than 50 leading exhibitors, including a number of circuit executives, have indicated they will attend the sixty-second semi-annual convention of the Society of Motion Picture Engineers, to be held October 20-24, at the Hotel Pennsylvania, New York. According to SMPE convention headquarters, the draw this year is the Theatre Engineering Conference and Educational and Scientific Exhibit which will be a feature of the Society's meeting. Among those planning to attend are E. V. Richards, R. H. McCullough, L. E. Pope, W. V. Toney, H. S. Walker and L. C. Pearson.

New 16mm Victor Projector Weighs Less, Smaller

The Victor Animatograph Corporation of Davenport, Ia., is distributing through its dealers in the United States and Canada its new "Lite-Weight" 16mm sound projector. The projector is 52 per cent lighter in weight and 69 per cent smaller in size, the company says, and is housed in a streamlined single unit aluminum case. A demountable speaker fits inside the projector for carrying and is mounted on the front of the machine during operation.

Approve Sunday Shows

The Board of Commissioners of Johnson City, Tenn., has passed an ordinance legalizing the showing of motion pictures on Sunday. Under terms of the ordinance, however, the city's board of censors must pass on all features to be shown on Sundays.

Brown Joins Nu-Screen

Lou Brown, a veteran of 36 years in the theatre equipment business, has joined the Nu-Screen Corporation as sales manager. His previous position was with the Comprehensive Service Corporation.

MEXICO WORKERS THREATEN STRIKE

by LUIS BECERRA CELIS
in Mexico City

Section One of the National Cinematographic Industry Workers Union, employed by the 10 American distributors, the 15 Mexican distributors, and others, are demanding wage increases of from 54 to 70 per cent, with a strike threat unless those demands are met.

The two-year agreement which the union signed with the distributors in August of 1945 expires this month. The 1945 agreement raised salaries from 20 to 35 per cent and ended a strike at that time.

Currently the distributors, their lawyers, and union officials are in the midst of conversations about the demand for increases. The general attitude of the American distributors is that while they sympathize with the demand for higher wages, because of increasingly higher living costs in Mexico, they say that reduced revenues keep them from raising salaries as much as the union demands.

American circles claim that their business has dropped at least a third since January 1. Opinion is varied as to whether the lower earnings the Americans claim will cause the unions to lower their demands or whether a strike will be called.

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Santiago Reachi, president of Posa Films, producer of the "Cantinflas" features, has resigned from the Association of Producers of Mexican Motion Pictures. A founder of the organization, Mr. Reachi accused the Association of never being able to "obtain a sufficient quorum to treat matters of importance . . . never can formulate a program of action that would be sufficiently interesting and attractive to its members." He stated further that "our resignation signifies a desire that there be a group of producers and distributors capable of materializing an effective program in benefit of the cinematographic industry, collectively, not individually."

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MGM reportedly is negotiating with the Picture Production Workers Union for dubbing its pictures in Spanish in Mexico instead of in New York.

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Exhibitors currently are drafting a petition to the Municipal Government asking that the 15 per cent tax on their gross—a tax collected daily—be cut by half.

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By a decree of President Miguel Aleman, a National Cinematographic Commission has been organized to improve and develop the industry here. The Commission supplants the Super Cinematographic Council. Members are: Antonio Castro Leal, chief censor, chairman; Jose L. Campo, manager of the Banco Cinematografico; Manuel Sanchez Cuen, picture banking and financing counsellor; Celestino Gorostiza, stage and screen dramatist; Gabriel Figuerra, prize-winning cameraman; Jose Gomez Robleda, author and psychologist; Adolfo Fernandez Bustamente, secretary general of the Picture Production Workers Union, and Andres Henestrosa, author.

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The capital of the industry's bank, the Banco Cinematografico, has been increased to $2,000,000 by order of President Aleman.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

A total of $852,296 was collected in admission taxes for all public shows here during the fiscal year of 1946-47, the Insular Treasury has reported. This compares with $753,030 during the previous year.

Collection of other taxes relating to the motion picture industry were as follows: cinematographic films imported in Puerto Rico during the fiscal year, $146,166, against $157,380 for the previous fiscal year; photographic and cinema cameras, $85,166, as compared with $55,773.

American films imported by Puerto Rico pay a tax of two cents per lineal foot, while the admission tax at theatres here is 20 per cent of the value on admissions ranging from 10 cents to $1. Tickets costing less than 10 cents are subject to a 10 per cent tax.

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Imports of 35mm features during the first five months of 1947 amounted to 550,991 lineal feet, valued at $16,876. These figures show a decline in imports of features since the beginning of the year, as compared with the previous year.

On the other hand, import statistics indicate a large number of 16mm imports since January, 1947, since several of the major Hollywood producers have established 16mm units here to serve the entire Caribbean area.

ITALY

by ARGEO SANTUCCI
in Rome

The *Official Journal* published a bill August 2 authorizing the Italian Government to issue new shares, valued at 176,000,000 lira, in the ENIC, the largest Italian circuit.

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Financial regulations favoring the exchange of motion pictures between Spain and Italy recently have been published. The regulations cover all expenses connected with the cooperative work between the two nations in the motion picture industry and provide that payments for films—and a very few other commodities—can be made in lira, in pesetas, or in other currency.

▽

The Bulletin for the Institute of Foreign Trade has informed Italian manufacturers that the Brazilian Government has declared motion picture cameras and projectors to be of national interest and thus may be exported to Brazil without application to the Banco do Brazil.

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The major American companies will not participate in the Venice international film festival. Monogram, however, will take part with "It Happened on Fifth Avenue."

▽

The Ministry of Transport has ordered that no railroad carriage may carry more than 240 pounds of film on any train. Since the ruling hinders the circulation of films, the association of producers and distributors has asked the Government Ministry to revoke the order.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

The bi-zonal licenses permitting the same German product to be shown in both the British and American zones are regarded here as an important aid to German production. Definite plans have been made for the production of five such German-made pictures, and four other pictures are tentatively scheduled.

Capital for production is scarce here, however, and remittances are slow because of the difficulty in obtaining enough prints for widespread showings. There is also a shortage of directors.

In the British sector of the bi-zonal production field, plans for special studios in Hamburg are being pushed forward. A small company, Alsterfilm-Gesellschaft, has been formed, but it seems that the Goettingen studios of the Filmaufbau will take over most of the production for at least another year. The Goettingen studios are nearing completion.

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Production notes: "Between Yesterday and Tomorrow," caricaturing Hitler, is in full production at the studios of Neue Deutsche Film at Munich-Geiselgasteig. . . . "The Brothers Noltenius," one of the last German pre-capitulation pictures, has been shown in Switzerland. . . . Erich Nagel, the producer, has signed a contract with DEFA for two full length pictures. DEFA has just begun its second year of production. . . . The Berlin company, Studio 45, is planning the production of five pictures by the end of 1947. . . . At Remagen, in the French zone, a new company, Bild und Klang, has been formed for the production of features and cultural and scientific shorts. . . . Studio space in Berlin and Munich has been made available to production in the British zone. The studios in Goettingen are expected to be ready by early autumn.

Dual Revival in Four Circuits In Detroit Area

Detroit Bureau

An unusual experiment involving a dual bill revival policy in 10 houses of four small circuits here in addition to a cooperative promotional campaign, got under way this week. Only independents are involved in the test runs, which feature the "Kit Carson" and "Last of the Mohicans" combination on the opening bill.

Both of these films recently did well at the Palms-State theatre and were bought for this second run from PRC. The circuits involved in this experiment are the Mideast, Broder Brothers, Krass and Krim Circuits. The latter two are booked by General Theatre Service. Each has two or three theatres participating in the deal.

The idea is to be given a month's tryout. The PRC combination is to be followed by three other combinations of reissues from other companies. Pictures will be booked day and date for a full week. This represents a departure from the normal custom of two to three changes a week prevailing in the cooperating houses. The campaign will open with an elaborate newspaper campaign.

There are a number of unusual aspects about this deal, the outstanding one being that these circuits are figuring in the second run setup for the first time, aside from exceptional exploitation of pictures which failed to get the usual first and second run bookings. The availability of these pictures to the independent houses is said to be partially an indirect result of the recent antitrust decree. However, the reluctance of subsequent houses to play reissues on a percentage basis also may have been a factor in making the present deal possible.

The whole idea has been tested by at least one member of the group, the Broder Brothers, in their Los Angeles houses, where it is said to have been successful. Two United Detroit Theatres, the Annex and the Regent, are playing the same combination day-and-date, but they are not included in the deal, the whole being a strictly independent affair.

Library of Congress Will Continue Film Registration

The Library of Congress announcing in Washington last Thursday the liquidation of its motion picture unit as directed by Congress said it would continue to register motion picture films deposited for copyright and to preserve the 65,000 reels it now has in storage, plus a limited number to be selected from future copyright deposits. The Library again expressed concern over the possible loss of film through deterioration and promised to introduce legislation at the next session of Congress to settle the whole question.

Reviews of Foreign Productions

SHOE-SHINE (Lopert—Italian with English subtitles). This is another motion picture which will raise the prestige of Italian product in the world market. The story of "Sciuscia" (which is the closest young Italian bootblacks came in imitating the words "shoe shine") is simple. Two Roman boys become involved in a black market delivery of stolen American army blankets in order to get money to buy a horse. They did not know a large scale robbery was planned. Apprehended, they are confined in Rome's juvenile jail. Expected complications develop, involving misunderstanding between the boys, fights, a jailbreak and cruelty on the part of the jailers. At the end the older boy accidentally kills his pal. Overall effect of the film is similar to that of a Greek tragedy. The producer was Paolo W. Tamburella. The director, Vittorio De Sica, one of Italy's best, made the film with care, but with more realism in action and words than necessary. Photography and sound recording are only passable. Even without the English subtitles the story could be followed. Rinaldo Smordoni and Franco Interlenghi, the two boys, give natural and convincing performances. After seeing "Shoe Shine," audiences of American theatres may do some thinking about conditions in local jails for young offenders. Running time, 93 minutes. Adult audience classification. *Very good.*—M. Q., Jr.

WE LIVED THROUGH BUCHENWALD (Mage Film—Belgian produced film with synchronized English dialogue.) Produced at the notorious concentration camp by the National Belgian Society of Motion Picture Production shortly after the war, "We Lived Through Buchenwald" purports to be an expose of the atrocities inflicted on the prisoners by their S.S. guards. As such, however, it is never quite convincing as the dialogue only hints at the brutalities and there is only a brief scene showing the murdered piled up like cord wood. Rather it is a story of the prisoners' attempts to operate an underground movement within the camp. In the cast are Rene Herde, Andre Gebrey and Werner Degan. E. G. De Myest directed. Running time, 73 minutes. General audience classification. *Fair.*—G. S.

SHE CAME BACK AT DAWN (J. Millard—French with English subtitles.) Produced in pre-war France with Danielle Darrieux in the leading role, this sympathetic little melodrama is based on a story by Vicki Baum. It concerns a young bride married to a handsome but dull station master in a Hungarian village. On an overnight trip to Budapest she spends most of her small inheritance on lavish clothes, then meets and falls in love wth a suave thief who is later arrested and commits suicide leaving the girl to return to her dreary life in the country. As a romantic melodrama it never quite attains the pace set by other French importations, however, Miss Darrieux's name on the marquee will undoubtedly attract many patrons to the art theatres. Supporting the star are Jacques Dumesnil as the criminal sought and later captured by the police, and Pierre Dux as her station-master husband. The screenplay was prepared by Pierre Wolff and Henri Decoin, the latter also directing. Running time, 94 minutes. Adult audience classification. *Fair.*—G. S.

THE MURDERER LIVES AT NUMBER 21 (Mage Films—French, with English subtitles).—Murder mysteries usually are not spiced with comedy, but this French importation, displaying a very typical Gallic touch, tickles the funny-bone more than it chills the spine. Pierre Fresnay is excellent as the detective who knows all the answers, but all other performances are miniature masterpieces in their own right. A mysterious "Monsieur Durand" commits murder after murder, with the police unable to catch him. Finally Detective Fresnay gets a clue that the criminal is hiding in a boarding house. He dons the habit of a clergyman and goes investigating, but is followed and uncovered by Suzy Delair, his not-very-bright wife. Fresnay arrests one man after the other, but every time another murder is committed while the suspect is behind bars. Finally it turns out that the murderer is not one but three people. A good art-house attraction. Running time, 85 min. General audience classification. *Good.*—F. H.

COLONEL CHABERT (Siritzsky—French with English substitles)—One of the less inspired French productions and a film of questionable value even for the art houses. Its biggest asset is the performance of the veteran French actor Raimu, who turns in a good performance, but who is hampered by the tedious plot and dialogue. Rene Le Henaff directed the film, which tells of an officer in Napoleon's army who, having been reported dead, finds on his return home that he can not regain his identity. Even his wife, who has remarried, plots to get him out of the way. He finally ends in the poorhouse and elects to stay there even when documents proving his identity arrive. Running time, 90 min. General audience classification. *Fair.*—F. H.

New MGM House Opened In Bogota, Colombia

Metro-Goldwyn-Mayer's newest foreign theatre, the Cine Metro, was opened in Bogota, Colombia, Wednesday. It is the company's thirty-seventh foreign house and the fourth in Colombia. Another MGM theatre is under construction in Cali, Colombia. The Metro opened with "Thrill of a Romance."

Rembusch Granted Permit For FM Radio Station

The Federal Communications Commission has granted permission to Trueman T. Rembusch, secretary-treasurer of Syndicate Theatres, Inc., Franklin, Ind., for the construction of a Class B FM station at Columbus, Ind. Mr. Rembusch plans two AM-FM southern Indiana stations with program emphasis on reviews of current features. The FCC also reported this week that the Columbia Broadcasting System, Chicago, and the Lacy-Patter Television Broadcasting Company, Dallas, had applied for construction permits for commercial television broadcasting stations.

100 Are Injured as Theatre Ceiling Falls

Approximately 100 persons were injured August 21 when a large section of the ceiling of the Park theatre at Meadville, Pa., fell 110 feet to the main floor of the house, according to the Meadville police. About 30 of the injured were hospitalized. The piece of falling plaster was said to be 100 square feet.

No Warner Reel Changes Now

There will be no change in the format of the Warner Pathe newsreel for at least two months, Alfred Butterfield, editor of Warner Pathe News, said this week. After that the reel, which recently changed from RKO to Warner Brothers ownership, may be partially and gradually revamped.

"What we are trying to do now is nothing more than to put out a good, standard newsreel," Mr. Butterfield said. The reasons for this status quo are manifold, he explained. Most important was the fact that the ownership transfer took place so fast that many organizational matters still remain to be settled. Also, although the number of accounts of the reel recently was given as 2,500 in addition to the 500 Warner theatres, he said no one was quite sure yet just what booking arrangements would be made.

Mr. Butterfield said that color, while definitely under consideration, would not be used "immediately." Warner is known to be experimenting to find a method fast enough for newsreel operation.

Meanwhile it is understood that when the reel's format is changed it will include a greater number of subjects of the lighter type. Also, an attempt will be made to lengthen the newsreel from its present approximately 700 feet to 900 feet. This would permit inclusion of feature-type subjects designed to distinguish it from other reels.

23 Commercial Films in Work During August at RKO Pathe

The production of commercial films reached a new high at RKO Pathe during August when 23 pictures were in various stages of production, Phillips B. Nichols, manager of the department, announced last week. Among the projects were: a two-reel color promotion short for Sparks-Withington; "Men of the World," for the U. S. Navy Chaplain Corps; a two-reel recruiting film for the Army; the fifth in a series of two-reel subjects for the National Infantile Paralysis Campaigns; "The Atomic Bomb," for the Episcopal Church; the first of a group to be made for the Texas Company, and a two-reel documentary of the history and work of the Lederle division of American Cyanamid Company.

Pal in the Toy Business

George Pal, producer of Puppetoons, announced in Hollywood last week that he will manufacture toys depicting the characters in his "Tom Thumb," his initial production of live action and animation subjects for Allied Artists release.

Law Film Acquired by U. S.

Pictorial Films' 16mm educational feature, "How a Bill Becomes a Law," was recently acquired by the Civilian Affairs Division of the U. S. Army for exhibition in occupied territories.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 103—Labor celebrates in a free America. . . . Conference of the Americas in Rio. . . . U. S. welfare mission in Europe. . . . India celebrates its independence. . . . Girl and boy shot out of cannon. . . . Acrobatics with a song.

MOVIETONE NEWS—Vol. 29, No. 104—Navy demonstrates amphibious training. . . . Horror camp Nazi sentenced. . . . Russians going home from China. . . . Jewish orphans find haven. . . . Dutch princess has birthday. . . . College All Stars defeat National League champs. . . . Track meet in Melbourne, Australia. . . . AAU outdoor championship—Ann Curtis.

NEWS OF THE DAY—Vol. 18, No. 301—Birth of two nations: India and Pakistan. . . . Inter-America parley opens. . . . Plight of DP's shocks America. . . . Couple shot out of cannon. . . . Acrobatic singers.

NEWS OF THE DAY—Vol. 18, No. 302—Marines hit the beach again in maneuvers. . . . U. S. Military court dooms butchers of Buchenwald. . . . Promised land opened for war orphans. . . . New styles for college girls. . . . Football curtain raiser. . . . Rodeo thrill. . . . Olympic swim preview.

PARAMOUNT NEWS—No. 104—Davis Cup tennis. . . . One hundred and four dead in mine disaster. . . . Open conference at Rio. . . . Mission of mercy in Europe. . . . Hughes shows his flying boat. . . . Two nations are born.

PARAMOUNT NEWS—No. 105—"Hoss Opry" draws 90,000. . . . British troops leave India. . . . Fashions. . . . Russia calls back manpower. . . . All Stars upset Bears 15-0.

UNIVERSAL NEWSREEL—Vol. 20, No. 67—A new India is born. . . . Rio conference under way. . . . Acrobats vocalize. . . . Six-year-old motorcycle stunt rider. . . . Davis Cup tennis team. . . . Two shot from cannon.

UNIVERSAL NEWSREEL—Vol. 20, No. 68—British troops withdraw from India. . . . Jewish orphans arrive at Haifa. . . . Russians leave Shanghai for home. . . . Dominican Republican president inaugurated. . . . German vacationists jam trains for holiday. . . . Women swimming and diving champs exhibit skill. . . . College All-Star beat Chicago Bears.

WARNER PATHE NEWS—Vol. 18, No. 106—Inter-America conference in Rio. . . . Flying wing in test hop. . . . Mine blast kills 104. . . . Big show in scout jamboree. . . . India celebrates freedom. . . . Senator Brewster on vacation. . . . Hughes shows plane.

WARNER PATHE NEWS—No. 3—Curtis-Van Bliet win AAU swimming. . . . Soviet citizens sail home. . . . 90,000 see rodeo. . . . Child, lost four days, found. . . . Long skirt question. . . . All-Stars win grid thriller.

TELENEWS DIGEST—Vol. 1, No. 18—Great flood of D P's move homeward in Germany. . . . Repatriated persons arrive in Poland. . . . Two years of U. S. occupation in Germany. . . . 1942 Commando landing commemorated in France. . . . "Story of Hope"—Australia. . . . Moslem world celebrates after 27-day fast. . . . Riviera resorts back to normal. . . . Firemen Friars play squirtball in Poland.

Stowell, Curley, Perrin Win Show Business Drive

Winners of the C. J. Latta Show Business Drive in the Warner Theatres Albany zone were announced this week and include Joseph Stowell, manager of the Lincoln, Troy, zone prize, $200; Jules Curley, manager of the Keeney, Elmira, western district first prize; Oscar Perrin, manager of the Ritz, Albany, eastern district first prize. Other prize winners were Gus Nestle, Deane Emley, Al Griffith, George Laurey, and Al LaFlamme.

Sherman Acquires Property

Producer Harry Sherman has acquired the film rights to Bret Harte's "Tennessee's Partner," and will make it as a $1,500,000 production for Enterprise release, it has been announced in Hollywood. Joel McCrea will star and Teddi Sherman and Graham Baker will write the screenplay.

Dunn Sales Aide For Eagle Lion

Harold Dunn last Thursday in New York was named circuit sales manager of Eagle Lion Films by A. W. Schwalberg, vice-president and general sales manager, who also named Jack Bellman assistant circuit sales manager.

Mr. Dunn joined Warners in 1926 as Pittsburgh branch manager and in 1931 became Far Eastern supervisor. In Singapore he was captured by the Japanese but was later repatriated. On his return, Mr. Dunn spent a year with Warners. In March, 1946, he joined Producers Releasing Corporation as assistant general sales manager.

Mr. Bellman entered distribution after managing the Royal theatre in New York. He was general manager of Pioneer Film Exchange, formed Hollywood Pictures Corp., to distribute Columbia product. When Hollywood Pictures was sold to Columbia he became New York exchange head. In 1935 he joined Republic, becoming eastern district manager. In 1945 he joined PRC as home office sales executive.

Tuesday Mr. Schwalberg announced the appointment of Joseph Minsky as district manager for the Philadelphia-Pittsburgh-Washington territory. Mr. Minsky was recently associated with International Pictures in executive sales capacities.

Seymour Schussel has been appointed district sales manager for the New York metropolitan territory, and Lou Wechsler New York branch manager for Eagle-Lion, it was announced in New York last week by A. W. Schwalberg, vice-president in charge of distribution. Mr. Schussel was formerly with Columbia, with Film Classics, and with Producers Releasing Corporation.

Standards Association Sets Revised Film Standards

Five revised national standards in the field of motion picture films are now available to the public, P. G. Agnew, vice-president of the American Standards Association, announced in New York last week. They include cutting and perforating dimensions for 8mm motion picture negative and positive raw stock, 16mm silent motion picture negative and positive raw stock, 16mm sound negative and positive raw stock, and 35mm positive raw stock. Also included is a revised standard for dimensions for 16-tooth, 35mm motion picture projector sprockets.

SRO Personnel Changes

John D. Keating has replaced Edward Salzberg as Selznick Releasing Organization sales representative in Cincinnati, and Amos Leonard has replaced Ellis Sheafton as sales representative in St. Louis. Mervy Goldstone has joined SRO as booker and sales representative in Toronto.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FIGHTING FRONTIERSMAN, THE: Charles Starrett, Smiley Burnette—Another good Durango Kid picture that pleased my Western fans. Played Friday, Saturday, Aug. 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FRAMED: Glenn Ford, Janis Carter—Feature was fair. Business was a little below normal. Not much comment from the patrons. Played Wednesday-Saturday, July 9-12.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes —We played this a week. We can't argue that it is not a good picture, but we can't say we did the business expected. I feel a week was too long. The only argument in the picture's favor was the record high heat wave that kept people away. I question whether we would have packed them in in cooler weather. Played Monday-Saturday, Aug. 11-16.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes —I've seen "The Best Years of Our Lives" and "The Jolson Story," and I would say that Larry Parks was cheated out of the Oscar which was awarded to Fredric March. The acting of Fredric March doesn't compare to the performance by Parks, who portrays Al Jolson. "The Jolson Story" is truly a masterpiece. I read in a recent issue of MOTION PICTURE HERALD where one exhibitor from a small town said it was over-rated and his patrons didn't go for it. All I have to say to that exhibitor and his town is, "How far do you live beyond the sticks?" Gray is one of the smallest towns in America with a theatre, but we do know good pictures. I would say the exhibitor failed to advertise and didn't do anything extra and therefore blamed it on his town. Why doesn't Hollywood wake up and let the exhibitors vote for the best actors and actresses each year instead of running it on a political basis. Hope to have you back soon, Larry. Played Monday, Tuesday, July 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

HIGH BARBAREE: Van Johnson, June Allyson—A fair feature. Business was about normal. There were not much comment either way from the patrons. Played Sunday-Tuesday, July 6-8.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

TWO SMART PEOPLE: John Hodiak, Lucille Ball —Too slow and draggy. Not a small town picture. These kind hurt our next attendance. Skip it.—Ben Brinck, West Point Theatre, West Point, Iowa.

YEARLING, THE: Gregory Peck, Jane Wyman—Everyone was well pleased. Business unusually good all three days. My patrons seemed to go for this type of feature, for I have had a very good house on others of the like. Played Sunday-Tuesday, July 20-22.—Lorrence R. Adams, Kinema Theatre, Los Angieles, Cal. Neighborhood patronage.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—No sellout. Good picture. Would like to see Fred Astaire get a little more fat on him. Looks like he is dancing himself to death. Played Monday-Wednesday, Aug. 11-13.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

BLUE SKIES: Bing Crosby, Fred Astaire—Allocation too high for our small town. Fred Astaire's dances don't draw anymore.—Ben Brinck, West Point Theatre, West Point, Iowa.

CALIFORNIA: Barbara Stanwyck, Ray Milland—Good picture. Worth playing anywhere. We could have enjoyed better business, but the excessive heat hurt business. Played Thursday-Saturday, Aug. 14-16.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

CALIFORNIA: Ray Milland, Barbara Stanwyck—They don't make them any better. Best since "Going My Way." Book it and step on it.—Ben Brinck, West Point Theatre, West Point, Iowa.

EASY COME, EASY GO: Sonny Tufts, Diana Lynn —A light, slow moving comedy. Played Sunday, July 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—No good. Business poor. They just didn't go for this picture at all. Played Monday, Tuesday, Aug. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRC

DEVIL ON WHEELS: Damian O'Flynn, Lenita Lane—Good weekend action picture for small towns. Business fair. Played Friday, Saturday, Aug. 15, 16. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RANGE BEYOND THE BLUE: Eddie Dean, Roscoe Ates—Eddie Dean didn't draw this time and this was a poor story for him.—Ben Brinck, West Point Theatre, West Point, Iowa.

Republic

SPOILERS OF THE NORTH: Paul Kelly, Adrian Booth—Used on my double bill with satisfactory results. Played Friday, Saturday, Aug. 1, 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SUN VALLEY CYCLONE: Wild Bill Elliott, Bobby Blake—I hate to see William Elliott leave the Red Ryder series as he is my number one Western star. Played Friday, Saturday, Aug. 1, 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WINTER WONDERLAND: Lynn Roberts, Charles Drake—This is as good as any Sonja Henie picture. An excellent story with beautiful outdoor scenes. Should do O.K. alone. Well received. Played Friday, Saturday, Aug. 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—A good comedy which pleased average business. Played Wednesday, Thursday, Aug. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HONEYMOON: Shirley Temple, Guy Madison—We had 1,000 heralds and newspaper ads. We had a nice crowd. It is light comedy that pleased 100 per cent. Shirley Temple continues to be box office. Played Wednesday, Thursday, Aug. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LOCKET, THE: Laraine Day, Brian Aherne—Guess it was too hot. Business was definitely off. Played Wednesday, Thursday, Aug. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SINBAD, THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—Amusing, but no draw here. Played Wednesday, Thursday, July 16, 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Selznick Releasing Corporation

DUEL IN THE SUN: Jennifer Jones, Gregory Peck, Joseph Cotten—Although prices were advanced we did O.K. Very few complaints on the price. I will predict that Miss Jones will win the Oscar for the best performance of the year. Best acting in any picture I've ever seen. Played Monday, Tuesday, July 14, 15. —James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyman—One of the most entertaining features of this type ever produced. Fine acting on the part of Dana Andrews. Played Wednesday, Thursday, July 23, 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BRASHER DOUBLOON, THE: George Montgomery, Nancy Guild—A waste of film. The title means absolutely nothing in a small town. Did not take in film rental. Why do we have to go on buying this kind of picture. Played Wednesday, Thursday, Aug. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHOCKING MISS PILGRIM: Betty Grable, Dick Haymes—The shock was what it did at the box office. Very, very slushy, and it had no story. In fact, it didn't have much of anything, except the decorative Miss Grable.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

13 RUE MADELEINE: James Cagney, Annabella—A good action picture which is dated because it concerns spies in the late war with Germany. Business was average. Played Sunday, Monday, Aug. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

HOPPY'S HOLIDAY: William Boyd—Good Western which pleased on Friday and Saturday. Played Aug. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

BUCK PRIVATES: Abbott and Costello—They don't have much new routine but this one is much better than the two before. There is no bounce to this business any more. But something is happening here in the midwest that will have widespread repercussions on all business. The extreme drought that has damaged most of the corn crop and burned up the pastures bodes no good for future business. Here in this bread basket of the world conditions are worse than any of the old-timers remember. This means liquidation of the live stock, and will likely add to the cost of living, which is already too high. But as it looks now, it will be inescapable. If rain does come, it is already too late. Serious? Yes, very.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Warner Bros.

HUMORESQUE: Joan Crawford, John Garfield—Garfield's fans didn't like him in this role. Although it played to a small audience most of them enjoyed it as they knew what type of picture it was. Played Monday, Tuesday, July 28, 29.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

STALLION ROAD: Zachary Scott, Alexis Smith —A very good picture. Played Wednesday, Thursday, July 30, 31.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TWO MRS. CARROLLS, THE: Barbara Stanwyck, Humphrey Bogart—The patrons here liked this feature. Business was above normal and everyone seemed pleased. Played Sunday-Tuesday, July 13-15.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

Short Features

Columbia

THE UNCULTURED VULTURE: Color Phantasies —Very good. Worth playing.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Paramount

RADIO, TAKE IT AWAY!: Pacemakers—Fair short.—Harland Rankin, Joy Thaetre, Bothwell, Ont., Can.

RKO Radio

CLOWN OF THE JUNGLE: Walt Disney Cartoons —Good cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SOCIAL TERRORS: Edgar Kennedy—We enjoy

(*Continued on following page*)

(Continued from preceding page)

RKO shorts.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

SOCIAL TERRORS: Edgar Kennedy—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRUANT OFFICER DONALD: Disney Color Cartoon—Another good color cartoon from Disney.—E. M. Freidburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

SEA SIRENS: Sports Reviews—Bathing beauties in color. Worth playing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

JUVENILE JURY, No. 1—Very good.—Ben Brinck, West Point Theatre, West Point, Iowa.

Warner-Vitaphone

REMEMBER WHEN: Featurettes—Good old-time vaudeville. Let's have more vaudeville and brass band shorts.—Ben Brinck, West Point Theatre, West Point, Iowa.

THE WACKY WORM: Blue Ribbon Hit Parade—Good cartoon.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Clearance Award Made; Complaint Dismissed

A clearance award and the dismissal of a complaint were reported by the American Arbitration Association in New York this week. The Center and Hyannis theatres were granted maximum clearance of one day over the Orleans, Orleans, Mass., on such features only as the Center or Hyannis shall play within 14 days of availability, according to Sumner H. Babcock, arbitrator.

Charles S. Wilcox, owner-operator of the Orleans, had filed clearance complaints against all five majors with the Boston tribunal. The Orleans had been subject to simple clearance or prior run of the Center and Hyannis, both operated by the Cape Amusement Company, intervenor in the case.

The dismissal concerned the complaint brought by the Ames Theatre Company, Dayton, against Loew's. Clarence Denning of the Cincinnati tribunal was arbitrator.

St. Louis Theatre Awarded To Marguerite Kaimann

Circuit Judge Robert L. Aronson ruled August 17 in St. Louis that Mrs. Marguerite A. Kaimann is owner of the Bremen theatre in St. Louis. The house was formerly owned by her late husband, whose dispute with his brother over ownership of the house brought the matter into court.



Short Product in First Run Houses

NEW YORK—Week of August 25

CAPITOL: Salt Water Tabby ..... ***MGM***
Neighborhood Pests ..... ***MGM***
Feature: The Hucksters ..... MGM

CRITERION: Brooklyn, U. S. A. ..... ***Universal***
Feature: Brute Force ..... Universal

GLOBE: Tennis Town ..... ***Warner Bros.***
Rhapsody in Rivets ..... ***Warner Bros.***
Feature: The Roosevelt Story ..... Tola Production

WARNER: Carnival of Sports ... ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

MUSIC HALL: Turkey's 100 Million ***20th Cent.-Fox***
Feature: The Bachelor and the Bobby-Soxer RKO Radio

PARAMOUNT: Popular Science, No. 6 ***Paramount***
Everybody Talks About It ..... ***Paramount***
Much Ado About Mutton ..... ***Paramount***
Feature: Welcome Stranger ..... Paramount

RIALTO: I'll Be Ski-ing Ya ..... ***Paramount***
Marine Miracles ..... ***Paramount***
Feature: The Corpse Came C.O.D. ..... Columbia

RIVOLI: Champagne for Two ..... ***Paramount***
Diamond Gals ..... ***Paramount***
Feature: Crossfire ..... RKO Radio

ROXY: Mighty Mouse Meets Dead Eye Dick ***20th Cent.-Fox***
Gridiron Greatness ..... ***20th Cent.-Fox***
Feature: Mother Wore Tights ..... 20th Cent.-Fox

STRAND: Foxey Duckling ..... ***Warner Bros.***
Saddle Up ..... ***Warner Bros.***
Glamour Town ..... ***Warner Bros.***
Feature: Deep Valley ..... Warner Bros.

WINTER GARDEN: Jitterumba ..... ***Universal***
Feature: Green for Danger ..... PRC Pictures

CHICAGO—Week of August 25

GRAND: Reading and Writing ..... ***RKO***
Flicker Flashback, No. 6 ..... ***RKO***
Feature: The Bachelor and the Bobby-Soxer .. RKO

ORIENTAL: Playtime Journey . ***20th Cent.-Fox***
Feature: The Other Love ..... UA

ROOSEVELT: Pest in the House . ***Warner Bros.***
Feature: The Unfaithful ..... Warner Bros.

STATE LAKE: House Hunting Mice ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

UNITED ARTISTS: Doctor Jeckle and Mr. Mouse ..... ***MGM***
Feature: Fiesta ..... MGM

Legion of Decency Reviews Nine New Productions

The National Legion of Decency reviewed nine new productions last week, approving all but two. In Class A-I, unobjectionable for general patronage, were: "The Dragnet," "The Secret Life of Walter Mitty" and "The Son of Rusty." In Class A-II, unobjectionable for adults, were: "Burning Cross," "Scarface" (reissue), "Sweet Genevieve" and "Life With Father," concerning which the Legion made this observation: "This film presents certain concepts of the sacrament of Baptism which are contrary to Catholic teaching and practice." In Class B, objectionable in part, were: "Frieda," because of "attempted suicide in plot solution," and "Hell's Angels" (reissue), because of "suggestive situations and immodest costuming."

National Theatres Sets Annual Business Drive

Cash awards totaling some $125,000 are being offered to National Theatres employees competing in the circuit's 12th annual drive from August 31 to December 20, Charles P. Skouras, president, announced in Los Angeles last Thursday.

Speaking at a general meeting in the company's home offices, Mr. Skouras called on his theatre managers and district managers for more showmanship. At the same time, he asked his managers to carefully scrutinize their operations and to avoid unnecessary expenditures.

The results of the fifth Charles Skouras Showmanship Campaign were announced by George Bowser, Fox West Coast general manager, who distributed checks totaling $42,228 to theatre managers, bookers and home office employees. The midwest division, Kansas City, led the divisions with $19,608 in prizes.

Offers 9 Foreign Films for Season

The purchase of 16 French and other foreign films and the planned release of at least nine of these pictures during the 1947-48 season through Distinguished Films was disclosed this week by Oliver J. Unger, executive vice-president of the company. Mr. Unger recently returned from a two-month trip through England, Belgium, France and Germany.

The titles of nine pictures were announced by Mr. Unger. In France he negotiated for the distribution rights for seven French films including "Pour une nuit d'amour" ("For One Night of Love"), starring Audette Joyeux, a drama based on a story by Emile Zola; "Copie Conform" ("Mr. Alibi"), a comedy starring Louis Jouvet; "Le Colere de Dieu" ("The Wrath of God"), starring Vivian Romance; Erich von Stroheim's "En Ne Meurt Pas comme ca" ("One Doesn't Die Like That"); "En seul amour" ("My Only Love"), starring Pierre Blanchard, and "Monsieur La Souris" ("Midnight in Paris"), starring the late Raimu.

Mr. Unger also obtained the rights for a Belgian picture, "Le Coqu Magnifique," starring Jean Louis Barrault, a costume film with a Flemish background; an Italian film, "Revenge," starring Anna Magnanini, and the Hungarian "The Fatal Spring," completed in 1940.

The first picture to be released will be "Revenge" in September. The second will be the Raimu film, and the third "Pour une nuit d'amour." Distinguished plans to release its films at the rate of one a month and currently is negotiating for an art house in New York, Mr. Unger said. No arrangement has yet been concluded.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

When Mort Blumenstock addressed his field men and exploitation experts a week or so ago, he spoke of the necessity of a coordination of effort at "the point of sale," thus literally taking the words right out of our book. For when the editor of the HERALD introduced us to the Round Table, last spring, he used a similar reference to the point of sale, "that point where the public reaches down for cash in pocket to buy motion pictures."

The manager in the business of selling motion pictures to his public is closer to that barrier, the box-office wicket, where the public finally buys its film entertainment, than any other. He is fighting in the front lines, supported and maintained by rear echelons of headquarters troops, but nevertheless, he's out where decisions are made.

More intensive "point of sale" merchandising means that campaigns must be planned earlier, more completely, and the various media, such as advertising, publicity, commercial tieups, radio, outdoor and other promotion, coordinated, so the combined impact can make itself felt with maximum stimulation at the box-office, not only for first runs but for subsequent runs.

William R. Weaver, writing in the HERALD last week from Hollywood under the caption "Urges Producer Close to Sale" quotes an opinion, "the miles between a producer's desk in Hollywood and any exhibitor's desk anywhere are too many for the good of the entertainment enterprise."

It's policy around this Table to pray for more things that can be done by more managers in more places. In other words, the kind of "point of sale" exploitation that isn't limited to headquarters, but can be done in far-flung outposts, where the manager is on his own.

BACK TO SCHOOL

When Art Wartha, of the Manta & Rose theatres, Chicago, was a visitor here a few weeks ago, he remarked about his "Back to School" shows that have been part of the fall season in his towns. It seems like an idea that is more than just timely. It contains opportunity for both public and political relations.

There's always satisfaction in cultivating local school authorities. Anything a manager can do to lessen the gulf that separates school and theatre will pay off in substantial dividends. Many managers celebrate the summer vacation, along with the kids who are thus set free, but we believe there is more permanent goodwill in going back to school.

Mr. Wartha says his theatres give out pencils or some little gifts that key the occasion to a return to study and school routines. It spells out the fact that the school year is nine months long as against three months of vacation, and encouragement to the kids to enjoy school is better business than simply a wild hurrah for vacation, while it lasts.

Thanks to Warner Brothers and to Oscar Serlin for a grand trip to Skowhegan, with every pleasure anticipated and appreciated. It was verra, verra warm for Maine! But we have a warm spot for "Life With Father" dating way back to the first stage performance, eight years ago. We'll see the picture, soon, in cool New York. The press-book is just in, and probably the most complete and finished product of its kind in film history.

Pioneer in the fine art of personalized advertising is city manager Eddie Mansfield of the six Commonwealth theatres in greater Kansas City. Eddie has his office in the downtown Regent, an all-night house, operating to 4 a.m., and that's a reason, perhaps, why he's always on the job.

Looking over tear-sheets of Eddie Mansfield's newspaper advertisements, showmen discover immediately the "why" of his personalized style. He doesn't merely announce a picture; he tells 'em why they like it, in advance, and a large number of his patrons look for that characteristic touch: It's easy to believe that those who scan the theatre advertising in Kansas City find they are going his way.

It's quite a job, devising the phrases and ideas that give a fillip to the advertisement in small space, enlivening the motion picture pages of the newspapers. Mansfield doesn't put an original note into every ad every day for six theatres, but most of his copy has a tang that stirs interest and makes his patrons feel they belong to an especially privileged group.

What Lou Pelegrine, of Paramount, very reasonably calls "a space getter" in the exploitation of "Dear Ruth" at the Paramount theatre, Los Angeles, was the firing of a rocket mail bomb across the Colorado River from the California side into Arizona. Joan Caufield, star of the film, put commemorative covers inside the rocket, which was, oddly enough, named "Dear Ruth," and the president of the Rocket Reaction Research Society stood by with newsreel and still cameramen to record the event for the press. All the foregoing appears here as an example of what nobody else can be expected to do anywhere else, in the further exploitation of this picture.

—Walter Brooks



Adventure Ahead

—with "Adventure Island." Here the picture receives advance ballyhoo in the annual Maryland American Legion parade for the world premiere at the Mayfair theatre, Baltimore. Manager Mickey Henrick arranged the tieup.



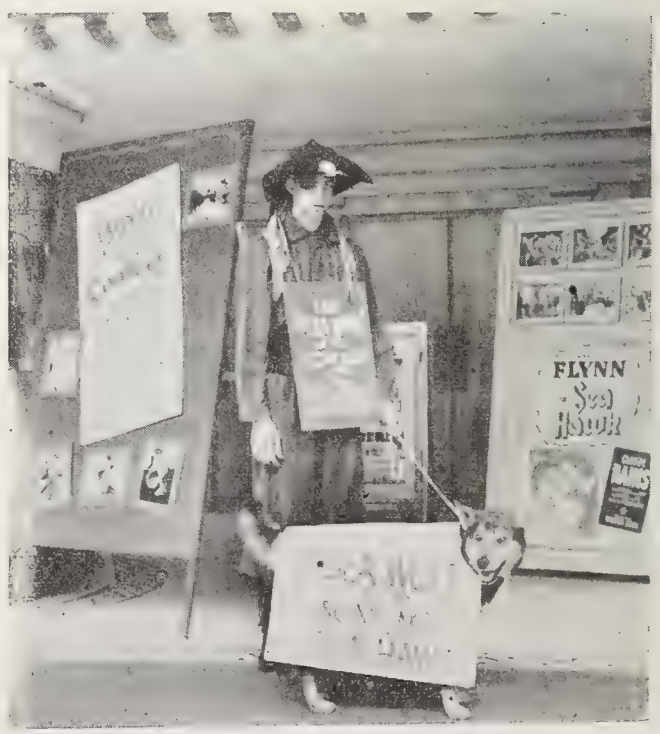
Professional model Betty Edwards, left, all togged out in her finery but sporting a "black eye", visited department stores, restaurants and business areas to ballyhoo "Brute Force" for manager Ed May's playdate at the Lincoln theatre.



Nine pulchritudinous San Francisco models parade the city's famed Market Street in advance of the West Coast premiere at the St. Francis theatre. Manager John Eifert reports that everybody on Market Street was "Dear Ruth" conscious and that the girls literally blocked traffic.



This unusual lobby display, left, was set up five weeks in advance by publicity director Ted Yanett at the Goldman, Philadelphia.



Ballyhoo, right, was arranged by R. H. Schmidt, ad director for Hamrick's Theatres, Tacoma, Wash. The dog, obtained from the city pound, later found a home.

Loew's Showmen Sell the Public On That Picture

Several interesting campaigns, all on "The Hucksters," arrived at the Round Table this week from showmen of the Loew's circuit. There is naturally a good deal of duplication, as ideas from the press book have been utilized to sell that picture and through all the campaigns the theme "Love That Picture" is evident. Each manager, however, has his own approach to certain aspects of the overall situation and it is these individual approaches that are covered in the following paragraphs.

In Harrisburg, Pa., manager Sam Gilman, of Loew's theatre, promoted a contest which was publicized in a full page cooperative newspaper ad, and which mentioned "The Hucksters" a dozen times. The contest was sponsored by radio station WHGB. Contestants were asked to list the number of times the letter "E" appeared in the page ad and send in the answer to the radio station. Cash prizes and guest tickets were awarded.

Ties-up with Radio Station

A "jingle" contest was the piece-de-resistance of manager George Peters' campaign at Loew's theatre, Richmond, Va. The competition was sponsored by station WLEE, with listeners being required to write a four line jingle, "Huckster" style. The popularity of the contest was attested by the fact that the station was swamped with replies.

Manager Matt Saunders also tied-up with radio for a "Guess a Tune" contest that was plugged for 10 days over WNAB. Persons submitting the most correct answers received cash awards and guest tickets to see the picture at the Poli theatre in Bridgeport, Conn. Saunders also distributed 3,000 book marks to libraries, and book departments of stores.

Street ballyhoo was used to good effect by manager H. S. Mortin of the State theatre, Syracuse, N. Y. Mortin had five boys parade around with signs listing the theatre, the picture, playdate and the stars. News trucks were bannered and sidewalks stencilled with playdate copy plus the phrase: "Love That Picture."

Ballyhoo Stressed in Providence

Manager J. G. Samartano stressed ballyhoo, too, for his engagement at the State theatre, Providence, R. I. He used a walking book promotion and a public address system in front of the theatre a whole week in advance. A recording of jingles from "The Hucksters" was played. Samartano also had telephone calls answered with "Love That 'Hucksters'" in advance and current. Life-size cutouts of Clark Gable and Deborah Kerr were used on the stairway leading to the mezzanine floor, with a color spotlight, two weeks before playdate.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on this list of showmen.

JAMES G. BELL
Penn, New Castle, Pa.

GEORGE BERNARD
Odeon, Bury, Lancs., England

RUTH BOLTON
Poli College, New Haven, Conn.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOE BOYLE
Broadway, Norwich, Conn.

A. J. BROWN
Empire, Cardiff, Wales

JACK CAMPBELL
Scala, Runcorn Cheshire, England

G. W. CARLSON
People's, Superior, Wis.

LOU COHEN
Poli, Hartford, Conn.

DAN DANDREA
Stanley, Bridgeton, N. J.

JOHN A. ETTLINGER
Paramount, Glens Falls, N. Y.

ELAINE S. GEORGE
Star, Heppner, Oregon

SAM GILMAN
Loew's, Harrisburg, Pa.

ALICE GORHAM
Michigan, Detroit, Mich.

MEL JOLLEY
Marks, Oshawa, Ontario

TED KIRKMEYER
Egyptian, Ogden, Utah

S. H. KLEPER
Poli College, New Haven, Conn.

LARRY LEVY
Loew's, Reading, Pa.

JOHN LONGBOTTOM
Odeon, Chorley, Lancs., England

ABE LUDACER
Valentine, Toledo, Ohio

ROSS McCAUSLAND
Telenews, Dallas, Texas

D. MACKRELL
Playhouse, Dewsbury, Yorks., England

ANGUS MACNAB
La Scala, Clydebank, Scotland

JOHN MARZULA
Paramount, Asbury Park, N. J.

ED MAY
Lincoln, Miami, Florida

HAROLD MORTIN
Loew's, Syracuse, N. Y.

BILL MORTON
RKO Albee, Providence, R. I.

HAROLD NORRIS
Grand, Macon, Ga.

GENE PEFFLEY
Ridge, Gary, Ind.

FRANK M. PAUL
Lyric, Indianapolis, Ind.

H. W. REISINGER
Loew's, Dayton, Ohio

REYNOLDS ROBERTS
Ritz, Tunstall, England

HERBERT M. RUBINSTEIN
Cameo, Miami Beach, Fla.

J. G. SAMARTANO
State, Providence, R. I.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

WILLIAM SAXTON
Century, Baltimore, Md.

R. H. SCHMIDT
Roxy, Tacoma, Wash.

BOYD SPARROW
Loew's, Indianapolis, Ind.

HENRY SPIEGEL
Paramount, Brooklyn, N.Y.

PETE STAINBACK
Loew's, Richmond, Va.

D. T. STALCUP
Martin, Opelika, Ala.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Loew's, White Plains, N.Y.

REG STREETER
Mission, Santa Barbara, Calif.

H. B. VINCENT
Florida, Sarasota, Fla.

HELEN WABBE
Golden Gate, San Francisco, Calif.

JERRY WAGNER
Paramount, Asbury Park, N. J.

H. F. WILSON
Capitol, Chatham, Ontario

ANSEL WINSTON
Coliseum, New York City

Mock Trial Broadcast Set For "The Long Night"

Manager Ben Domingo, of the Memorial theatre, Boston, had something different in the way of promotion for "The Long Night" through an hour-long broadcast of a mock trial over station WNAC and the Yankee Network. The film received the benefit of post-opening promotion a full week after its premiere in the Hub.

The mock trial was scheduled at Symphony Hall, with large capacity, and proceeds were for the benefit of the Children's Hospital. The setup had Guy Madison, Jacqueline White and Ann Dvorak appearing in the trial, with Herbert Callahan, who recently rated nationwide fame, as defense counsel, and Judge Thomas J. Courtney, of Chicago, as prosecuting attorney. The jury was the radio audience and the theatre-going public.

Boston Critics Wooed for "Romance of Rosy Ridge"

A special screening of "The Romance of Rosy Ridge" for Boston drama critics and a telephone interview by the critics with Van Johnson, star of the picture, drew attention to the playdates at the State and Orpheum theatres there. The campaign was arranged by managers James Tibbetts, State, and Jack Mercer, Orpheum. A "Freckles Contest" was sponsored in cooperation with the Boston Park Department to find the youngster who had the greatest number of freckles. The winner won a wrist watch, a gift of Van Johnson.

In addition, a talent scout competition was conducted on the stage of the theatre. This was inspired by the fact that Janet Leigh, young star of the picture, was discovered by Norma Shearer. The winner appeared on the coast to coast broadcast of "Talent Scout."

Promotes Co-Ops for "Love"

Two cooperative newspaper ads were promoted by manager Boyd Sparrow for his engagement of "The Other Love" at Loew's theatre, Indianapolis. Pearson's Music Store and Barney's Jewelry Store paid for the ads.



The Selling Approach ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

VARIETY GIRL (Paramount): A star-studded cast is in this musical comedy which is based on an incident that occurred 18 years ago in Pittsburgh when a number of theatremen organized the first Variety Club to provide for a foundling abandoned in a motion picture theatre.

The press book is featuring a still of 48 of the stars and featured players appearing in the picture. It could be used for a newspaper or a lobby contest. Each one of the stars in the still are numbered. Have contestants write down the name of the star and the corresponding number in the still. The most complete lists of correctly identified stars will win.

Inasmuch as the picture is a tribute to Variety Clubs, hold a special screening for local civic officials, etc., and have them endorse the great work done by Variety Clubs. You might elect, or obtain through your own efforts, an attractive local girl and call her "Blanktown's 'Variety Girl' ". She could assist in making public appearances and pose for newspaper pictures.

Eleven ballyhoo ideas are suggested: 1. Plant a man with a real or simulated telescope pointing at a 24-sheet poster on side of building. 2. If you can arrange it with a bell captain, you might have a bellhop in local hotel "page 'Variety Girl' " at regular intervals. 3. An empty store window is the spot for a peep show. 4. "It's Raining Stars" ties in perfectly on an umbrella. 5. Use 24-sheet on a truck. 6. Have a sandwichman carry a sign cut out in the shape of a star. 7. Use star-shaped throwaway. 8. Paint "reserved" copy on a bench in the park. 9. A small envelope containing cloves or other spices could serve for a teaser giveaway. 10. Stencil sidewalk. 11. Memo reminder for gag throwaway.

BODY AND SOUL (United Artists-Enterprise): John Garfield, Lilli Palmer and Hazel Brooks are the stars of this melodrama about the prize fight racket.

The story is centered around Johnny Green's hit tune of several years ago, "Body and Soul". Play up the music angle by arranging cooperative ads with music stores. Contact leading dance bands in town and supply them with sheet music on "Body and Soul", using the specially prepared display material available from all record companies.

Sponsor a "Body and Soul" boxing tournament for boys between the ages of 12 to 15 years. If possible, tie up with the Everlast Sporting Goods Company who are sponsoring bouts for boys nationally on the picture. Let sport fans know that a good deal of the picture is devoted to prizefights by setting up typical fight posters around town. Copy could read: "Middleweight Championship bout. John Garfield versus Artie Dorrell in 'Body and Soul' at . . . ", etc.

Ask fans: "Do you like men rough?" For the most interesting letters received in answer to the contest question award a suitable number of guest tickets. Plant the contest in the local newspaper or use heralds in women's shops and around town.

Contact art schools and interest them in cooperating on a self-portrait or watercolor contest, using stills of Lilli Palmer and Garfield in the act of painting. The students and amateur artists could draw the self-portraits or watercolor subjects in the lobby of the theatre. A group of prominent artists could be invited to serve as judges, and the winning portrait should be exhibited in the theatre next to a blow-up of Lilli Palmer's "Body and Soul" portrait.

Readies Plymouth Giveaway

Phil Katz sends in a yellow flash bulletin, announcing that he has a Plymouth Sedan all set for giveaway in October, at the Kenyon theatre, Pittsburgh. That's rushing the season, for Phil usually does this sort of thing around Christmas time. And getting a new car is a slight miracle, unless it is easier to do in Pittsburgh than around these parts.

Lobby Display Exploits "Edge"

Manager Gene Peffley used two 40x60 blowups in the lobby for two weeks in advance to publicize "The Razor's Edge" at the Ridge theatre, Gary, Ind. The blowups were moved out front for the three-day run of the picture.

Saxton in Two High Posts For Baltimore Ad Club

William K. Saxton, city manager of Loew's Baltimore theatres, has been elected to the Board of Governors of the Advertising Club of Baltimore. He has also been appointed to the chairmanship of the Finance Committee and serving with him are a number of prominent bankers and an ex-mayor. This is the first time in the Club's forty years of existence that a theatre man has been so honored.

Jack Sidney will take over the publicity department for Loew's Baltimore theatres in addition to his duties as manager of Loew's Valencia. Gert Bunchez, formerly of the publicity department, has resigned, due to ill health.

Symphony Tieup Aids "Carnegie" In Philadelphia

Manager George Balkin of Warner's Stanley theatre, Philadelphia, obtained organization support for the opening of "Carnegie Hall" through channels that were already interested in the picture. Five thousand special "Carnegie Hall" cards were mailed to Academy of Music members in Philadelphia, and a natural tie-in was effected with the Labor Plaza concerts of the Philadelphia Symphony Orchestra. These concerts, held daily, plugged the picture over a public address system to total audiences of over 20,000.

Foreign language newspapers in the Philadelphia area were given special attention in view of the artists of all nationalities appearing in "Carnegie Hall." Industrial plants, department stores, insurance companies and city schools were behind the generous word-of-mouth campaign.

Most interesting of the radio campaigns was the "Carnegie Hall" contest provided over Station WFIL, wherein young vocal and instrumental artists competed for a scholarship in the national $1,000 contest created for the picture. Local winners obtained the benefit of performance and audition recordings.

Throwaway Is Good Reminder

Elmer Adams, Jr., thought up a cute gadget to advertise "The Hucksters" at the new Hornbeck theatre, Shawnee, Oklahoma. He invented a little throwaway, with a string attached, "to tie around your finger as a reminder to see the picture you have been waiting for." The gimmick was made up in Shawnee, and he says it made the bell ring.



Manager Murray Greene bowled over his patrons with this lobby display at the Albemarle, Brooklyn. The names on the score pad are those of the stars of "Great Expectations" and "The Web", each of whom is shown making a perfect score.

McCoy Arranges Effective Tieup For "Yearling"

A six-way tieup among the theatre, radio stations, a local newspaper, the city recreation department, a kennel club and merchants for a pet contest drew a wealth of attention to the engagement of "The Yearling" at the Imperial theatre, Augusta, Ga. The campaign was arranged by manager P. E. McCoy.

The Augusta *Chronicle,* the cooperating newspaper, started the ball rolling with a page one story several days in advance and continued to carry daily stories with art on the contest and the playdate of the picture.

The recreation department placed announcement boards in each of the eight city parks and playgrounds in addition to holding preliminary competitions. The Augusta Kennel Club cooperated by establishing contest rules, to wit: 1. Any animal under six months old could be entered; 2. All entries would be cleared through city playgrounds; 3. Three winners would be selected from each playground to compete in the finals at the Imperial theatre.

Radio stations WRDW and WTNT cooperated with the sponsors of the competition by contributing spot announcements. WTNT visited each city playground during preliminaries and cut a wire recording of the activities. WRDW broadcast the finals of the contest direct from the stage of the Imperial and re-broadcast the recording on the following afternoon.

Distributes Fan Photographs

Fan photos of June Haver and Mark Stevens, stars of picture, were distributed by manager Joseph S. Boyle for "I Wonder Who's Kissing Her Now" at the Poli-Broadway theatre, Norwich, Conn.



More than 4,000 *patrons cast "not guilty" ballots for Henry Fonda after seeing "The Long Night" at the Albee theatre, Providence, R. I. The promotion was arranged by RKO publicist Bill Morton for its word-of-mouth value.*

Skowhegan's Strand Meets Some Heavy Competition

It's one thing to have the world premiere of "Life With Father" in a little resort town in upstate Maine, but it is adding trouble for the hometown manager to also have the Skowhegan State Fair, holding forth in the same week.

Since we were spending several days in a Pullman car, on a siding right across the depot parking lot from the Strand theatre, Skowhegan, we thought we would look in to see how they were standing the heat (94 degrees) and the competition. Turned out, they were doing all right.

We found relief manager L. E. Libby, of this Lockwood & Gardner theatre, not at all downcast. He had a good house for his second show on Thursday night, the night of the big shindig at the legitimate Lakewood theatre, four miles away. The State Fair boasted of 70,000 visitors during the day, outside of town. As he put it, the only thing that really hurt was the arrival of the "Life With Father Special" right outside the door, with everybody in town waiting to see the train come in. That didn't help his matinee, he had to admit.

Business Better in Winter!

Manager Libby told us competition in Skowhegan in the summer time is expected, and the usual thing. Everything in summer is competition for the Strand and they are ready for it. It's a well designed theatre, seating 968, with air cooling via big fans from the roof that fairly blow your hat off. Business is better in winter (believe it or not) when all the city folks are far away and the Strand operates an overflow house down the street. We figured that we must have our seasons mixed.

The Strand does a consistently good advertising job in the weekly newspaper, and has merchant tieups that result in a cooperative gift night once a week. There is also a cash giveaway every Tuesday evening that has a large following. The best community idea for free ticket distribution we've seen is described in the adjoining cut, whereby the Strand rewards careful drivers, with the State Police selecting a group of license numbers every week, who come to the box-office to receive tickets.

Well Planned Sales Counter

Another thing we liked was the good arrangement of the candy and concession counter, which was built-in so it occupied the inside lobby space immediately behind the cashier's cage. The inner counter coincided with the door to the cage, so one cashier could handle both in quiet periods, and the whole procedure was separated from the incoming and outgoing crowds by the counters which faced both ways. The inner lobby doors, opening into the theatre, shut off lobby noise and popcorn odors from the auditorium. We're going to have a picture and plan of this to show you later—it is an arrangement possible in many places where the box-office sets out, across an inner lobby space, that is usually only a cross-over, but provides an ideal location for theatre sales of candy and popcorn.

There's a spirit of friendliness in Skowhegan that is apparent to the casual visitor and it's good to find a small town manager who carries on, regardless of a heavy-budget premiere that takes over a summer theatre which has never before shown films. We imagine the Strand will do all right with "Life With Father" on a subsequent run, for the townsfolks, in their own theatre.—W. B.



Screens "Yearling" for Orphans and Cripples

Special screenings of "The Yearling" for orphans, crippled and under-privileged children resulted in newspaper and radio breaks for manager Jim Barnes' playdate of the picture at the Midwest theatre, Oklahoma City, Okla. One of the screenings was held at the Crippled Children's Hospital, and another at the theatre. Leo Blondin, zoo superintendent, helped to entertain the children.

Tip to Showmen on "Danger"

Looks like a new detective character has reached the screen, Alastair Sim, Britain's greatest character actor, who creates the role of Inspector Cockrill of Scotland Yard, in Eagle-Lion's "Green for Danger." Tip for showmen to sell this self-satisfied sleuth to lovers of whodunits.

Theatre Program Has a Homespun Atmosphere

Elaine George is the manager of the Star theatre, Heppner, Oregon, and apparently her mother is the owner, and W. O. George is the projectionist, which would make Heppner's theatre a family affair. And if so, then it is a fact that Heppner's film theatre is a community affair, which we think is largely because home and family have so grown into film business.

Elaine's program is chatty and interesting, with more comment about pictures than is usual. She tells her patrons "why" they should see the new films (some of her current attractions are playing along Broadway.) The program card is punched with a hole to hang up, after being delivered under postal permit to boxholders. She writes personal letters to teachers and school authorities and music clubs and musicians, all sorts of local folks who have reason to be interested in her programs, for reasons that she makes clear. She limits a few attractions with the phrase: "This picture confined to adult suitability."

Two things we especially like, in this mail from the Star theatre. One is a herald for "The Jolson Story," with not a thing except the name of the picture and a quotation from Ralph Waldo Emerson: "If a man has good corn, or wood, or boards or pigs, or can make better chairs or knives, you will find a broad, hard-beaten road to his house." The other is announcement of a home-made feature, shown at the Star, and photographed by Elaine's father 20 years ago, which includes "many of the inhabitants" and "most everything that makes a good picture." We'd like to visit the Star theatre some Saturday night.—W. B.

Tieups Book Stores for "Wolf"

More than 100 book stores in the Cincinnati area are putting in window displays of the Bantam Book edition of "Cry Wolf" in advance of the opening of the picture at the Palace theatre. The Motz News service, which distributes Bantam Books in that territory, is also placing banners on more than 30 trucks that cover Cincinnati and outlying districts, publicizing the film and its playdate.





Recent visitors to the Round Table, while staying in New York, were Mr. and Mrs. Sig Goldberg, of Wausau, Wisconsin. Sig operates the Hollywood theatre there.

Stresses Radio Promotion For "Ruth" Campaign

Emphasis was placed on radio promotion by RKO publicist Nate Wise in his campaign for "Dear Ruth" at the Albee theatre in Cincinnati. The highlight of the radio tieups was a contest which received more than 20 free plugs. For this competition, listeners were invited to see how many times they could write the title of the picture on a standard government penny post card. Nearly 6,000 replies were received and some of the entries were amazing, Nate reports. A table model radio and 25 pairs of guest tickets were awarded for prizes.

Promotes Co-Op Newspaper Ad

A cooperative newspaper ad was promoted by manager J. G. Samartano for "The Other Love" at the State theatre, Providence, R. I. The ad, which appeared in the Providence *Journal* on two successive days, was paid for by Kaplan's Jewelry Store.

BIRTHDAYS OF THE WEEK:

S. A. Deuel
John E. Manuel
E. M. Tannenbaum
Edward Shiddell
Frank Lineberger
J. R. Schultz
M. H. Marshall
E. S. Dorrelle
Manolin Quinones
J. C. Reno
William Carbaugh
Roy Sterrett
B. W. Fischer
Don Kelsey
Ted Shank
Earl Willey
Arnold Gates
William Harding
C. W. Kelly
Ray Laurie
Frank Cost
Thomas Turner
Pierce Rawling
Stan Kreuger
Edwin Russell
Rosa Hart
Alfons Galwais
Stewart North
Donald L. Smith
Orba Myatt
Randell Jones
Frank Soltice
Edward Shuker
George Dana
Rossiter Hobkirk
Nat Allentuck
Lewis Hartman
Seymour Morris
Morty Lightstone
Samuel Solomon
Donald Palmquist
Urban Anderson
S. F. Sutaria
Ben Broskie
Carl Krueger
J. B. Seager
Morton M. Bratter
L. O. Robertson
Walter D. Morgan
Joseph Frisco
G. C. Ramsay
Wm. Wrightsman

Racing Picture Gets Good Start As Track Opens

A neat bit of showmanship is evident in the booking of "Homestretch" into the Capitol theatre in horse racing conscious Vancouver, B.C., the day before the local track opened. Manager Charlie Doctor knew what the patient wanted.

Doctor had the wholehearted support of the Racing Association, sports editors, radio sports announcers and promotion officials. The campaign opened with a novel idea which drew a lot of comment. Jack Short, popular race broadcaster, made a transcription with the exact styling he uses on his program, for use over the theatre public address system. It was used in conjunction with the regular trailer.

All usherettes and cashiers were dressed in jockey caps and numbered arm bands two weeks in advance. Two usherettes were chosen for street ballyhoo, dressed in colorful jockey costumes. Four days in advance they were all over town handing out small envelopes marked "Confidential." A card inside publicized the playdate.

A special screening of the picture was held for officials of the Turf and Country Club and Vancouver Racing Association, sports editors of three newspapers and columnists. Twelve advance press plugs were obtained as a result of the screening.

A race on the opening day card at the park was named "The Homestretch." It was covered on all form charts, newspaper entry lists and results the following day. The race was run in front of approximately 10,000 fans and broadcast.

Uses Ballyhoo Idea for "Ruth"

Pretty girls with candid cameras were used by manager Ben Griefer to promote his engagement of "Dear Ruth" at the Paramount theatre, Newark, N. J. The girls, however, only went through the motions of taking pictures of pedestrians. All persons ostensibly photographed received a card reading: "I did not take your picture, but if you want to see a good picture, see Paramount's 'Dear Ruth'."



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

BACHELOR AND THE BOBBY-SOXER (RKO)

First Report:

Total Gross Tabulated	$731,000
Comparative Average Gross	597,300
Over-all Performance	122.3%

BALTIMORE—Town 92.8%
KANSAS CITY—Orpheum 132.0%
LOS ANGELES—Hillstreet 193.1%
LOS ANGELES—Pantages 190.7%
NEW YORK—Music Hall, 1st week . . . 117.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week . . . 116.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week . . . 118.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week . . . 115.6%
(SA) Radio City Music Hall Stage Presentation
SAN FRANCISCO—Golden Gate 147.2%
(SA) Vaudeville

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CYNTHIA (MGM)

First Report:

Total Gross Tabulated	$236,500
Comparative Average Gross	221,400
Over-all Performance	106.8%

CHICAGO—Chicago 146.6%
(SA) Vaudeville
CINCINNATI—RKO Capitol 72.0%
CLEVELAND—Loew's Stillman 108.6%
KANSAS CITY—Midland 118.3%
(DB) The Great Waltz (R:) (MGM)
LOS ANGELES—Egyptian, 1st week . . . 108.6%
(DB) Dark Delusion (MGM)
LOS ANGELES—Egyptian, 2nd week . . . 68.8%
(DB) Dark Delusion (MGM)
LOS ANGELES—Fox-Wilshire, 1st week . 123.0%
(DB) Dark Delusion (MGM)
LOS ANGELES—Fox-Wilshire, 2nd week . 75.3%
(DB) Dark Delusion (MGM)
LOS ANGELES—Los Angeles, 1st week . . 96.7%
(DB) Dark Delusion (MGM)
LOS ANGELES—Los Angeles, 2nd week . . 74.5%
(DB) Dark Delusion (MGM)
MINNEAPOLIS—State 94.4%
TORONTO—Uptown 86.2%
(DB) Dark Delusion (MGM)

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THE GHOST AND MRS. MUIR (20th-Fox)

Final Report:

Total Gross Tabulated	$855,000
Comparative Average Gross	910,200
Over-all Performance	93.9%

BALTIMORE—New 122.8%
BOSTON—Memorial 100.7%
(DB) Child of Divorce (RKO)
BUFFALO—Buffalo 65.2%
(DB) I Cover Big Town (Para.)
CINCINNATI—RKO Albee 68.1%
CLEVELAND—RKO Allen 82.6%
DENVER—Esquire 50.0%
(DB) Second Chance (20th-Fox)
DENVER—Paramount 86.0%
(DB) Second Chance (20th-Fox)
INDIANAPOLIS—Indiana 84.5%
(DB) Jewels of Brandenburg (20th-Fox)
LOS ANGELES—Chinese, 1st week 116.0%
(DB) Born to Speed (EL)
LOS ANGELES—Chinese, 2nd week 74.4%
(DB) Born to Speed (EL)
LOS ANGELES—Chinese, 3rd week 60.1%
(DB) Born to Speed (EL)
LOS ANGELES—Loew's State, 1st week . . 103.7%
(DB) Born to Speed (EL)
LOS ANGELES—Loew's State, 2nd week . . 58.0%
(DB) Born to Speed (EL)
LOS ANGELES—Loew's State, 3rd week . . 50.0%
(DB) Born to Speed (EL)
LOS ANGELES—Loyola, 1st week 101.8%
(DB) Born to Speed (EL)
LOS ANGELES—Loyola, 2nd week 78.7%
(DB) Born to Speed (EL)
LOS ANGELES—Loyola, 3rd week 66.6%
(DB) Born to Speed (EL)
LOS ANGELES—Uptown, 1st week 104.8%
(DB) Born to Speed (EL)
LOS ANGELES—Uptown, 2nd week 80.6%
(DB) Born to Speed (EL)
LOS ANGELES—Uptown, 3rd week 54.1%
(DB) Born to Speed (EL)
NEW YORK—Music Hall, 1st week . . . 107.6%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week . . . 114.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 97.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 89.8%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Fox, 1st week 87.9%
PHILADELPHIA—Fox, 2nd week 69.4%
PITTSBURGH—J. P. Harris 60.4%
SAN FRANCISCO—Fox 67.0%
(DB) Thunder Mountain (RKO)
ST. LOUIS—Fox 78.4%
(DB) Vacation Days (Mono.)

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THE CORPSE CAME C.O.D. (Col.)

First Report:

Total Gross Tabulated	$136,700
Comparative Average Gross	101,300
Over-all Performance	134.9%

BUFFALO—Lafayette 83.0%
(DB) For the Love of Rusty (Col.)
CINCINNATI—RKO Albee 166.6%
(SA) Bonnie Baker, Hal Le Roy, Wally Brown
CLEVELAND—RKO Palace 205.7%
(SA) Perry Como and Marion Hutton
LOS ANGELES—Belmont 102.9%
(DB) The Last of the Redmen (Col.)
LOS ANGELES—El Rey 121.2%
(DB) The Last of the Redmen (Col.)
LOS ANGELES—Orpheum 98.6%
(DB) The Last of the Redmen (Col.)
LOS ANGELES—Vogue 96.5%
(DB) The Last of the Redmen (Col.)
MINNEAPOLIS—Gopher 100.0%

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RIFF RAFF (RKO)

First Report:

Total Gross Tabulated	$104,300
Comparative Average Gross	106,300
Over-all Performance	98.1%

BALTIMORE—Hippodrome 110.5%
(SA) Vaudeville
BUFFALO—Twentieth Century 96.0%
(DB) Banjo (RKO)
KANSAS CITY—Orpheum 103.7%
(DB) Born to Kill (RKO)
LOS ANGELES—Belmont 95.5%
(DB) Seven Keys to Baldpate (RKO)
LOS ANGELES—El-Rey 106.0%
(DB) Seven Keys to Baldpate (RKO)
LOS ANGELES—Orpheum 98.6%
(DB) Seven Keys to Baldpate (RKO)
LOS ANGELES—Vogue 79.5%
(DB) Seven Keys to Baldpate (RKO)
PHILADELPHIA—Aldine, 1st week 103.3%
PHILADELPHIA—Aldine, 2nd week . . . 80.9%

TBA Board Discusses Television Channels

The board of directors of the Television Broadcasters Association, headed by J. R. Poppele, president, met in New York early this week to discuss proposed changes in the Federal Communication Commission's rules governing the sharing of television channels and the assignment of frequencies to television and non-government fixed and mobile services.

The FCC has set September 15 as the deadline for the filing of written arguments opposing the proposed changes. Under the proposal all provision for sharing of television channels is abolished except in Channels 7 and 8. As a result, two cities, Trenton, N. J., and Bridgeport, Conn., would lose channels altogether.

Other cities would lose some of their channels or at least have them shuffled. Thus, Chicago would lose Channels eight and 13, but would gain Channel nine; Cleveland would lose Channel 7; Columbus, Ohio, would lose Channel 8, and Harrisburg would lose Channel 8, but would gain Channel 10 for community operations. TBA previously has advised the commission that it is opposed to any cuts in the present channel allocations.

Finnin Air Express Head

James B. Finnin has been appointed manager of Air Express for the eastern departments of Railway Express Agency. He was formerly assistant to the air traffic executive.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

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PROJECTIONIST, GENERAL REPAIRMAN, maintenance. 25 years experience, small town. PROJECTIONIST, 2212 Orchard, Chicago.

CAMERAMAN, EXPERIENCED 35 AND 16MM industrial films. Also four years official Army photographer. P. O. BOX 995, Peoria, Ill.

HELP WANTED

WANTED CITY MANAGER FOR TWO NEIGHborhood houses in Portsmouth, Va. Send full details and photo. HAL J. LYONS, Franklin, Va.

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OBITUARIES

Lewis Innerarity Dies; Was Pathe Exchange Executive

Lewis A. R. Innerarity, 60, a partner in the New York law firm of Coudert Brothers, and former general counsel for Pathe Exchange, died at Bronxville, N. Y., Sunday, August 24. Mr. Innerarity, in 1922, took an active part in the organization of the Motion Picture Association of America, then known as the Motion Picture Producers and Distributors of America. For 15 years he was with Pathe Exchange both in New York and California, first as secretary-treasurer and later as vice-president and general counsel. Mr. Innerarity also was former general counsel for RKO Pathe, Inc. He joined Coudert Brothers in 1939. Surviving are his widow, Katharine Bushnell Innerarity, a daughter and two sisters.

Frank E. Goff, 100 Years Old

Frank E. Goff, former motion picture exhibitor, died August 19 in an Omaha hospital. He was 100 years old. He is credited with operating the first nickelodeon in Omaha where, 40 years ago, he built two outdoor theatres.

J. I. English

Jay I. English, 45, chief staff architect of the Odeon Theatres of Canada, Ltd., was drowned August 20 while canoeing in a lake near Gravenhurst, north of Toronto. First associated with Famous Players Canadian Corporation, he joined Canadian Odeon in 1941.

C. W. Allen

C. W. Allen, prairie district manager for United Artists, died of a heart attack August 24 at his home in Mission, Kan. He was 48 years old and had joined UA in 1942.

U. S. Tightens Requirements, Building Permits Show

A tightening in Government standards for screening theatre construction projects became apparent today when figures were announced for approvals and denials last week.

For the week ending August 1, only nine theatre projects, costing $113,685, were approved, while 52 projects, which would have cost $2,062,882, were denied.

For the month of July, the first month under the new law, 91 projects were approved, costing $2,206,003, against denial of 186 projects, valued at $7,770,387.

RKO Acquires Swedish Feature for Release

RKO Radio will distribute "Torment," the Swedish feature produced by the Svensk Filmindustri, throughout the Latin American territory. The production was awarded the "Grand Prix du Cinema" as the best pictures at the 1946 Cannes International Film Festival, and ran for 13 weeks in London and 11 weeks in New York City.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

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ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hal Roach Comedy Carnival

United Artists—Comedy Package

Leave it to Hal Roach to find a new approach to comedy presentation. His "Comedy Carnival," embellished with good Cinecolor photography, brings to the screen a clean-cut, thoroughly enjoyable kind of comedy combination that exhibitors should find acceptable. It's funny throughout and proves the producer's point that "brevity is the essence of humor."

The package consists of two completely separate parts, differing also in the type of comedy presented. Part one tells the story of Curley, played by an appealing youngster by the name of Larry Olsen, and more or less follows along the line of the "Our Gang" comedies. Kids and adults alike will love this unaffected and well-paced story, told with invigorating freshness and aimed to convey a certain amount of emotional appeal.

For part two, Mr. Roach chose a slapstick story involving a harried husband, Walter Abel, and a talking dog. The combination is difficult to beat, with Mr. Abel and all others concerned giving top-notch performances. The "Carnival" was directed by Bernard Carr and Harvey Foster, with Bebe Daniels and Robert McGowan the associate producers. Part two is based on an original story by Hal Roach, Jr.

Part one opens with the marriage and departure of the school teacher in a small town. The youthful students are worried as to who will succeed her and when Larry Olsen mistakes Kathleen Howard, playing the elderly aunt of Frances Rafferty, the new teacher, for the latter, the class gets ready to give her a hot welcome that includes ants on the seat, an ink-squirting fountain pen and other items. When Miss Rafferty turns out to be young and understanding, Larry is disgraced. After a successful picnic, during which Miss Rafferty proves herself to be an all-around champ, the boy and his teacher make up. The scene when Curley's rocket-driven racer goes on a wild across-country tour and Miss Rafferty's boxing bout with an aspiring youngster are outstanding.

Part two is largely slapstick. Walter Abel gets fed up with the way his wife, Margot Grahame, his daughter, Barbara Bates, and his brother-in-law, Howard Petrie, are treating him. He goes out and gets drunk and suddenly finds that a dog, given to him by his lawyer-friend, Donald Meek, can speak. The dog tells him to get tough and Abel does—with disastrous results. He is picked up by glamorous Marie Wilson who, thanks to the dog's maneuvers, ends up in Abel's apartment.

The dog steals her dress while Abel effects a reconciliation with his wife. Marie has to hide, but the wife finally finds out about it. In court, Abel tries to convince the judge that the dog can speak and is really responsible, but nothing happens. He is pronounced mentally unbalanced and his wife promises to take care of him. Back home the dog starts to talk again.

Seen at a sneak preview at Loew's 72nd Street theatre in New York. The audience liked it. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, August 29, 1947. Running time, 112 min. PCA No. not available. General audience classification.

PART ONE

Mildred Johnson ..... Frances Rafferty
Curley ..... Larry Olsen
Betty ..... Eilene Janssen
Dale Belding, Gerald Perreau, Ardda Lynwood, Kathleen Howard, Edna Holland, Renee Beard

PART TWO

Milo Terkel ..... Walter Abel
Emily Terkel ..... Margot Grahame
Georgeous Gilmore ..... Marie Wilson
Donald Meek, Sheldon Leonard, Howard Petrie, Barbara Bates, Nana Bryant, Johnny Miles, Clarence Kolb

Golden Earrings

Paramount—Steam Heated Melodrama

Marlene Dietrich, portraying with talented abandon a voluptuous and uninhibited Gypsy, and Ray Milland, as a stiffly reluctant but ultimately responsive Britisher, put by an abundance of steam-heated sequences, glazed over lightly with humor, before this Mitchell Leisen production of the Yolanda Foldes novel of like title levels off into stern melodrama. Nothing quite like the first half of the picture, in which the Gypsy achieves her headlong conquest, has been seen on the screen in recent years, and this circumstance has the effect of augmenting the impact of the ensuing melodramatic story about a British officer sent into Nazi Germany to obtain a poison-gas formula. The picture is a unique combining of materials, throwing into sharp contrast the moods and manners of Gypsy, Englishman and Nazi, and doubtless will make its mark.

The script by Abraham Polonsky, Frank Butler and Helen Deutsch, first presents Milland as a retired English army officer who is the object of his friends' curiosity because his ears have been pierced for earrings. When he receives a pair of gold earrings and sets off by plane for Paris, Quentin Reynolds, playing himself, displays curiosity, which Milland rewards by telling him his story.

Just prior to the German invasion of Poland, the story goes, Milland has been sent into Germany to obtain a war formula, has been captured, has escaped, and is thereafter a fugitive. Miss Dietrich, a Gypsy whose second husband has departed this life five days previously, takes him in charge, shelters him, disguises him as a Gypsy by piercing his ears, dying his skin, and teaching him enough about how to tell fortunes, whilst heaping upon him, at first over his protests, her unreservedly manifested affections. Under military necessity of remaining with her, until he can obtain the sought formula, his initial reluctance changes gradually to responsiveness, and when, having accomplished his mission with the aid of the Gypsy and her friends, he must leave for England, they realize their relationship has taken on the stature of true love. So, the war over, he returns to the spot where he left her, and there she is.

Produced by Harry Tugend, and directed by Leisen with full emphasis on romance and melodrama in that order, the picture appears certain to be widely discussed. It's not designed for children.

Previewed at the Beverly theatre, Beverly Hills, where it played very well. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, October 31, 1947. Running time, 100 min. PCA No. 12068. Adult audience classification.

Colonel Deniston ..... Ray Milland
Lydia ..... Marlene Dietrich
Murvyn Vye, Bruce Lester, Dennis Hoey, Quentin Reynolds, Reinhold Schnuzel, Ivan Triesault, Hermine Sterler

Joe Palooka in the Knockout

Monogram—Maul and Mystery Drama

Giving every indication of careful production and skilled direction, this third offering in the Joe Palooka series should win the nod from any audience seeking action entertainment. The best in the series thus far, it combines realistic and rousing fight scenes with a taut, suspenseful murder mystery plot. It should do much to raise the level of appreciation for films based on comic strip characters.

With a cast of 25 players, the majority of them popular featured and bit players, producer Hal Chester obviously increased his production budget on this one.

That seasoned veteran, Leon Errol, as Knobby, manager of Palooka, tops the cast with acting that warrants headline billing. Husky and good-looking young Joe Kirkwood shows continued improvement in his handling of the title role, with Morris Carnovsky a villain to the eyebrows as the master mind of a gambling ring which specializes in fight fixing. Elyse Knox, as Anne, makes a pretty-as-ever love interest for Palooka.

The featured support players include such capable actors as Marc Lawrence, Benny Baker, Billy House, Donald MacBride, Vince Barnett, Chester Clute, Whitford Kane and Sarah Padden.

This new Palooka adventure is told in flashback form, with Knobby Walsh, talking his way out of a traffic citation, as the narrator. Palooka, after knocking out a contender who later dies in his dressing room, feels himself responsible and threatens to give up fighting. The fiancee of the dead boxer suspects his death was caused by a drug administered to him by the gamblers, who make a rich haul when Palooka wins.

Palooka, Knobby and the police unite to run down the evidence that the fiancee's suspicions are correct. Before they reveal the head of the fight-fixing mob as the guilty one, Palooka, too, is nearly murdered by the same means—a poisoned mouthpiece—on the night of his big championship bout.

For the realistically staged fight scenes, and for the general tightly smooth dramatic quality of this series picture, Chester and Reginald Le

Borg, the director, rate praise. It was filmed from an original screenplay by Nedrich Young.

Previewed at Monogram studios. Reviewer's Rating: Good.—W. J. McGrath.

Release date, September 20, 1947. Running time, 72 min. PCA No. 12231. General audience classification.
Knobby Walsh.....Leon Errol
Joe Palooka.....Joe Kirkwood
Howard Abbott.....Morris Carnovsky
Anne Howe.....Elyse Knox
Sam Wheeler.....Billy House
Nina.....Trudy Marshall
John Mitchell.....Marc Lawrence
Max Steele.....Whitford Kane
Looie.....Benny Baker
Crockett.....Donald MacBride
Danny Morton, Vince Barnett, Sarah Padden, Clarence Muse, Chester Clute, Eddie Gribbon, James Flavin

Out of the Blue

Eagle Lion—Comedy Plus

Despite its title, which may suggest anything from a psychological melodrama to a heavy murder mystery, "Out of the Blue" is one of those surprise films which sneaks up on the audience, provides it with a dozen hearty chuckles, then sends it still laughing into the street to aid exhibitors through word-of-mouth campaigns. It is a picture designed solely for laughs and as such is filled with sprightly situations and breezy dialogue which whisks smoothly from one comic situation to the next without interruption.

Further it has a cast of exploitable names—names that have long been familiar to theatregoers. There is the apartment-dwelling George Brent, a meek man married to the beautiful but domineering Carole Landis. Then there's Turhan Bey as his Bohemian neighbor, and Virginia Mayo who poses for the Bohemian's art work. Finally there is Ann Dvorak, to whom goes the acting bouquet for her portrayal of the slightly (but continuously) inebriated Greenwich Village gadabout, whose whole philosophy of life is love and let love, and thus becomes involved in romantic complications with the neighbors.

Briefly the story concerns Brent's weekend tribulations with Miss Dvorak and his attempts to get her out of his apartment before his wife returns. When she passes out he believes her to be dead and tosses her onto the terrace of his neighbor Turhan Bey. His neighbor takes advantage of the situation by using Miss Dvorak in a blackmail scheme against Brent, who has made life uncomfortable for Bey. Eventually their escapades involve the police, Brent's wife and several neighbors, but it all ends on a happy note.

An uptown New York audience which filled Loew's 83rd Street theatre for a late evening sneak preview shook the theatre with continuous laughter which often drowned out the dialogue.

There is skillful direction by Leigh Jason and a carefully wrought screenplay by Walter Bullock, Vera Caspary and Edward Eliscu based on a story by Miss Caspary. Isadore G. Goldsmith produced.

Previewed at Loew's 83rd Street theatre in New York at a sneak preview. Reviewer's Rating: Very Good.—George H. Spires.

Release date, not set. Running time, 84 min. PCA No. 12392. General audience classification.
Mr. Earthleigh.....George Brent
David.....Turhan Bey
Olive.....Ann Dvorak
Deborah.....Virginia Mayo
Mrs. Earthleigh.....Carole Landis
Hedda Brooks, Alton E. Horton, Charlie Smith, Julia Dean, Elizabeth Patterson, Richard Lane

The Hat Box Mystery

Screen Guild—Murder Melodrama

As the first in a new series of Screen Guild mystery pictures starring Tom Neal, Pamela Blake and Allen Jenkins, "The Hat Box Mystery" is the usual story of a private detective, his fiancee and a murder in which they become involved.

Produced by Carl Hittleman and directed by Lambert Hillyer, it is a slow moving film utilizing trite situations to develop the plot. Miss Blake as the assistant to the private detective is assigned to take a picture of a woman with a camera concealed in a hat box. A gun is actually hidden in the box and the woman is killed. Charged with murder Neal and Jenkins get on the case and prove that the shot was fired by the murderer from across the street.

Although some of the elements in the story are implausible, it has its interesting and amusing moments, especially when Allen Jenkins appears in the scene.

Don Martin and Carl Hittleman wrote the screenplay and Maury Nunes was the executive producer.

Reviewed at the New York theatre on Times Square. Reviewer's Rating: Fair.—G. H. S.

Release date, July 12, 1947. Running time, 40 min. PCA No. 12368. General audience classification.
Russ.....Tom Neal
Susan.....Pamela Blake
Howard.....Allen Jenkins
Virginia Sale, Ed Keane, Leonard Penn, William Ruhl, Zonn Murray

Flashing Guns

Monogram—Brown to the Rescue

For no apparent reason Johnny Mack Brown forsakes his untroubled life to again expose life and limb to the dangers of the lawless west. This time it's to help an old rancher save his property, out of which he is being swindled by the local banker and his accomplices for the silver ore they know exists there.

It is the long-familiar Johnny Mack Brown story. In this, however, Raymond Hatton, who usually appears as Brown's side-kick, is seen as the rancher who is fortunate enough to make Brown's acquaintance just as everything seems lost.

Johnny stumbles on to the rancher's plight and decides to stay a while and straighten out the situation. Using his almost supernatural powers of deduction he uncovers and exposes the culprit, then lets the process of justice take its course.

In supporting roles are Riley Hill and Jan Bryant as the rancher's son and daughter; and James Logan as the banker and leader of the outlaws. Barney S. Saredsy produced, and Lambert Hillyer directed from an original screenplay by Harvey Gates.

Reviewed at the New York theatre in Times Square. Reviewer's Rating: Fair.—G. H. S.

Release date, August 16, 1947. Running time, 59 min. PCA No. 12598. General audience classification.
Johnny Mack.....Johnny Mack Brown
Shelby.....Raymond Hatton
Riley Hill, Jan Bryant, James Logan, Dour Evans, Ted Adams, Gary Garrett

REISSUE REVIEWS

MORE THAN A SECRETARY
(*Columbia*)

The relations of a secretary to her boss constitute the theme of this production. The emphasis is on comedy and comedy situations and stars Jean Arthur and George Brent. When first reviewed in the Herald December 26, 1936, the reviewer wrote: "The situations are for the most part novel and good for laughs, which is a tribute to the directing by Alfred Green, especially so in considering the thin story material he had to work with. A cast of big names and notable character actors (Ruth Donnelly, Reginald Denny, Lionel Stander) round out the assets of the production." Rereleased August 1, 1947.

MR. SMITH GOES TO WASHINGTON
(*Columbia*)

This Frank Capra production, starring Jean Arthur, James Stewart, Claude Rains and Edward Arnold, is the story of a young man appointed to the Senate by a party-controlled governor to serve the unexpired term of an expired junior Senator. The man, Mr. Stewart, stumbles upon the truth of his appointment and, in a classic filibustering scene, breaks down his opposition. When first reviewing the picture for the Herald on October 7, 1939, the reviewer wrote: "Brings the whole matter of government as it is achieved in the nation's capital smack into the audience's lap, unvarnished and unlibeled, a spectacle, a lesson and an entertainment worth far more to the best and worst of the country's citizens than any price of admission being charged in any precinct at this time." The picture was rereleased August 9, 1947.

SWAMP WATER
(*Twentieth Century-Fox*)

This story of the Georgia swamp country and the people who inhabit it, of a young man, his ventures into the swamp in search of his dog and his discovery of an escaped convict, was first reviewed in the Herald on October 18, 1941. At that time George Spires wrote: "In its transposition from the pages of the *Saturday Evening Post* to the motion picture screen, 'Swamp Water' has lost none of the dramatic impact, colorful background and absorbing story." Walter Brennan, Walter Huston, Anne Baxter and Dana Andrews are the principal players in this feature reissued in September, 1947.

LET US LIVE
(*Columbia*)

Maureen O'Sullivan, Henry Fonda, Ralph Bellamy and Alan Baxter are the four principals in this story of an innocent man convicted of murder on circumstantial evidence who is saved at the eleventh hour by new evidence unearthed by his sweetheart. When first reviewed in the Herald in February, 1939, the reviewer said the screen writers "exercised the long arm of coincidence freely in creating tight situations. Nevertheless, a certain degree of realism is attained by director John Brahm's highlighting of detail. . . . The story goes pretty strongly editorial-page before it gets itself told." The picture was rereleased August 9, 1947.

GOLDEN BOY
(*Columbia*)

Produced by William Perlberg and directed by Rouben Mamoulian, this is a screen adaptation of Clifford Odet's Broadway stage success of the same title. It deals with the rise of a young prizefighter to contender for the title. Starring Barbara Stanwyck, Adolphe Menjou and William Holden, the picture was originally reviewed in the August 19, 1939, issue of Motion Picture Herald. At that time William R. Weaver said: "Knockout is the completely appropriate word for this melodrama of the prize ring. It's a powerful story told in a straight sequence of punches . . . packing entertainment from bell to bell." It was reissued August 1, 1947.

ARIZONA
(*Columbia*)

This reissue is producer-director Wesley Ruggles' presentation of Clarence Budington Kelland's story about Arizona in the Civil War, in terms of history, melodrama and romance. Jean Arthur, William Holden and Warren William are the principals. Reviewing the picture on November 23, 1940, the Herald's reviewer wrote: "Arizona's switching of allegiance from Union to Confederacy and back furnishes a background of drama against which the incidents comprising the melodrama in which the principals are engaged is played out in relief." Rereleased August 1, 1947.

Riskin Produced "Town"

In the review of "Magic Town," which appeared in last week's Product Digest Section, Frank Capra was incorrectly credited with having written and produced the picture. Robert Riskin wrote and produced it.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 3796-3797.

Running times are those furnished by the distributor.

IS EVERYBODY LISTENING? (20th-Fox)
March of Time (*Vol.* 14-1)

Eighty-two out of every hundred Americans listen to their radios each day, according to a C. E. Hooper survey as reported in the current March of Time. So this subject would interest a vast audience, because it affords a glimpse into the world of radio entertainment. Jack Benny, Bob Hope, Fred Allen, Edgar Bergen, Fibber McGee and Molly, favorite performers, are pictured. The serious side of radio with its news reports, current events and musical programs is shown as well as the soap operas and the currently popular quiz programs. This film creates a pleasing effect and should be an asset to theatre programs.
Release date, September 5, 1947 18½ *minutes*

TREASURE HOUSE (RKO)
This Is America (73,111)

This subject explains the origin and the purpose of the Smithsonian Institute, which is located in the nation's capital. The viewer is introduced to the vastness and the variety of the foundation which was established to further the advancement of knowledge and learning. An Englishman, James Smithson, who died more than a century ago, left his fortune to establish the world-famed Smithsonian Institute. The film shows that the institute sponsors expeditions to gather information and their findings are given to the world.
Release date, August 22, 1947. 16 minutes

HOLD THAT LION (Columbia)
Three Stooges Comedy (8407)

Moe, Larry and Shemp, up to their usual nonsense, are this time aided and abetted by a lion. In an effort to apprehend the villain who has stolen their uncle's inheritance, the Stooges wind up their chase on a speeding train in the company of a lion.
Release date, July 17, 1947 16½ *minutes*

SO YOU WANT TO BE IN PICTURES (Warner Bros.)
Vitaphone Variety (3405)

Joe McDoakes, ambitious to become a famous motion picture star, takes a home study course and learns to imitate Charles Boyer and Ronald Colman. When he is finally called for an acting assignment, he cannot read the lines without his phony accent and is thrown off the lot.
Release date, June 7, 1947 10 *minutes*

THE WEE MEN (Paramount)
Noveltoon (P6-6)

Here is a story about the Leprechauns of Ireland and their crocks of gold. When Patrick Q. Leprechaun comes of age—at 121—he goes out into the world to perform his good deeds, in this case leaving shoes at the doors of the poor. His good deeds almost come to an end when a miser catches Patrick Q. and insists that he point out the crock of gold. In color.
Release date, August 8, 1947 10 *minutes*

CIRCUS HORSE (Warner Bros.)
Technicolor Adventure (3804)

In this Technicolor story, a young prospector buys Jingo, a white horse abandoned by a circus, to work with him in prospecting for a gold mine. They work together for 10 years without ever finding any gold. When the horse dies of old age, the prospector begins to dig a grave for the horse and, in digging, discovers his gold mine.
Release date, June 28, 1947 10 *minutes*

DIAMOND GALS (Paramount)
Sportlights (R6-10)

The picture portrays the 150 girls who make up the squads of the All-American Girls' Baseball League, which is a regular, not a soft ball, summer league.
Release date, July 18, 1947 10 *minutes*

GLAMOUR TOWN (Warner Bros.)
Technicolor Adventure (3805)

Here is a cinematic survey of Hollywood, showing in Technicolor Grauman's Chinese theatre, the corner of Hollywood and Vine, restaurants and clubs, the film studios, the Hollywood Bowl and other points of interest.
Release date, August 2, 1947 10 *minutes*

CHASING RAINBOWS (RKO)
Sportscope (74,312)

Ed Hunter and Frank Steel, expert anglers, leave Denver to search for the rainbow trout in the Frazier River near Granby, Colo. Various methods of fly-casting are demonstrated in slow and fast motion.
Release date, July 25, 1947 8 *minutes*

ARCTIC ARTISAN (Paramount)
Unusual Occupations (L6-5)

Four subjects are included in this reel, the highlight of which is the sequence showing knifemaker Paul Larson of Sweden. Other subjects include: Mrs. Buell Mullen, an artist who paints on metal; the McGinty brothers, who collect sea shells on the bottom of the ocean, and miniature jet-powered racing cars. In Magnacolor.
Release date, July 4, 1947 11 *minutes*

UNCLE TOM'S CABANA (MGM)
MGM Technicolor Cartoon (W-839)

Uncle Tom's adventures with Simon Legree in a modern version with emphasis on swing. Uncle has the kiddies wide-eyed with his tall yarns about his exploits.
Release date, July 19, 1947 8 *minutes*

MADHATTAN ISLAND (Paramount)
Noveltoons (P6-4)

This short introduces a new cartoon technique in which actual backgrounds are combined with animation. Story and music are combined here with a bouncing ball which leads the audience in group singing of "Sidewalks of New York," "Penthouse Serenade," and "Forty-Second Street." Landmarks of Manhattan are shown. In color.
Release date, June 27, 1947 9 *minutes*

LIGHTS OF BROADWAY (Universal)
The Answer Man (2397)

This subject in the series gets its title from one of the questions devoted to electric bulbs on Broadway: How many are there? Then there are questions on geysers, animals, diving, earthquakes, and motorboats.
Release date, August 18, 1947 9 *minutes*

CHARLIE SPIVAK AND HIS ORCH. (Universal)
Name Band Musicals (2309)

Charlie, billed as "the man who plays the sweetest trumpet in the world, is the musical personality in this short. He and his orchestra play "Devil's Holiday," "Born to be Blue," "No, No, Nora," "K-K-K-Katy," "Toot, Toot, Tootsie," "It's My Lazy Day," and "Stomping Room Only". The Star Dreamers, Tommy Mercer and others furnish the vocals.
Release date, May 15, 1947 15 *minutes*

EASTER YEGGS (Warner Bros.)
Bugs Bunny Special (3719)

In this unseasonal short, Bugs is tricked into making deliveries of Easter eggs by a lazy Easter rabbit. When Bugs' patience is worn thin by some opposition to his attempts at delivering, Bugs takes his revenge in an unsubtle fashion on the Easter rabbit. In Technicolor.
Release date, June 28, 1947 7 *minutes*

SALT WATER TABBY (MGM)
Tom and Jerry Cartoon (W-838)

The feud between Tom and Jerry is continued at the seaside where Tom tries to romance a snappy number and Jerry does everything possible to thwart him.
Release date, July 12, 1947 7 *minutes*

JITTERUMBA (Universal)
Name Band Musicals (2310)

Desi Arnaz and his orchestra take the stand to explain about the rhumba by playing such numbers as "Taboo," "El Cumbanchero," "Boteando," "Managua Nicaragua," and "I'll Take the Rhumba." Dulcina, Judy Clark and Desi contribute the vocals.
Release date, June 25, 1947 15 *minutes*

INKI AT THE CIRCUS (Warner Bros.)
Technicolor Cartoon (3701)

Inki, the little African native boy, is billed at the local town circus as a ferocious wild man. The bone he wears in his head dress as an ornament attracts the attention of a pup which shows Inki's audience that Inki isn't the wild man he is supposed to be.
Release date, June 21, 1947 7 *minutes*

SMOOTH SAILING (Paramount)
Musical Parade (FF6-3)

Here is the story of an orchestra and a singer who work at their trade aboard a luxury liner. On the ship is one of the biggest theatrical booking agents in New York. The attempts of the orchestra members to get the booking agent to hear them provide the plot for this short Technicolored musical.
Release date, August 8, 1947 20 *minutes*

LET'S SING A WESTERN SONG (Univ.)
Sing and Be Happy (2384)

The Gordonaires, from Fred Waring's Pennsylvanians, are featured in this one which contains such western songs as "Deep in the Heart of Texas," "Wagon Wheels," "Red River Valley" and "Home on the Range."
Release date, May 19, 1947 10 *minutes*

AS OUR FRIENDS (Paramount)
Speaking of Animals (Y6-6)

Our animal friends, as this short sees them, are, first of all, the dog, then comes the horse, cow, the foxes, the goats, and others. And all the animals have something to say for themselves.
Release date, June 27, 1947 10 *minutes*

BLONDES AWAY (RKO)
Leon Errol Comedies (73,705)

While on a trip with his wife, Leon is faced by a girl name Lulu, a friend of his former days. She shows Errol a picture of the two of them taken at a night club and demands money or else she will show the picture to Errol's wife. The complications and the comedy immediately set in.
Release date, July 11, 1947 18 *minutes*

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) indicates tradeshow date.

This will be the last complete listing of 1946-47 product. Starting September 13 this chart will cover only product having release dates on or after August 1, 1947.

Prod. No. — Title — Tradeshow or Release Date

COLUMBIA

SPECIAL

831 The Jolson Story ..... Jan.,'47

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7039 Personality Kid ..... Aug. 8,'46
7210 Heading West ..... Aug. 15,'46
7038 It's Great to Be Young .... Sept. 12,'46
7224 Singing on the Trail..... Sept. 12,'46
7002 Gallant Journey ..... Sept. 24,'46
7042 Shadowed ..... Sept. 26,'46
7008 Thrill of Brazil ..... Sept. 30,'46
805 So Dark the Night ..... Oct. 10,'46
806 Blondie Knows Best ..... Oct. 17,'46
861 Landrush ..... Oct. 17,'46
816 Crime Doctor's Man Hunt... Oct. 24,'46
818 Secret of the Whistler ..... Nov. 7,'46
862 Terror Trail ..... Nov. 21,'46
824 Betty Co-Ed ..... Nov. 28,'46
829 Return of Monte Cristo..... Dec.,'46
822 Boston Blackie and the Law.. Dec. 12,'46
854 Lone Star Moonlight..... Dec. 12,'46
863 The Fighting Frontiersman... Dec. 19,'46
828 Alias Mr. Twilight ..... Dec. 24,'46
804 Singin' in the Corn ..... Dec. 26,'46
807 Blondie's Big Moment ..... Jan. 9,'47
823 Lone Wolf in Mexico ..... Jan. 16,'47
865 South of the Chisholm Trail.. Jan. 30,'47
830 Dead Reckoning ..... Feb.,'47
832 Mr. District Attorney ..... Feb.,'47
825 Blind Spot ..... Feb. 6,'47
826 Cigarette Girl ..... Feb. 13,'47
852 Over the Santa Fe Trail .... Feb. 13,'47
833 Johnny O'Clock ..... Mar.,'47
866 The Lone Hand Texan ..... Mar. 6,'47
819 The Thirteenth Hour ..... Mar 6,'47
814 Millie's Daughter ..... Mar. 20,'47
809 King of the Wild Horses..... Mar. 27,'47
864 West of Dodge City ..... Mar. 27,'47
834 Framed ..... Apr.,'47
836 The Guilt of Janet Ames..... Apr.,'47
808 Blondie's Holiday ..... Apr. 10,'47
867 Law of the Canyon ..... Apr. 24,'47
812 For the Love of Rusty ..... May 1,'47
820 Bulldog Drummond at Bay .. May 15,'47
869 Prairie Raiders ..... May 29,'47
817 The Millerson Case..... May 29,'47
840 The Corpse Came C.O.D..... June,'47
815 Little Miss Broadway..... June 19,'47
811 Sport of Kings..... June 26,'47
853 Swing the Western Way..... June 26,'47
838 Gunfighters ..... July,'47
835 Pacific Adventure ..... July,'47
859 Stranger from Ponca City.... July 3,'47
802 Keeper of the Bees..... July 10,'47
837 Last of the Redmen..... Aug.,'47
.... Arizona (R) ..... Aug. 1,'47
.... Golden Boy (R)..... Aug. 1,'47
.... More Than a Secretary (R).. Aug. 1,'47
813 The Son of Rusty..... Aug. 7,'47
.... Let Us Live (R)..... Aug. 9,'47
.... Mr. Smith Goes to Washington (R).. Aug. 9,'47
870 Riders of the Lone Star..... Aug. 14,'47
851 Smoky River Serenade..... Aug. 21,'47
821 Bulldog Drummond Strikes Back Sept. 4,'47
827 When a Girl's Beautiful..... Sept. 25,'47

EAGLE LION

102 It's a Joke, Son..... Jan. 25,'47
101 Bedella (Brit.) ..... Feb. 1,'47
103 The Adventuress (Brit.)..... Mar. 14,'47
104 Lost Honeymoon ..... Mar. 29,'47
105 Repeat Performance ..... May 30,'47
106 Green for Danger..... Aug. 2,'47
107 Red Stallion ..... Aug. 16,'47

EAGLE LION (PRC)

.... Terrors on Horseback..... Aug. 14,'46
.... Down Missouri Way..... Aug. 15,'46
.... Secrets of a Sorority Girl.... Aug. 15,'46
.... Overland Riders ..... Aug. 21,'46
.... Blonde for a Day..... Aug. 29,'46
.... Strange Holiday ..... Sept. 2,'46
.... Outlaw of the Plains..... Sept. 22,'46
SP71 Her Sister's Secret..... Sept. 23,'46
.... Accomplice ..... Sept. 29,'46

714 The Brute Man..... Oct. 1,'46
741 Driftin' River ..... Oct. 1,'46
.... Gas House Kids ..... Oct. 28,'46
742 Tumbleweed Trails ..... Oct. 28,'46
.... Don Ricardo Returns..... Nov. 5,'46
743 Stars Over Texas ..... Nov. 18,'46
.... Lady Chaser ..... Nov. 25,'46
706 Wild West ..... Dec. 1,'46
610 Lighthouse ..... Jan. 10,'47
705 Born to Speed ..... Jan. 12,'47
744 Wild Country ..... Jan. 17,'47
.... The Return of Rin Tin Tin.. Feb. 20,'47
751 Law of the Lash..... Feb. 28,'47
701 Devil on Wheels ..... Mar. 2,'47
745 Range Beyond the Blue..... Mar. 17,'47
.... Philo Vance's Secret Mission. Mar. 20,'47
SP72 Untamed Fury ..... Mar. 22,'47
731 Kit Carson (R)..... Mar. 22,'47
732 Last of the Mohicans (R).... Mar. 22,'47
715 Three on a Ticket..... Apr. 5,'47
707 Philo Vance's Gamble..... Apr. 12,'47
746 West to Glory..... Apr. 12,'47
702 The Big Fix..... Apr. 19,'47
752 Border Feud ..... May 10,'47
716 Too Many Winners ..... May 24,'47
734 International Lady (R)..... May 24,'47
717 Killer at Large..... May 31,'47
703 Stepchild ..... June 7,'47
708 Philo Vance Returns..... June 14,'47
733 Corsican Brothers (R))..... June 21,'47
736 South of Pago Pago (R)..... June 21,'47
704 Heartaches ..... June 28,'47
753 Pioneer Justice ..... June 28,'47
711 Gas House Kids Go West.... July 12,'47
754 Ghost Town Renegades..... July 26,'47
712 Gas House Kids in Hollywood ..... Aug. 23,'47
709 Philo Vance's Secret Mission. Aug. 30,'47
710 Railroaded ..... Aug. 30,'47
755 Return of the Lash..... Oct. 11,'47
756 Gun Law ..... Oct. 18,'47

MGM

BLOCK 17

625 Boys' Ranch ..... July 18,'46
626 Courage of Lassie ..... Aug. 8,'46
627 Faithful in My Fashion ... Aug. 22,'46
628 Three Wise Fools ..... Aug. 29,'46

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.... Captains Courageous (R) (T) Aug. 21,'46
701 Holiday in Mexico ..... Sept.,'46
703 The Cockeyed Miracle ..... Oct.,'46
704 No Leave, No Love ..... Oct.,'46
705 Rage in Heaven (R) ..... Oct.,'46
706 Two Smart People ..... Nov.,'46
707 Undercurrent ..... Nov.,'46
708 The Show-off ..... Dec.,'46
709 Secret Heart ..... Dec.,'46
702 Gallant Bess ..... Jan.,'47
711 Mighty McGurk ..... Jan.,'47
712 Lady in the Lake ..... Jan.,'47
710 Till the Clouds Roll By ..... Jan.,'47
714 Love Laughs at Andy Hardy.... Feb.,'47
715 My Brother Talks to Horses.... Feb.,'47
713 Boomtown (R) ..... Feb.,'47
716 The Beginning or the End..... Mar.,'47
718 It Happened in Brooklyn..... Apr.,'47
719 Little Mr. Jim..... Apr.,'47
720 Sea of Grass..... Apr.,'47
.... Gone with the Wind R) (T) Apr. 28,'47
717 The Yearling ..... May,'47
721 High Barbaree ..... May,'47
722 Undercover Maisie ..... May,'47
.... The Philadelphia Story (R) (T) May 8,'47
724 Dark Delusion..... June,'47
725 Living in a Big Way..... June,'47
726 Cynthia ..... July,'47
727 Fiesta ..... July,'47
723 The Great Waltz (R)..... July,'47
728 The Hucksters ..... Aug.,'47
729 Romance of Rosy Ridge..... Aug.,'47
801 Song of the Thin Man..... Sept.,'47
802 The Unfinished Dance..... Sept.,'47
803 The Arnelo Affair..... Sept.,'47
.... The Women (R)..... (T) Sept. 22,'47
804 Song of Love..... Oct.,'47
805 Merton of the Movies..... Oct.,'47

MONOGRAM

520 Below the Deadline..... Aug. 3,'46
567 Shadows on the Range..... Aug. 10,'46
525 The Missing Lady ..... Aug. 17,'46
512 Spook Busters ..... Aug. 24,'46
517 High School Hero..... Sept. 7,'46
601 Decoy ..... Sept. 14,'46
568 Trigger Fingers ..... Sept. 12,'46
602 Gentleman Joe Palooka..... Oct. 5,'46
603 Dangerous Money ..... Oct. 12,'46
605 Wife Wanted ..... Nov. 2,'46
531 Beauty and the Bandit ..... Nov. 9,'46
563 Silver Range ..... Nov. 16,'46
604 Bringing Up Father ..... Nov. 23,'46
607 The Trap ..... Nov. 30,'46
608 Mr. Hex ..... Dec. 7,'46
612 Silver Stallion (R) ..... Dec. 14,'46
606 Sweetheart of Signa Chi... Dec. 21,'46
681 Song of the Sierras ..... Dec. 28,'47
609 Ginger ..... Jan. 4,'47
610 Riding the California Trail.. Jan. 11,'47
564 Raiders of the South ..... Jan. 18,'47
611 Vacation Days ..... Jan. 25,'47
683 Rainbow Over the Rockies.. Feb. 8,'47
675 Valley of Fear ..... Feb. 15,'47
613 Fall Guy ..... Mar. 15,'47
614 The Guilty ..... Mar. 22,'47
676 Trailing Danger ..... Mar. 29,'47
684 Six Gun Serenade ..... Apr. 5,'47
615 Violence ..... Apr. 12,'47
1 It Happened on Fifth Avenue (Allied Artists) ..... Apr. 19,'47
671 Land of the Lawless..... Apr. 26,'47
617 Queen of the Yukon (R)..... May 3,'47
616 Hard Boiled Mahoney..... May 10,'47
618 Sarge Goes to College..... May 17,'47
672 The Law Comes to Gunsight.. May 24,'47
682 Song of the Wasteland..... May 31,'47
619 Wolf Call (R)..... June 7,'47
620 High Conquest ..... June 21,'47
677 Code of the Saddle..... June 28,'47
.... Dillinger (R) ..... July 5,'47
.... Mutiny in the Big House (R). July 5,'47
621 Kilroy Was Here..... July 19,'47
666 Thunderbolt ..... July 26,'47
2 Black Gold (Allied Artists).. Aug. 1,'47
623 Robin Hood of Monterey..... Aug. 2,'47
622 News Hounds ..... Aug. 9,'47
673 Flashing Guns ..... Aug. 16,'47
685 Ridin' Down the Trail..... Aug. 23,'47
4701 High Tide ..... Sept. 13,'47
4702 Palooka in the Knockout.... Sept. 20,'47
.... Prairie Express ..... Sept. 27,'47
624 King of the Bandits..... Oct. 4,'47
625 Bowery Buckaroos ..... Oct. 11,'47
626 The Red Hornet..... Oct. 18,'47
4703 Louisiana ..... Nov. 15,'47
3 The Gangster (Allied Artists). Nov. 22,'47

PARAMOUNT

SPECIAL

4582 Monsieur Beaucaire ..... Aug. 30,'46

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BLOCK 6

4526 O. S. S. ..... July 26,'46
4527 The Searching Wind..... Aug. 9,'46
4528 Swamp Fire ..... Sept. 6,'46
4529 Strange Love of Martha Ivers. Sept. 13,'46

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R5-3620 Jungle Princess (R)..... Sept. 1,'46
R5-3624 The Plainsman (R)..... Sept. 1,'46
4601 Two Years Before the Mast.. Nov. 22,'46
4602 Blue Skies ..... Dec. 27,'46
4603 Cross My Heart..... Jan. 10,'47
4604 Perfect Marriage ..... Jan. 24,'47
4605 Ladies' Man ..... Feb. 7,'47
4606 California ..... Feb. 21,'47
4607 Easy Come, Easy Go..... Mar. 7,'47
4608 Suddenly It's Spring..... Mar. 21,'47
4620 Seven Were Saved..... Mar. 28,'47
4609 My Favorite Brunette..... Apr. 4,'47
4621 Fear in the Night..... Apr. 18,'47
4610 The Imperfect Lady ..... Apr. 25,'47
4613 Welcome Stranger .....(T) Apr. 25,'47

4611 Blaze of Noon ..... May 2,'47
4622 Big Town ..... May 23,'47
4612 Calcutta ..... May 30,'47
4623 Danger Street ..... June 20,'47
4614 The Trouble With Women.... June 27,'47
4615 Perils of Pauline..... July 4,'47
4616 Dear Ruth ..... July 18,'47
4624 I Cover Big Town..... July 25,'47
4617 Desert Fury ..... Aug. 15,'47
4625 Jungle Flight ..... Aug. 22,'47
4618 Variety Girl ..... Aug. 29,'47
4701 Wild Harvest..... Sept. 26,'47
4702 Adventure Island ..... Oct. 10,'47
4703 Golden Earrings ..... Oct. 31,'47

REPUBLIC

SPECIAL

601 I've Always Loved You ..... Dec. 2,'46

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526 The Inner Circle ..... Aug. 7,'46
527 The Last Crooked Mile..... Aug. 9,'46
528 G. I. War Brides ..... Aug. 12,'46
529 The Invisible Informer ..... Aug. 19,'46
530 Earl Carroll Sketchbook .... Aug. 22,'46
541 Under Nevada Skies ..... Aug. 26,'46
531 Mysterious Mr. Valentine.... Sept. 3,'46
558 Rio Grande Raiders..... Sept. 9,'46
542 Roll on Texas Moon..... Sept. 12,'46
5542 Home in Oklahoma..... Nov. 8,'46
532 Plainsman and the Lady..... Nov. 15,'46
661 Santa Fe Uprising ..... Nov. 15,'46
603 Affairs of Geraldine..... Nov. 18,'46
681 Sioux City Sue ..... Nov. 21,'46
5503 Out California Way ..... Dec. 5,'46
604 Fabulous Suzanne ..... Dec. 15,'46
543 Holdorado ..... Dec. 15,'46
553 That Brennan Girl ..... Dec. 23,'46
662 Stagecoach to Denver ..... Dec. 23,'46
602 The Pilgrim Lady ..... Jan. 22,'47
682 Trail to San Antone..... Jan. 25,'47
607 Calendar Girl ..... Jan. 31,'47
5504 Last Frontier Uprising ..... Feb. 1,'47
608 Angel and the Badman..... Feb. 15,'47
641 Apache Rose ..... Feb. 15,'47
606 The Magnificent Rogue..... Feb. 15,'47
663 Vigilantes of Boomtown ..... Feb. 15,'47
605 The Ghost Goes Wild ..... Mar. 8,'47
610 Hit Parade of 1947..... Mar. 22,'47
664 Homesteaders of Paradise Valley Apr. 1,'47
683 Twilight on the Rio Grande.. Apr. 1,'47
611 Yankee Fakir ..... Apr. 1,'47
612 Spoilers of the North ..... Apr. 24,'47
642 Bells of San Angelo..... May 15,'47
665 Oregon Trail Scouts..... May 15,'47
609 That's My Gal..... May 15,'47
614 Winter Wonderland ..... May 17,'47
613 That's My Man ..... June 1,'47
616 Web of Danger..... June 10,'47
684 Saddle Pals ..... June 15,'47
615 Northwest Outpost ..... June 25,'47
666 Rustlers of Devil's Canyon .. July 1,'47
619 The Trespasser ..... July 3,'47
646 Springtime in the Sierras .. July 15,'47
685 Robin Hood of Texas..... July 15,'47
617 Blackmail ..... July 24,'47
618 Wyoming ..... Aug. 1,'47
667 Marshal of Cripple Creek.... Aug. 15,'47
620 The Pretender ..... Aug. 16,'47
651 Along the Oregon Trail..... Aug. 30,'47

RKO-RADIO

SPECIALS

761 Notorious ..... Sept. 6,'46
792 Fantasia (R) ..... Sept. 28,'46
751 Best Years of Our Lives ... Nov. 20,'46
791 Song of the South ..... Nov. 29,'46
781 It's a Wonderful Life..... Jan. 7,'47
762 Sinbad the Sailor ..... Jan. 13,'47
861 The Long Night..... Aug. 6,'47
851 Secret Life of Walter Mitty. Sept. 1,'47
891 Fun and Fancy Free..... Sept. 27,'47

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Prod. No.	Title	Tradeshow or Release Date
	BLOCK 6	
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46
626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
	BLOCK 1	
705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46
	BLOCK 2	
708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46
	BLOCK 3	
713	Vacation in Reno	Dec. 10,'46
715	Falcon's Adventure	Dec. 13,'46
712	San Quentin	Dec. 17,'46
714	Dick Tracy Versus Cueball	Dec. 18,'46
711	The Locket	Dec. 20,'46
	BLOCK 4	
716	The Farmer's Daughter	Feb. 18,'47
717	Trail Street	Feb. 19,'47
718	Beat the Band	Feb. 19,'47
719	The Devil Thumbs a Ride	Feb. 20,'47
720	Code of the West	Feb. 20,'47
	BLOCK 5	
723	Tarzan and the Huntress	Apr. 5,'47
724	A Likely Story	Apr. 19,'47
722	Born to Kill	May 2,'47
725	Banjo	May 15,'47
721	Honeymoon	May 17,'47
	BLOCK 6	
727	The Woman on the Beach	June,'47
728	Desperate	June,'47
730	Thunder Mountain	June,'47
726	They Won't Believe Me	July,'47
729	Dick Tracy's Dilemma	July,'47
	BLOCK 1	
805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

SCREEN-GUILD

4604	Death Valley	Aug. 15,'46
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
4612	Renegade Girl	Dec. 25,'46
4611	Queen of the Amazons	Jan. 15,'47
HC07	Rustler's Valley (R)	Mar. 15,'47
4614	Bells of San Fernando	Apr. 5,'47
HC08	Texas Trail (R)	Apr. 12,'47
4613	Buffalo Bill Rides Again	Apr. 19,'47
HC09	Partners of the Plains (R)	Apr. 26,'47
4608	Scared to Death	May 3,'47
HC10	Cassidy of Bar 20 (R)	May 10,'47
4615	Shoot to Kill	May 17,'47
4616	Bush Pilot	June 7,'47
HC11	Heart of Arizona (R)	June 14,'47
4701	Hollywood Barn Dance	June 21,'47
4617	The Hat Box Mystery	July 12,'47
HC12	Bar 20 Justice (R)	July 19,'47
4618	The Case of the Baby Sitter	July 26,'47
4702	Killer Dill	Aug. 2,'47
4703	Dragnet	Aug. 16,'47
4704	The Burning Cross	Sept. 1,'47

SELZNICK REL. ORG.

....	Duel in the Sun	Apr. 17,'47

20TH CENTURY-FOX

633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder (Wurtzel)	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
648	Dangerous Millions (Wurtzel)	Dec.,'46
649	Wake Up and Dream	Dec.,'46
701	The Razor's Edge	Jan.,'47
702	13 Rue Madeleine	Jan.,'47
703	The Shocking Miss Pilgrim	Jan.,'47
704	Les Miserables (R)	Jan.,'47
705	Stanley and Livingstone (R)	Jan.,'47
706	Boomerang	Feb.,'47
707	The Brasher Doubloon	Feb.,'47
708	Strange Journey (Wurtzel)	Feb.,'47
709	Alexander's Ragtime Band (R)	Mar.,'47
711	Blacklash (Wurtzel)	May,'47
710	Carnival in Costa Rica	Apr.,'47
712	The Late George Apley	Apr.,'47
714	San Demetrio, London (Brit.)	Apr.,'47
713	Homestretch	May,'47
715	The Ghost and Mrs. Muir	May,'47
716	Jewels of Brandenburg (Wurtzel)	May,'47
717	Moss Rose	June,'47
718	Miracle on 34th Street	June,'47
719	Western Union (R)	June,'47
721	Meet Me at Dawn	July,'47
722	The Crimson Key (Wurtzel)	July,'47
723	I Wonder Who's Kissing Her Now	Aug.,'47
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47

UNITED ARTISTS

....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	Fool's Gold	Jan. 31,'47
....	The Red House	Feb. 7,'47
....	The Fabulous Dorseys	Feb. 21,'47
....	The Private Affairs of Bel Ami	Mar. 7,'47
....	The Macomber Affair	Mar. 21,'47
....	Unexpected Guest	Mar. 28,'47
....	Sin of Harold Diddlebock	Apr. 4,'47
....	New Orleans	Apr. 18,'47
....	Ramrod	May 2,'47
....	Adventures of Don Coyote	May 9,'47
....	Fun on a Weekend	May 15,'47
....	Dishonored Lady	May 16,'47
....	Dangerous Venture	May 23,'47
....	Copacabana	May 30,'47
....	Stork Bites Man	June 21,'47
....	The Other Love	July 11,'47
....	Hoppy's Holiday	July 18,'47
....	Carnegie Hall	Aug. 8,'47
....	Body and Soul	Aug. 22,'47
....	Hal Roach Comedy Carnival	Aug. 29,'47
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Sept.,'47

UNIVERSAL

543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
517	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.) (T)	Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
....	Men of Two Worlds (Brit.)	Sept. 9,'46
1065	They Were Sisters (Brit.)	Sept.20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
601	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.) (T)	Oct. 4,'46
602	Magnificent Doll	Nov.,'46
603	Notorious Gentleman (Brit.)	Nov. 1,'46
604	Temptation	Dec.,'46
605	Wicked Lady (British)	Jan.,'47
606	Swell Guy	Jan.,'47
607	I'll Be Yours	Jan.,'47
609	Smash-up	Mar.,'47
610	Michigan Kid	Mar.,'47
2791	Destry Rides Again (R)	Mar.,'47
608	Song of the Scheherazade	Mar.,'47
2792	When the Daltons Rode (R)	Mar.,'47
611	Stairway to Heaven (British)	Mar.,'47
612	Buck Privates Come Home	Apr.,'47
2793	You Can't Cheat an Honest Man (R)	Apr.,'47
2794	I Stole a Million (R)	Apr.,'47
614	Time Out of Mind	May,'47
2795	Magnificent Obsession (R)	May,'47
2796	One Hundred Men and a Girl	May,'47
616	Ivy	June,'47
615	The Web	June,'47
617	Odd Man Out (Brit.)	June,'47
618	The Vigilantes Return	July,'47
619	Great Expectations (Brit.)	July,'47
620	Brute Force	Aug.,'47
623	Slave Girl	Aug.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47

WARNER BROTHERS

523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'47
610	Time, Place and the Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47
613	The Beast with Five Fingers	Feb. 8,'47
614	Nora Prentiss	Feb. 22,'47
615	Pursued	Mar. 8,'47
616	That Way with Women	Mar. 29,'47
617	Stallion Road	Apr. 12,'47
618	The Sea Hawk (R)	Apr. 26,'47
619	The Sea Wolf (R)	Apr. 26,'47
620	Love and Learn	May 3,'47
621	The Two Mrs. Carrolls	May 24,'47
622	Cheyenne	June 14,'47
623	The Unfaithful	July 5,'47
624	Possessed	July 26,'47
626	Marked Woman (R)	Aug. 9,'47
627	Dust Be My Destiny (R)	Aug. 9,'47
625	Cry Wolf	Aug. 15,'47
....	Night Unto Night (T)	Aug. 22,'47
701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
....	The Unsuspected (T)	Sept. 17,'47
....	Dark Passage	Oct.,'47

ADVANCE SYNOPSES

UNCONQUERED
(Paramount)

PRODUCER-DIRECTOR: Cecil B. DeMille. PLAYERS: Gary Cooper, Paulette Goddard, Howard Da Silva, Cecil Kellaway, Ward Bond, Katherine DeMille.

PERIOD DRAMA. Laid in pre-Revolutionary America, this is the story of a girl, convicted of murder and sentenced to slavery, who is purchased by a Virginia militia-man. Together with other pioneers, the two push westward toward the Alleghanies, and are involved in the Pontiac uprising. The Indians are eventually crushed, and the militia-man, having fallen in love with the girl, marries her, thus freeing her from servitude.

PRAIRIE EXPRESS
(Monogram)

PRODUCER: Barney A. Sarecky. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Robert Winkler, Virginia Belmont, William H. Ruhl, Marshall Reed.

WESTERN. There is a plot to break the Porter-Jenkins freight line so that the outfit will go bankrupt and its owner be forced to sell his ranch. Johnny Mack Brown uncovers the culprits and gives chase. After blood and murder and the capture of the outlaws, the area is cleared of crooks and the way made clear for a new railroad which promises to bring a new prosperity to the country.

KING OF THE BANDITS
(Monogram)

PRODUCER: Jeffrey Bernerd. DIRECTOR: Christy Cabanne. PLAYERS: Gilbert Roland, Chris-Pin Martin, Angela Green, Anthony Warde.

WESTERN. Despite Pancho's warnings of danger, the Cisco Kid decides to remain in Arizona to investigate stagecoach holdups for which he is being blamed, with a large reward offered for his death. After the intervention of U. S. Government troops and gun battles over stolen jewels and beautiful women, the Kid clears his record and rides on to new adventures.

WHEN A GIRL'S BEAUTIFUL
(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Frank McDonald. PLAYERS: Stephen Dunne, Adele Jergens, Marc Platt, Patricia White.

COMEDY DRAMA. A perfume maker falls in love with the beautiful model chosen to represent his Temptation Girl perfume. When they quarrel and he insists on a new Miss Temptation his advertising agency makes a composite picture, using the best physical features of six girls. When one of the models used is made up to look like the composite picture and the perfume tycoon falls in love with her, the original girl learns and reveals the hocus pocus. They are reconciled with wedding bells.

RAILROADED
(Eagle Lion-PRC)

PRODUCER: Charles Riesner. DIRECTOR: Anthony Mann. PLAYERS: John Ireland, Sheila Ryan, Hugh Beaumont, Jane Randolph, Ed. Kelly, Peggy Converse.

MELODRAMA. When a detective is killed by a hold-up man a young detective lieutenant tracks down one of the wounded gangsters who, before he dies, incriminates the kid brother of the detective lieutenant's girl friend. The young sleuth, positive that the accusation is a frame-up, uncovers evidence that a notorious gunman is back of the killing. He tracks the gunman down, but just as he is making the arrest his girl friend, also secretly sleuthing the gunman blunders in. She is taken as a hostage by the gangster, but makes a clever escape, allowing the detective to make the capture.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3796-3797, issue of August 23, 1947.

Feature product listed by Company on pages 3808-3809, issue of August 30, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	....
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	....	.....	....	....	....
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	....	Jean Arthur-William Holden	Aug. 1,'47	100m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer-Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3783
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3795
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The (PRC)	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 1,'47	92m	June 28,'47	3701	3631	3783
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3795
Body and Soul	UA	...	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed (PRC)	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Oct. 11,'47	....	.....	....	3782	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3783
Brute Man, The (PRC)	EL	705	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....

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Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1,'47	77m	July 26,'47	3746	....	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3783
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.) (Eagle-Lion)	PRC	106	Stewart-Granger-Jean Kent	Not Set	....	.....	....	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	....	3759	....
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	2263	....	3577
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Christmas Eve	UA	....	George Raft-George Brent	Sept.,'47	....	.....	....	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	53m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	(PRC) EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	75m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	Aug. 2,'47	3758	....	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3795
DANGEROUS Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Lona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3667
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Oct.,'47	....	.....	....	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3795
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels (PRC)	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	....	Lawrence Tierney-Edmunde Lowe	July 5,'47	72m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Don Ricardo Returns (PRC)	EL	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2,'47	3757	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16,'47	71m	July 12,'47	3725	....	....
Driftin' River (PRC)	EL	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3783
Dust Be My Destiny (R.)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EASY Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3795
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3703
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3795
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3783
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	59m	Aug. 30,'47	3806	3759	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....

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Forever Amber (color)	20th-Fox	....	Linda-Darnell-Cornel Wilde	Not Set	....	.....	3475	....	...
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	....	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frieda (British)	Univ.	....	David Farrar-Glynis Johns	Not Set	97m	Aug.23,'47	3793	....	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	72m	Aug. 23,'47	3793	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	....	.....	....	3666	....
Gas House Kids (PRC)	EL	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gas House Kids Go West (PRC)	EL	711	Emory Parnell-Chili Williams	July 12,'47	64m	July 19,'47	3735	....	....
Gas House Kids in Hollywood (PRC)	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	.....	....	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades (PRC)	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	58m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	....	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	100m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marline Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	106	Sally Gray-Trevor Howard	Aug. 7,'47	91m	July 26,'47	3746	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3795
Gun Law (PRC)	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	....
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches (PRC)	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	73m	Aug. 2,'47	3758	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	..	.....	....	3363	....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Sept. 13,'47	72m	Aug. 9,'47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Boby Blake	Apr. 1,'47	....	.....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3703
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3747
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3795
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	.....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
International Lady (Reissue) (PRC)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3795
It's a Joke, Son (Reissue) (PRC)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3795
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Sept. 20,'47	72m	Aug. 30,'47	3805	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....

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KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	....
Key Witness	Col.	....	John Beal-Trudy Marshall	Not Set	67m	Aug. 9,'47	3769	....	....
Killer at Large (PRC)	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	75m	June 14,'47	3678	3666	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Oct. 4,'47	....	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	98m	Aug. 23,'47	3794	3735	....
Kit Carson (Reissue) (PRC)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady Chaser (PRC)	EL	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (R.) (PRC)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash (PRC)	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	....	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	65m	Aug. 30,'47	3806	....	....
Life with Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	....
Lighthouse (PRC)	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	94m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie McDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	101m	May 31,'47	3654	....	....
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 15,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	....
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	103m	Aug. 23,'47	3793	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	.....	....	3717	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3783
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	....	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	....	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	....
Mutiny in the Big House (R.)	Mono.	....	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464

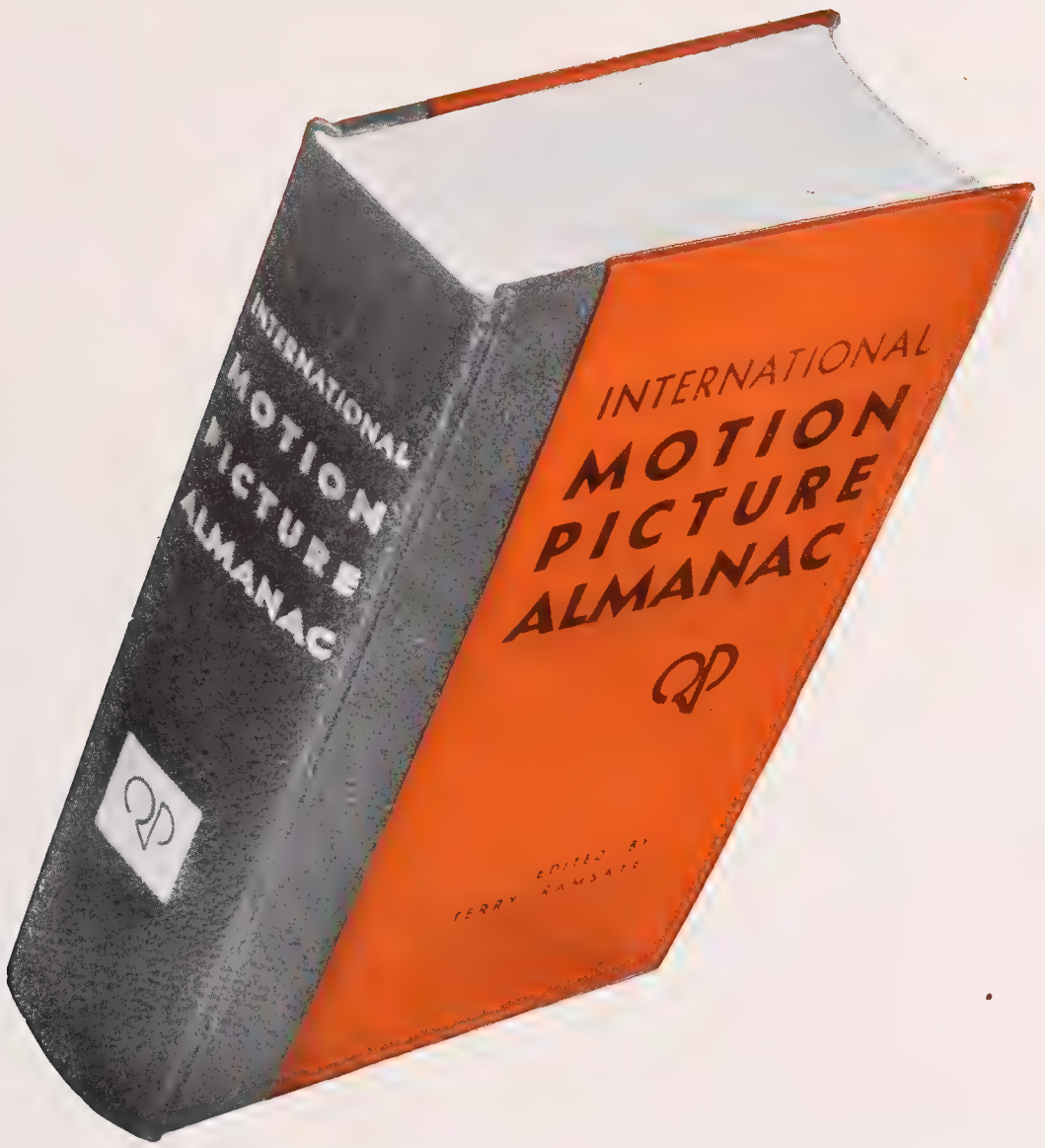
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New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3795
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689	....	...
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	(T) Aug. 22,'47	....	.....	....	3735	...
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25,'47	91m	May 17,'47	3629	....	....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3667
Out of the Blue	EL	....	George Brent-Virginia Mayo	Not Set	84m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Andrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns (PRC)	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble (PRC)	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May. 3,'47	3610	3434	....
Philo Vance's Secret Mission (PRC)	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	....	.....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justic (PRC)	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Express	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 27,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	...
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Railroaded (PRC)	EL	710	John Ireland-Sheila Ryna	Aug. 30,'47	....	.....	....	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue (PRC)	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red Hornet, The	Mono.	626	Roland Winters-Louise Currie	Oct. 18,'47	....	.....	....	....	....
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	91m	May 31,'47	3655	3475	3747
Return of the Lash (PRC)	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The (PRC)	EL	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Aug. 23,'47	....	.....	....	....	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	...
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Aug. 2,'47	....	.....	....	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	....	.....	....	3735	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	...
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	...
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	...
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3783
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	...
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	105m	July 19,'47	3733	3611	...
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	85m	Aug. 16,'47	3782	....	...
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	622	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	....
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	88m	July 26,'47	3746	3735	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	119m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.) (PRC)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Boby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas (PRC)	EL	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild (PRC)	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3667
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The			Larry Parks-Ellen Drew	Not Set	....	.....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	...
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3795
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3667
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket (PRC)	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt	Mono.	666	Documentary	July 26,'47	....	.....	....	....	....

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Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	...
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	...
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	72m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	3795
Tumbleweed Trails (PRC)	EL	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3783
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	Not Set	....	.....	....	3809	....
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3783
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	....
Unsuspected, The	WB	....	Joan Cualfield-Claude Rains	(T) Sept. 17,'47	....	.....	....	....	....
Untamed Fury (PRC)	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	...
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	...
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	...
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3783
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory (PRC)	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	....	.....	....	3809	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	...	.....	....	3717	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country (PRC)	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	....
Wild West (color) (PRC)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3783
Women, The (R.)	MGM	....	Norma Shearer-Joan Crawford	(T) Sept. 22,'47	135m	Sept. 2,'39	....	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3783
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3808-3809

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REVIEWS

(In Product Digest)

Dark Passage

Philo Vance's Secret Mission

Homesteaders of
Paradise Valley

Gas House Kids in Hollywood

Whispering City

REISSUES

68 at Pre-War Prices Plug Product Shortage with Profit

Hollywood Must Pull in Its Belt, says DeMille, Preparing to Set Production Example

London Whispers of Compromise Deal on Dalton Import Duty

Labor Day Move to End Studio Strike Ends in Deadlock

VOL. 168, NO. 10; SEPTEMBER 6, 1947

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SEE!
EARTHQUAKE!
TIDAL WAVE!
SHIPWRECK!
TRIBAL WARS!
GREEN
Dolphin
STREET
Elizabeth Goudge
METRO-GOLDWYN-MAYER presents
Green Dolphin Street
LANA TURNER
VAN HEFLIN · DONNA REED · RICHARD HART
FRANK MORGAN · EDMUND GWENN
DAME MAY WHITTY · REGINALD OWEN
GLADYS COOPER
Screen play by Samson Raphaelson · Based on the Novel by Elizabeth Goudge
Directed by VICTOR SAVILLE
Produced by CAREY WILSON
20 MILLION READERS AWAIT IT!
Metro-Goldwyn-Mayer $200,000 Prize Novel of a fiery girl who dares the dangers of the sea and a savage land to fight for the love of a bold adventurer is a production of road-show stature!



PULSE OF THE PUBLIC BEATS 100% FOR M-G-M's "GREEN DOLPHIN STREET"!

There has never been an audience reaction as emphatic as the one just given "Green Dolphin Street" at the Prospect Theatre, Flushing, N. Y. This Preview, which topped even the thunderous ovation accorded this picture in California, confirms industry opinion that M-G-M has for showmen the Biggest Attraction in 15 years!



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WILLIAM POWELL • IRENE

ELIZABETH TAYL

with

EDMUND GWENN • ZASU PITTS

Produced

Directed by

MICHAEL CURTIZ • ROBERT BU

From the Original Play By

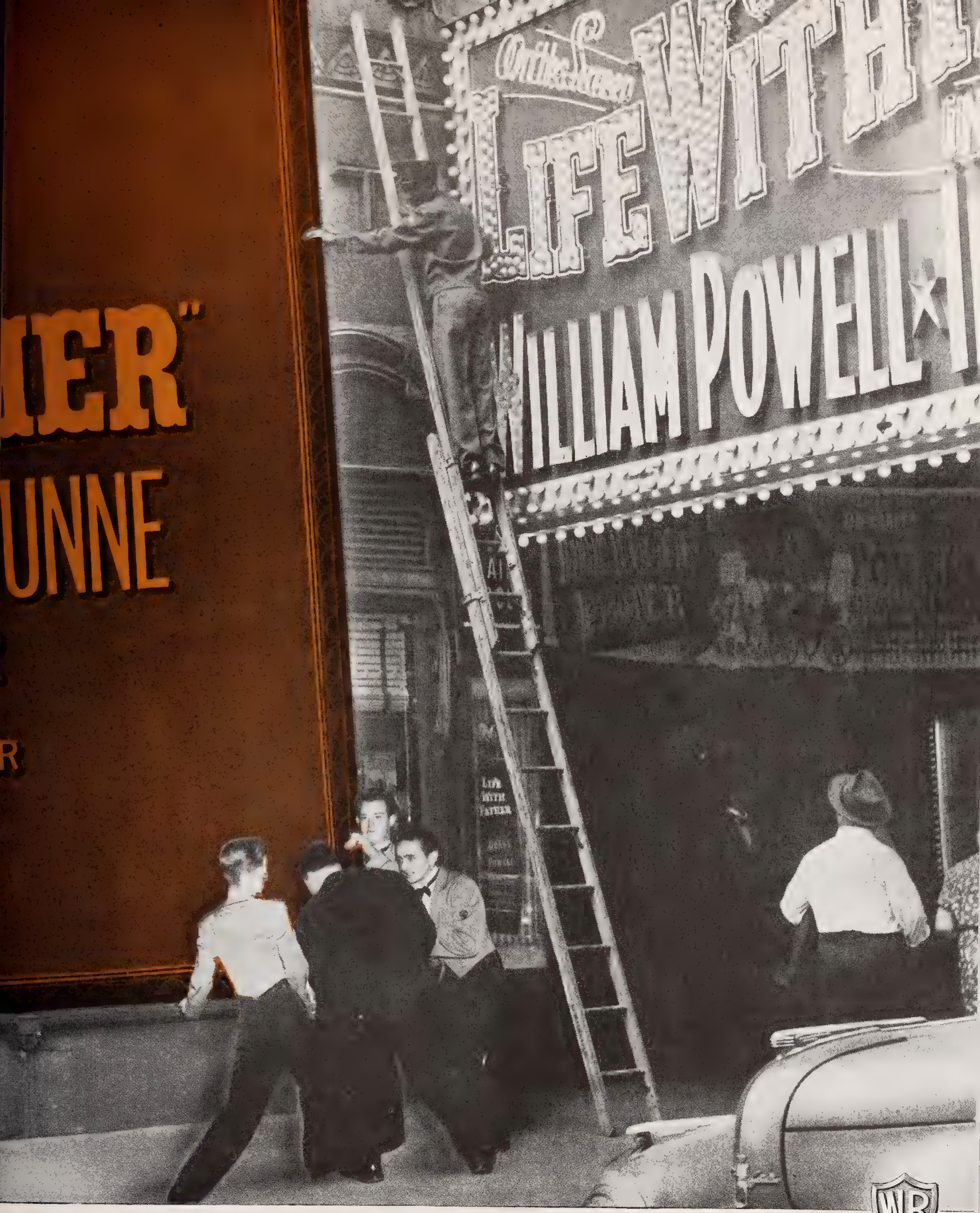
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MONEY-GETTERS IN A ROW AS

* **'KISS OF**  **DEATH** DOES

"ABSOLUTELY UNBELIEVABLE

BUSINESS – DON'T KNOW HOW

WE'RE GETTING THEM ALL IN!"—

Harry Brandt



* **'MIRACLE ON 34th STREET'**

M. P. HERALD BOXOFFICE CHAMPION FOR JULY!



* **'I WONDER WHO'S KISSING HER NOW'**

TECHNICOLOR

M. P. HERALD BOXOFFICE CHAMPION FOR AUGUST!



* **'MOTHER WORE TIGHTS'** *TECHNICOLOR*

R IS FOR THE **R**ECORDS SHE IS SETTING

AT THE ROXY, NEW YORK—AND IN BALTIMORE—

SAN DIEGO—MILWAUKEE—BRIDGEPORT

HARTFORD—NEW HAVEN—SYRACUSE!

No Fun

IMPOSITION of the new British tax on American film imports found Walt Disney with several prints of "Fun and Fancy Free" in London vaults. But being "under the deadline" didn't mean anything, William Levy, the company's sales manager, pointed out in New York Tuesday following his return from nine weeks abroad. The Disney prints are in Technicolor. The negatives are in this country. Additional prints will be taxed. Mr. Levy said he discussed "Fun and Fancy Free" opening dates in London with representatives of RKO, Disney distributors, but no decisions were made.

Negotiation

LONG in negotiation, never announced or denied, Herbert J. Yates, president of Republic, acknowledged in New York last weekend that he had offered to purchase an estimated 80,000 shares of company stock held by Harry Goetz. For the present these talks have been discontinued, the Republic president said, but they may be resumed at any time. His own stock in Republic is not for sale "at any price," he added. Rumors to the contrary, Mr. Yates was emphatic in denying that there had been any clashes between himself and Mr. Goetz during the negotiations. "We've discussed it on very friendly terms," he said. Mr. Goetz had no comment.

Tribute

CHARLES W. PICQUET, manager of Carolina Theatres, was a surprised man one day last week when, walking into the lobby of the Carolina theatre, Southern Pines, he faced a huge basket of flowers. Attached was a letter, signed by 72 businessmen and women of Southern Pines, and expressing as touching a tribute to Mr. Picquet as any showman can ever dream of. It started by saying: "We, the following businessmen of Southern Pines, wish to take this occasion to express our feelings toward and about one of our outstanding citizens, Mr. Charles Picquet. We want to do this not in flowery words, and not by waiting until he is dead and sending a bouquet of roses he cannot smell.

"We are doing it in a way we think will bring the most genuine smile to his face—by appearing in person at the theatre and seeing his show. We pledge our continued support to Mr. Picquet, knowing that at all times we will see a good show at the Carolina. . . . He is our friend and over many years, in various and sundry ways, he has proved himself a real friend to our community." The letter ended by saying: "Thank you, Charlie. We'll be seeing you often."

All of the undersigned attended a showing of "Carnegie Hall" which, Mr. Picquet said, was received enthusiastically by the record crowds that came to see it.

NEXT WEEK

The second annual

WORLD MARKET SECTION

MOTION PICTURE HERALD

of September 13, 1947

Chinese Critics

IF YOU'RE LOOKING for a restful evening, you won't find it in a Shanghai theatre. That's the word brought from Shanghai by George Kohbieter, writer and magician, and relayed to the San Francisco press last week. "If the Chinese don't like a movie, they'll wreck the theatre," he told interviewers. "That's what happened when Charlie Chaplin's 'Gold Rush' was shown. The Chinese hated it so much they tore the whole theatre down." But in spite of the riskiness of theatre-going, he reported, and the black market prices of theatre seats, the Chinese attend the theatre all the time. Almost always the houses are sold out.

Gun Smoke

STANLEY BLACKBURN, Omaha theatre manager at Omaha, amused his patrons recently with a placard in his theatre when he was featuring two reissues, "Destry Rides Again" and "When the Daltons Rode." The placard read: "This theatre can be emptied of gunsmoke in three minutes." No one stood up to challenge him.

PEOPLE

JOHN L. KAUFMAN, director of promotion and radio activities for Universal-International in Hollywood, last Thursday was promoted to director of studio publicity, beginning September 15.

JOHN J. MALONE, central division sales manager for MGM, who is celebrating his twenty-fifth anniversary with the company, was guest of honor at an industry luncheon at the Pittsburgh exchange last week.

JOEL FARRIS, head of the 16mm division of the Motion Picture Association in Washington, has resigned from that position to enter private business in Spokane.

A. ROLAND THORNTON, editor of the London *Daily Graphic,* has resigned and has joined the London office of the Motion Picture Association of America. Mr. Thornton will supervise the Public Information Division and will be general liaison between the press and the public.

MAURICE A. BERGMAN, eastern advertising and publicity director for Universal-International, addressed the Schine Chain Theatres at their regional meeting at the Hotel Syracuse in Syracuse, N. Y., Wednesday. He discussed the necessity of maintaining the balance between showmanship and publicity in the industry.

KENNETH R. MCKAIG, United Artists salesman in Los Angeles, has been promoted to branch manager of the company's Denver exchange.

FRANK ORTEGO, JR., has been named Latin American field supervisor for the Foreign Service Corporation, and CAROLOS JIMENEZ has been appointed branch manager of the Buenos Aires office, H. ALBAN-MESTANZA, Foreign Screen president, has announced in New York. In addition, GILDA BUENO has been named home office assistant export manager, and ROSEMARIE IAPPOLO has been put in charge of prints and accessories.

DEL GOODMAN, formerly Paramount's West Coast division manager, has been appointed West Coast division manager for Eagle Lion, A. W. SCHWALBERG, vice-president and general sales manager, announced in New York Tuesday. HERMAN BEIERSDORF, former Eagle Lion sales representative, has been named district manager for the southwest.

PAUL MCNAMARA has been named vice-president of public relations for the Selznick Releasing Organization and for Vanguard Films, Inc., by the SRO board of directors, DAVID O. SELZNICK announced Wednesday.

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THIS WEEK the Camera reports:



ON THE SPOT survey, by Representative Carroll D. Kearns, right. The chairman of the House labor practices subcommittee, currently hearing about Hollywood's union arguments (see page 24), is shown at the Eagle Lion studio with studio carpenter George C. Poppy, left, and Bryan Foy, production chief.



SIGNING for RKO product a 17th year. The scene in Cairo as Spiro Raissi, seated, and Dim Raissi, right, leading exhibitors of the Egyptian capital, testified in writing they are satisfied customers of long standing. The company's Near Eastern manager, Gregory Georgoussy, left, watches the ceremony.



CHRISTENING. Ned E. Depinet, left, RKO executive vice-president, was godfather the other day at the Cathedral of the Sacred Heart, Dallas, as Ben Cammack, Jr., was christened. On the cathedral steps with Mr. Depinet are Mrs. Claude Ezell, wife of the southern exhibitor, .. godmother; Junior Cammack; Mrs. Cammack, Mr. Depinet's sister, and Mr. Cammack, RKO Radio southwestern district manager.

BUGS BUNNY, SCREEN STAR, honored the American Legion mammoth parade, Saturday, in New York, climax of the Legion convention. The Warner cartoon character is shown saluting.





IN PRINCETON, N. J., the other day, a scientist dropped into the Playhouse to see RKO's "Crossfire". Professor Albert Einstein, right, posed with manager Charles Winkleman.



BEST PIN-UP

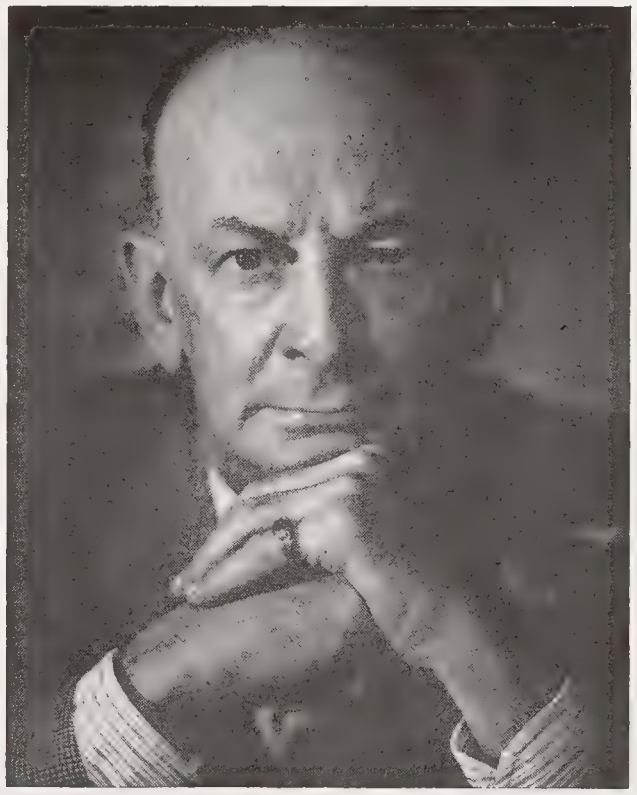


by the Herald



THE INDIAN SITUATION was kept in the public eye last week by Allied Artists' New York exploiteers of "Black Gold." Atop Macy's, Cheyenne chief Yellow Eye places a war bonnet on Loew chief film buyer Eugene Picker, as Arthur Greenblatt and Nat Furst, of Allied Artists, left and right, and Ernest Emerling, Loew circuit ad-publicity chief, watch.

AT LUNCHEON, in Hollywood, RKO producer Adrian Scott, left, and star Albert Sharpe.



BEST MALE PORTRAIT

TWO PICTURES, from the fourth annual Hollywood studios still photography show, sponsored by the Academy of Motion Picture Arts and Sciences. Roman Freulich, Republic, did the pin-up of starlet Adele Maria. Ernest Bachrach, RKO, photographed Leon Errol. There were 500 entries in the show, which is planned as an exhibit to be shown to the public shortly in leading cities.



By the Herald

SIR SIDNEY CLIFT, recently knighted president of the British Cinematograph Exhibitors Association, is in New York visiting. Tuesday morning he denounced strongly his government's taxation of American films. See page 24.



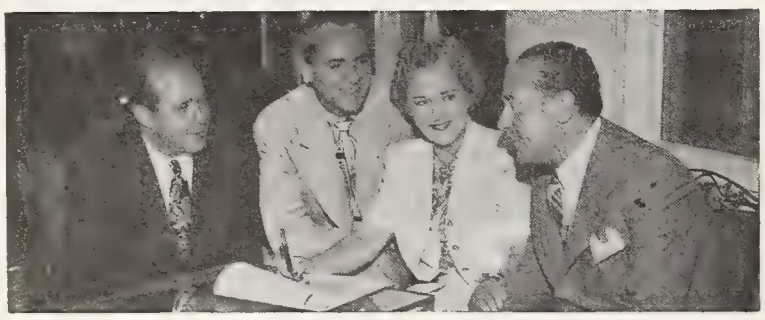
STAR AT MIDWEST SHOW. Jimmy Stewart, left, and producer Emerson Yorke, of New York, discuss shots at Akron, O., during the filming of the "kid classic", the All-American Soap Box Derby, which drew 100,000 young and enthusiastic fans.



DR. CYRIL J. STAUD, new director of the Kodak Research Laboratory, Rochester, N. Y. A native there, and a graduate of the Massachusetts Institute of Technology, Dr. Staud joined Eastman in 1924. In 1931, he was head of emulsion research.



A VISITOR TO NEW YORK, Jan Grippo, Monogram's "Bowery Boys" series producer, stops into the Monogram-Allied Artists exchange there. In the picture at the left, in usual order, are Si Borus, contract manager; Jack Schlaifer, director of sales; Ed Morey, vice-president and executive assistant to president Samuel Broidy; Mr. Grippo; Morey Goldstein, general sales manager; and Nat Furst New England district manager.



HOLLYWOOD HUDDLE, as Ralph Cohn, Buddy Rogers, Mary Pickford and Sam Dembow, Jr., discuss the forthcoming Triangle Productions' "Sleep, My Love." Claudette Colbert, Don Ameche and Robert Cummings co-star in the United Artists release.



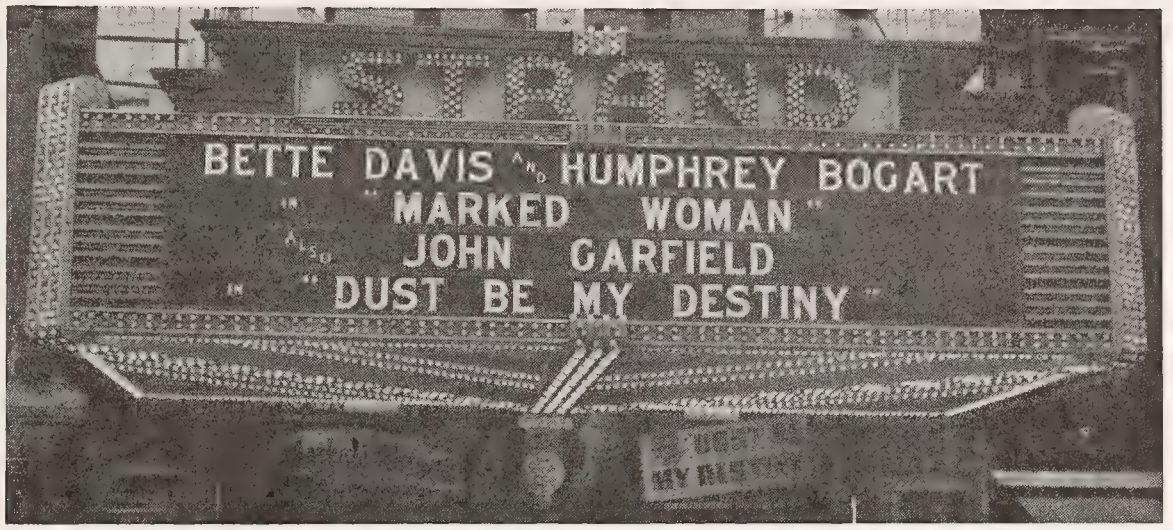
IN NEW YORK, at the trade screening of Paramount's "Golden Earrings", at the Normandie theatre, the company's salesmen are the hosts. Left to right, Sam Lake, Paramount; Arthur Wyckoff, Raritan Theatres; Ed Bell, Paramount, and Larry Morris, B. S. Moss Theatres.

REISSUES BOOMING, WITH 68 PLANNED BY 11 COMPANIES

Others in Preparation as Majors Experiment to Find Profitable Films

The reissue field, booming in past months, is now expanding at a greater rate than at any time in the history of the industry. Long used to fill in during the summer, reissues are now receiving considerable playing time the year around.

Currently 11 distributors have on their schedules a total of 68 pictures which they have reissued in past months or will reissue shortly. Additionally, the companies are preparing many more for the 1947-48 season to supplement new product.



***THE REISSUE BUSINESS** hits Broadway, in a "first run" fashion. The marquee of Warner Brothers' Strand theatre heralds two of the company's re-releases, "Marked Woman" and "Dust Be My Destiny".*

Distributors Conducting Tests of Pictures

Just how many reissues will be forthcoming, however, is variable since many of the distributors are still conducting tests to determine which pictures are likely to return a profit.

Since last spring, when Warners brought back "The Sea Hawk" and "The Sea Wolf" as a double feture at the Strand on Broadway, and Twentieth Century-Fox tested "Alexander's Ragtime Band" at the Roxy, other companies have followed suit. Late in July United Artists' "Lady of Burlesque," starring Barbara Stanwyck, and "The Great John L.," with Linda Darnell and Gregory McClure, were booked into the Broadway theatre and played several weeks, while Warners recently played "Dust Be My Destiny" and "Marked Woman," starring John Garfield and Bette Davis, respectively, at the Strand for one week's engagement. Last Friday, Twentieth Century-Fox's "How Green Was My Valley" opened at the Republic on Broadway, and Metro's "Gone with the Wind," at the Criterion Saturday.

Palace Running Repertory Of "Memorable Films"

Perhaps the biggest reissue experiment of all is being undertaken by RKO at its first run Palace theatre in Times Square. Introduced in mid-August and scheduled to run through September, the program has been advertised as the "Palace Theatre Repertory Season of Memorable Motion Pictures." In this test the company is showing one film each day. Included are such as "The Bells of St. Mary's," "Love Affair," "The Informer," "Top Hat," "Gunga Din" and "The Spanish Main." Those which do exceptionally well in their one-day engagement will be re-tested at the Palace, and then will be reissued on a national basis.

The RKO circuit in New York, of some 34 theatres, are also using reissues extensively. Last week these theatres played "A Great Man Votes," starring John Barrymore, and "Winterset," with Burgess Meredith. For the Labor Day show the circuit showed Warners' "Dust Be My Destiny" and "Marked Woman," to be followed next week by "Drums Along the Mohawk" and "The Mark of Zorro" from Twentieth Century-Fox.

Meanwhile, the independent distributors of reissues are also receiving considerable playing time in the second run and neighborhood theatres. Such pictures as Film Classics' "Stella Dallas," "Roman Scandals," "The Westerner," "The Scarlet Pimpernel" and Astor's "Pot of Gold," "Cheers for Miss Bishop," "Scarface" and "Hell's Angels" are meeting with considerable success. Film Classics and Astor have between them some 50 pictures which they are currently reissuing, while many others are available.

Name Stars in Reissues Still Attract Audiences

The reasons for this unprecedented splurge in reissues vary. Exhibitors say they are anxious to show good reissues because they have found that the public can be attracted by still-popular star names, and by the memorable pictures of seasons back which the patrons want to see again.

This view is expressed by Lawrence Kulick, New York exchange manager of Bell Pictures, the New York distributor for Astor. He points to his booking records, which show that "Hell's Angels" and "Scarface" were booked into the Victory theatre for three days and stayed three weeks; to the theatres in Newark, N. J., and downtown Manhattan, which showed profits running as high as 150 per cent, and to the number of theatres which have requested repeat bookings of the films.

Other exhibitors have found that a good reissue with public appeal and star names is far more reasonable to rent than some of the current "B" or second feature product which offers little in the way of name players or quality of production to entice a potential audience.

For the most part, the major film companies sell their reissues at the same price or less than the pictures were sold when originally released, or on a percentage basis which is far less than the 60-40, 50-50 or 40-60 deals asked for present product. Home office executives say that even when these reissues are rented for the same amounts as when first released the exhibitor is saving money.

Independent Distributors Have Lower Percentages

From independent reissue distributors exhibitors may get product on a rental basis for as little as $15 to $25 per picture, or on percentage deals ranging from 10 to 20 per cent of the gross.

Representatives of sales and distribution cite the public's demand for product, and add that new audiences have developed since the original release.

These executives also point out that there is still considerable income left in the old big pictures since they did not receive full playing time when they went into their original release.

Following is a list of the 68 pictures which have been or are about to be released on a national basis by 11 producing-distributing film companies. The date of MOTION PICTURE HERALD's original review and the date of reissue follows the name of the picture and principal players.

COLUMBIA

GOLDEN BOY—Barbara Stanwyck, Adolphe Menjou, William Holden. Reviewed August 19, 1939. Reissued August 1, 1947.

MORE THAN A SECRETARY—Jean Arthur, George Brent, Lionel Stander. Reviewed December 26, 1936. Reissued August 1, 1947.

LET US LIVE—Maureen O'Sullvan, Henry Fonda, Ralph Bellamy. Reviewed February 19, 1939. Reissued August 1, 1947.

(Continued on following page)

REISSUES

(Continued from preceding page)

THE DARING YOUNG MAN—Joe E. Brown, Marguerite Chapman. Reviewed December 19, 1942. Reissued August 1, 1947.

GOOD GIRLS GO TO PARIS—Melvyn Douglas, Joan Blondell. Reviewed June 24, 1939. Reissued August 1, 1947.

THE DOCTOR TAKES A WIFE—Loretta Young, Ray Milland. Reviewed April 27, 1940. Reissued August 1, 1947.

SHE COULDN'T TAKE IT—George Ratt, Joan Bennett, Walter Connolly. Reviewed November 16, 1935. Reissued August 1, 1947.

SHUT MY BIG MOUTH—Joe E. Brown, Adele Mara, Victor Jory. Reviewed February 21, 1942. Reissued August 1, 1947.

TEXAS—William Holden, Glenn Ford, Claire Trevor. Reviewed October 11, 1941. Reissued August 1, 1947.

ARIZONA—Jean Arthur, William Holden, Warren William. Reviewed November 23, 1940. Reissued August 1, 1947.

EAGLE-LION

KIT CARSON—Jon Hall, Lynn Bari, Dana Andrews. Reviewed August 31, 1940. Reissued May 22, 1947. (Originally distributed through United Artists.)

THE LAST OF THE MOHICANS—Randolph Scott, Binnie Barnes. Reviewed August 15, 1936. Reissued March 22, 1947. (Originally distributed through United Artists.)

CORSICAN BROTHERS—Douglas Fairbanks, Jr., Ruth Warrick. Reviewed December 27, 1941. Reissued May 24, 1947. (Originally distributed through United Artists.)

INTERNATIONAL LADY—George Brent, Ilona Massey. Reviewed October 18, 1941. Reissued May 24, 1947. (Original release UA.)

SOUTH OF PAGO PAGO—Victor McLaglen, Jon Hall, Frances Farmer. Reviewed July 20, 1940. Reissued June 21, 1947. (Originally distributed through United Artists.)

THUNDERGAP OUTLAW—Dave O'Brien, Jim Newill. Originally released as "Bad Men of Thunder Gap," May 15, 1943. Reissued April 26, 1947.

FRONTIER FIGHTERS—Buster Crabbe, Al St. John. Originally released as "Western Cyclone" in 1943. Reissued April 26, 1947.

PANHANDLE TRAIL—Buster Crabbe, Al St. John. Originally released as "The Mysterious Rider," in 1943. Reissued April 26, 1947.

SHOOTIN' IRONS—Dave O'Brien, Jim Newill. Originally released as "West of Texas," May 15, 1943. Reissued April 26, 1947.

RAIDERS OF RED ROCK—Buster Crabbe, Al St. John. Originally released as "Fugitive of the Plains," April 21, 1943. Reissued April 26, 1947.

CODE OF THE PLAINS—Buster Crabbe, Al St. John. Originally released as "The Renegade," August 25, 1943. Reissued April 26, 1947.

METRO-GOLDWYN-MAYER

RAGE IN HEAVEN—Robert Montgomery, Ingrid Bergman. Reviewed March 8, 1941. Reissued October, 1946.

GONE WITH THE WIND—Clark Gable, Vivien Leigh, Leslie Howard. Reviewed December 16, 1939. Reissued June, 1947.

BOOMTOWN—Clark Gable, Spencer Tracy, Claudette Colbert. Reviewed August 19, 1940. Reissued February, 1947.

THE GREAT WALTZ—Luise Rainer, Fernand Gravet. Reviewed November 5, 1938. Reissued May, 1947.

THE PHILADELPHIA STORY—Cary Grant, James Stewart, Katharine Hepburn. Reviewed November 30, 1940. Reissued May 8, 1947.

THE WOMEN—Norma Shearer, Joan Crawford, Rosalind Russell. Reviewed September 2, 1939. To be reissued September, 1947.

MONOGRAM

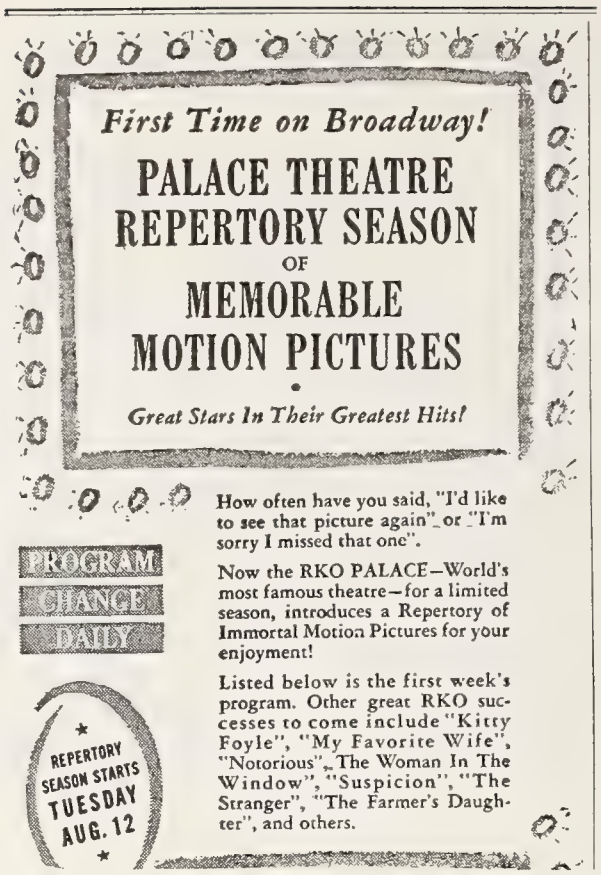
SILVER STALLION—David Sharpe, Janet Waldo. Reviewed May 28, 1941. Reissued December 14, 1946.

QUEEN OF THE YUKON—Charles Bickford, Irene Rich. Reviewed September 21, 1940. Reissued May 3, 1947.

WOLF CALL—Movita, John Carroll. Reviewed May 29, 1939. Reissued June 7, 1947.

DILLINGER—Elisha Cook, Jr., Lawrence Tierney. Reviewed March 17, 1945. Reissued July 5, 1947.

MUTINY IN THE BIG HOUSE—Charles Bickford, Barton MacLane. Reviewed October 14, 1939. Reissued July 5, 1947.



RKO's announcement of the repertory policy at the previously first run Palace on Broadway.

PARAMOUNT

THE JUNGLE PRINCESS—Dorothy Lamour, Ray Milland, Akim Tamiroff. Reviewed November 28, 1936. Reissued September 1, 1946.

THE PLAINSMAN—Gary Cooper, Jean Arthur. Reviewed November 28, 1936. Reissued September 1, 1946.

RKO RADIO

FANTASIA—A Walt Disney feature length musical cartoon. Reviewed November 16, 1940. Reissued September 28, 1946.

SELZNICK RELEASING

INTERMEZZO—Leslie Howard, Ingrid Bergman. (Originally distributed through United Artists.) Reviewed September 30, 1939. To be released in October, 1947.

SCREEN GUILD

RUSTLER'S VALLEY—William Boyd, George Hayes. Reviewed July 10, 1937. Reissued March 15, 1947. (Originally distributed through Paramount.)

TEXAS TRAIL—William Boyd, George Hayes. Reviewed October 9, 1947. Reissued April 12, 1947. (Originally distributed through Paramount.)

PARTNERS OF THE PLAINS—William Boyd, George Hayes. Reviewed December 11, 1937. Reissued April 26, 1947. (Originally distributed through Paramount.)

CASSIDY OF BAR 20—William Boyd, Frank Darien. Reviewed February 12, 1938. Reissued May 10, 1947. (Originally distributed through Paramount.)

HEART OF ARIZONA—William Boyd, Natalie Moorhead. Reviewed April 16, 1938. Reissued June 14, 1947. (Originally distributed through Paramount.)

BAR 20 JUSTICE—William Boyd, Russell Hayden. Reviewed April 23, 1938. Reissued July 19, 1947. (Originally distributed through Paramount.)

CALL IT MURDER—Humphrey Bogart, Richard Whorf. Originally released by Universal under the title "Midnight." Reviewed March 17, 1934. Reissued August, 1947.

RACKETEERS—Preston Foster, Melvyn Douglas. Originally released by Universal under the title, "The People's Enemy." Reviewed May 4, 1935. Reissued August, 1947.

TWENTIETH CENTURY-FOX

SUN VALLEY SERENADE—Sonja Henie, John Payne, Glenn Miller. Reviewed August 2, 1941. Reissued September, 1946.

THE BOWERY—Wallace Beery, Jackie Cooper. Reviewed October 7, 1933. Reissued October, 1946.

LES MISERABLES—Fredric March, Charles Laughton. Reviewed April 6, 1935. Reissued January, 1947.

STANLEY AND LIVINGSTONE—Spencer Tracy, Nancy Kelly. Reviewed August 5, 1939. Reissued January 1947.

ALEXANDER'S RAGTIME BAND—Tyrone Power, Alice Faye, Don Ameche. Reviewed May 28, 1938. Reissued April, 1947.

WESTERN UNION—Robert Young, Randolph Scott. Reviewed February 8, 1941. Reissued June, 1947.

HOW GREEN WAS MY VALLEY—Roddy McDowall, Walter Pidgeon. Reviewed November 1, 1941. To be reissued September, 1947.

SWAMP WATER—Walter Huston, Walter Brennan. Reviewed October 18, 1941. To be reissued September, 1947.

UNIVERSAL

DESTRY RIDES AGAIN—Marlene Dietrich, James Stewart. Reviewed December 2, 1939. Reissued March, 1947.

WHEN THE DALTON'S RODE—Randolph Scott, Kay Francis, Brian Donlevy. Reviewed August 3, 1940. Reissued March, 1947.

YOU CAN'T CHEAT AN HONEST MAN—W. C. Fields, Edgar Bergen. Reviewed February 18, 1939. Reissued April, 1947.

I STOLE A MILLION—George Raft, Claire Trevor. Reviewed July 22, 1939. Reissued April, 1947.

MAGNIFICENT OBSESSION—Irene Dunn, Robert Taylor. Reviewed January 11, 1936. Reissued May, 1947.

ONE HUNDRED MEN AND A GIRL—Deanna Durbin, Adolphe Menjou. Reviewed September 11, 1937. Reissued May, 1947.

DRACULA—Bela Lugosi, Helen Chandler. Reviewed January 3, 1931. Reissued June, 1947.

FRANKENSTEIN—Colin Clive, Mae Clark, Boris Karloff. Reviewed November 14, 1931. Reissued June, 1947.

WARNER BROTHERS

KING'S ROW—Ann Sheridan, Robert Cummings. Reviewed December 27, 1941. Reissued December 7, 1946.

WILD BILL HICKOK RIDES—Bruce Cabot, Constance Bennett. Reviewed December 27, 1941. Reissued December 7, 1946.

THE SEA WOLF—Edward G. Robinson, John Garfield, Ida Lupino. Reviewed July 27, 1940. Reissued April 26, 1947.

THE SEA HAWK—Errol Flynn, Brenda Marshall. Reviewed March 29, 1941. Reissued April 26, 1947.

DUST BE MY DESTINY—John Garfield, Priscilla Lane. Reviewed August 19, 1939. Reissued September 1, 1947.

MARKED WOMAN—Bette Davis, Humphrey Bogart. Reviewed March 6, 1937. Reissued September 1, 1947.

EACH DAWN I DIE—James Cagney, Jane Bryan. Reviewed July 22, 1939. To be reissued October, 1947.

BAD MEN OF MISSOURI—Dennis Morgan, Jane Wyman. Reviewed August 2, 1941. To be reissued October, 1947.

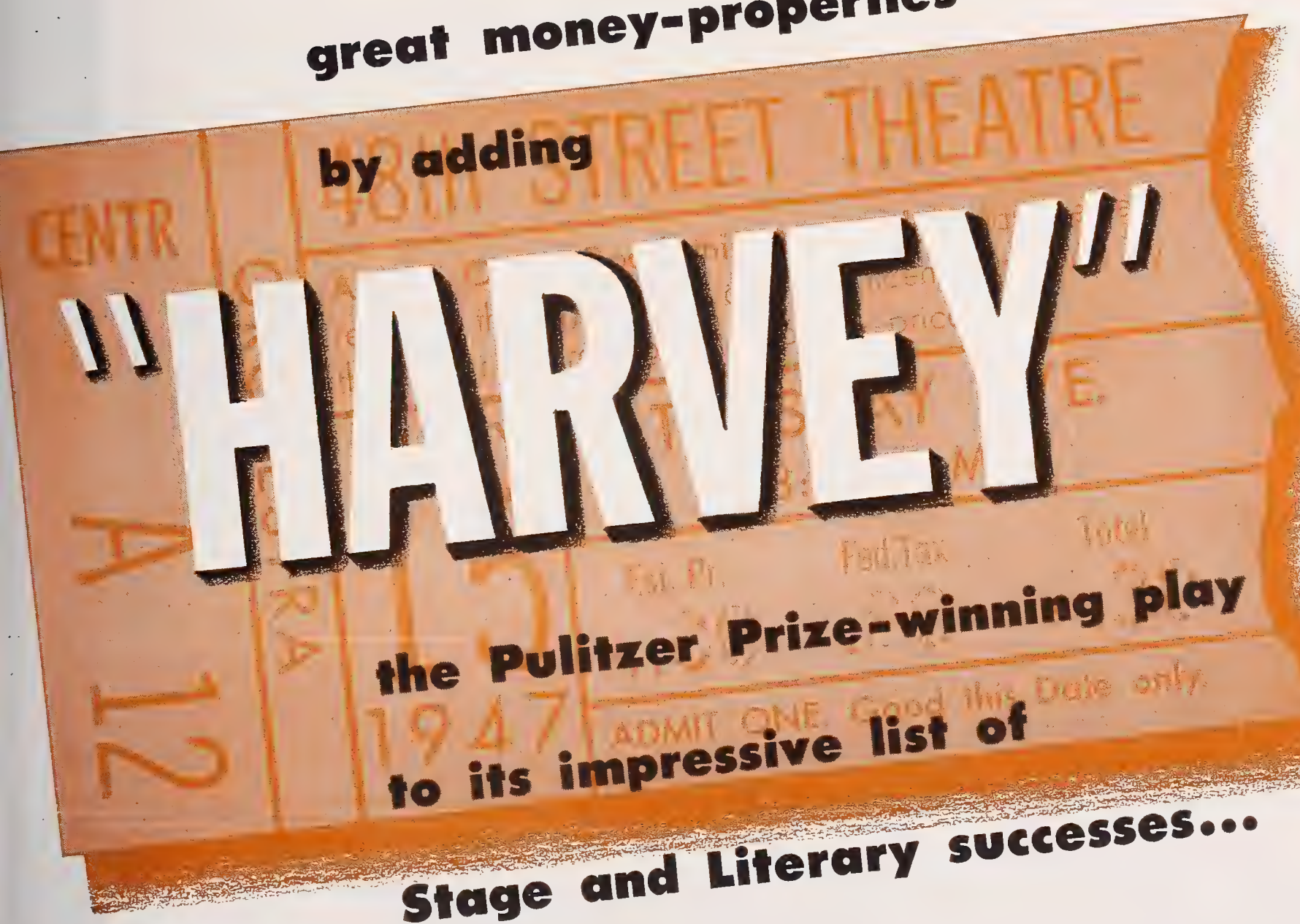
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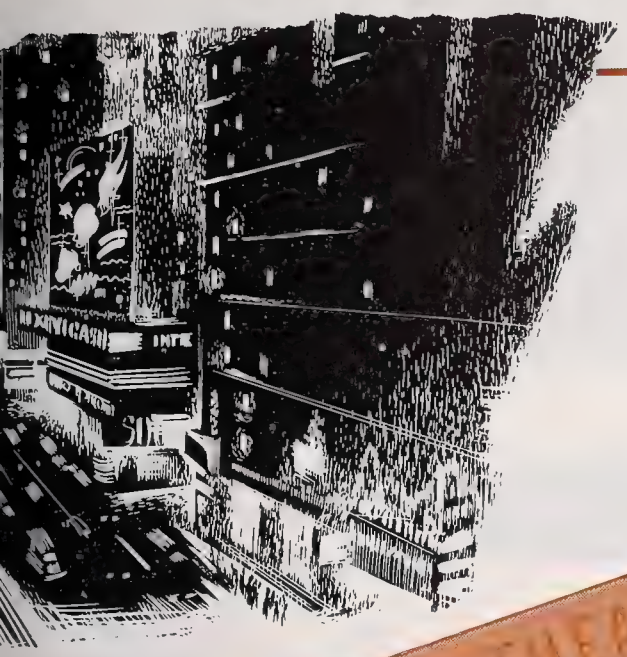








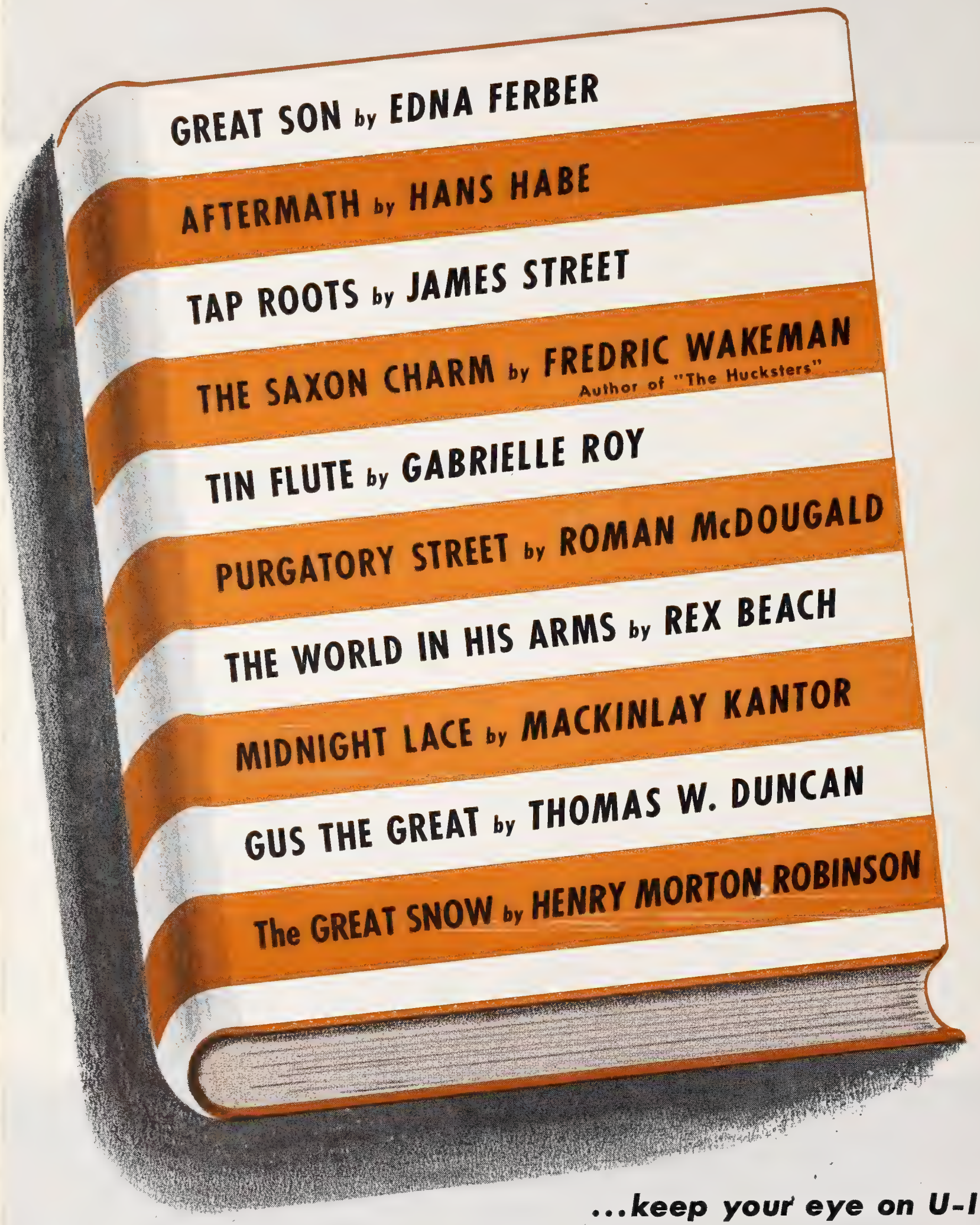
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COMPROMISE BREEZE BLOWS FROM ENGLAND ON TAX

Backstage Conversations Seen Leading to Move for Adjustment Soon

by PETER BURNUP
in London

Despite the obstinate shroud of official reticence, probes in high Whitehall quarters reveal that even this country's harassed Socialist masters are now disposed to parley over that Dalton tax; and on terms whose pattern, at least, are known to some of the members of the U. S. Motion Picture Association.

Ministers here outwardly profess that nothing will get them to budge from Prime Minister Attlee's decree that 25 per cent only of American film dues will be permitted to cross the Atlantic in gold. It sounds a blunt enough ordinance, but it's an order which only becomes valid—and it's freely said that Hugh Dalton gave his plan of film import restriction a deliberate underlying ambiguity—if imports of American films continue to run normally. Even theory-crazed economists of the Dalton entourage knew that Americans wouldn't play on those terms.

[One man who has a plan for altering the tax is Sir Sidney Clift, permanent president of the Cinematograph Exhibitors Association, now visiting America. In New York Wednesday he proposed a three-way split of remittances due America—a third to be tax, a third to be frozen, and a third to be free of restriction. See page 24.]

[Meanwhile there were other problems: Prime Minister Joseph B. Chiefly of Australia announced Tuesday a drastic reduction of all Australian dollar imports, including a 30 per cent reduction in dollar remittances for film royalties.]

[In Argentina the Central Bank officially, but temporarily, suspended all imports, including films, effective last August 21.]

[In Brazil the Government is considering increasing the tax on foreign film dollar remittances from three to 12 per cent.]

Decided $16,000,000 Yearly For American Films

The fact is that the Government's advisers decided that all the country currently can afford in ready money for American films is around £4,000,000 ($16,000,000) annually. Six months ago those same advisers put the nation's reasonable American film pocket-money at £10,000,000. They claim the unanticipated upsurge in prices of American food and raw materials and the increasing dollar shortage completely upset their budgets apple-cart. The enormous sum of £144,000,000 was abruptly lopped from the arranged expenditure on American food.

By a similar process, £11,000,000 was knocked off the amount which normally would have proceeded to America as film-hire. A take-it-or-leave-it attitude was adopted here, matched promptly by realistic action in America. Ostensibly, stiff-necked refusal to negotiate persists this side, but backstage talks have gone a considerable distance toward resolving the deadlock.

Varied Suggestions for Handling Revenue

Operation Dove—so dubbed by whimsy-minded civil servants—calls for an amalgam of the two principles of outright tax and frozen money. Fixed factor is *that* £4,000,000 (i.e. 25 per cent of the estimated over-all normal remittance). The Government, come what may, will maintain that that's all the ready money Britain can spare per annum on film luxury.

What's suggested is that the remaining 75 per cent should not all go to the Exchequer as tax; that some proportion of it should be frozen to the credit of its rightful owners. Separation of the 75 per cent into its respective parts of tax and freeze is inevitably the occasion of tough debate. Initial suggestion was the arbitrary three-way split; 50 per cent tax, 25 per cent "freeze," 25 per cent free money. That was only the opening gambit, not at all expected to be acceptable to American traders.

Adjustments of tax and "freeze" have been talked and—what is more important in British eyes, what form the "freeze" should take. It is suggested that Americans may find it convenient to plough in some of the "freeze" in British production and agree to the utilization of the balance as a bank-pool against current and future earnings of British films on U. S. screens.

Seek Plan for September 11 International Fund Talks

The plan, admittedly, is only as yet in embryo but it's the nearest to a practical *modus vivendi* yet discussed. The evangels of settlement work in a peculiarly difficult field. Whilehall pundits crack down on discussion of the problem; affect an attitude of ignorance of any discussions. But there's the known fact of the detailed talks Eric Johnston has with chubby, subtle (nevertheless tough) Sir Wilfrid Eady. The two subsequently have been using up Transatlantic telephone time.

What officials here would like, more than anything, is a cut-and-dried plan which they could present at the meetings scheduled for September 11 of the International Bank and International Monetary Funds, which U. S. Treasury Secretary John W. Snyder will attend. They evince hope that they'll have something to show Mr. Snyder. For which, it is said, Mr. Johnston should be grateful to Sir Wilfrid Eady who, after a life-time spent behind the scenes in England's civil service, may still rate an illuminated address from the American industry.

Hugh Dalton's Position Is Reported Unstable

Bearing on people like Mr. Dalton, after closer examination of the consequences of his hasty edict, is the loss to the revenue of a considerable slab of that £36,000,000 which the country's cinemas last year paid in entertainment tax.

In the case of bluff Mr. Dalton there is also the consideration that—according to the Whitehall grapevine information service—he is scheduled for shedding by Mr. Attlee; so low in public esteem has his preoccupation with Socialist implementation at a time of peril brought him.

Doubtless, Mr. Johnston has given close attention to the restrictive movement, in sympathy with British action, occurring not only in Britain's Dominoins but in Continental countries. (It is announced that France, in her shift to sterling, has decided to reduce purchases from the dollar zone in the second half of 1947 from about $450,000,000 to $190,000,000.)

Fear Audiences Will Lose Taste for U. S. Product

There's also the fear, loudly expressed among exhibitors here, that the withdrawal of American pictures will result in the fans losing their present marked Hollywood taste. They point out that the Government is now legislating for 1951, with the assumption that the present emergency will last till then. That will mean a lot of leeway to be made up unless agreement is quickly reached. All of which are pointers that an adjusement will be negotiated.

Considerable play has been made hereabouts with the recommendation of the Geneva Conference that renters' quota should be prohibited. The report of the Conference has been regarded by several commentators here as a mandatory that every nation's film legislation should conform with an international pattern. That is so much nonsense, seeing that not only Britain but other countries reserved their approval of the report.

As reported by this Bureau previously, President of the Board of Trade Sir Stafford Cripps told American delegates that he sympathized with their request that the renters' quota principle should be deleted

(*Continued on page 22, column 3*)



Gary Cooper
Paulette Goddard
in
Cecil B. DeMille's
UNCONQUERED

Color by
TECHNICOLOR
with

Howard Da Silva · Boris Karloff
Cecil Kellaway · Ward Bond

Produced and Directed by
Cecil B. DeMille

Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. · Based on the Novel by Neil H. Swanson

"Where liberty dwells. . .

Before cities grew out of our lan
and atomic power challenged us, th
cradle of our nation was the fores

At the forks of the mighty Ohi
where today stands a colossus
steel whose furnaces bring fort
bone and sinew for a continent,
lonely outpost once guarded th
frontier. It was called Fort Pitt an
around it stretched a vast wilderne
where men came, facing untol
dangers, to weave the pattern of a

Premier
Pittsburgh, Pe

CEC
UNC

"

here is my country ★ ★ ★

nborn flag . . . often at the price of
eir own lives.

These are the UNCONQUERED
ho back through time and to the
nd of time are the living fortress of
merica's freedom.

* * * *

Inspired by these valiant people,
ecil B. DeMille has made his first
roduction in three years. Its dra-
atic grandeur depicts the fierce
efense of Fort Pitt by men and
women of almost super-human
courage in one of the most heroic
battles of all time.

It is a story that sweeps through
exciting days of history to moments
of tenderness. Countless thrills, thou-
sands of players mass a wealth of
entertainment into one gigantic
Technicolor production.

Because the picture is so great, we
confidently predict that the screen
event of 1947 will be

Paramount's

t Loew's Penn Theatre,

sylvania - Friday, October Third

of

B. DE MILLE'S

ONQUERED

Great American Adventure

ON THE MARCH

by RED KANN

METRO is ploughing ground in a direction tangled and overgrown by time with its proposed series of "sneaks" for "Green Dolphin Street" in such widely scattered cities as Dallas, Denver, Chicago, Jacksonville, Seattle, Portland, Me.; New York [Flushing, L. I.] and Glendale and Long Beach, Calif.

That audiences in Flushing bounced pretty much as did those in the two California towns is interesting and no doubt gratifying to the producer, but far less so than the plan itself.

The Hollywood preview and the Hollywood "sneak" are very tired institutions by now. Having been exposed to the practice, the public in and around sprawling Los Angeles is hep and has been for some years. Besides, there is always a question of how accurate a cross-section of opinion will be in an area so close to the home base. It's loosely like asking the people at Gary, Ind., what they think of steel.

But what is wrong about too much reliance upon Hollywood and its flanks for a slant on unreleased product traces to the pitfalls dug for themselves by the studios. By handpicking the theatre which practically every producer at practically every studio does practically all the time, it is possible to wind up with exactly the kind of reaction the producer wants to hear.

Everyone who has spent time in Hollywood is aware that such a theatre is known as a soft touch for musicals; that another draws a college crowd which swoons dead away when Van Johnson's name hits the main title; that a third is a cinch for a whodunit; that a house, maybe in Glendale, is sure-fire for an Abbott and Costello.

Everyone is quite aware, also, of how audiences at any preview are loaded with friends of the producer, the director, the stars and virtually all others identified with the film. The general consequence is unfailing enthusiasm which feeds the ego, induces the kind of wires which the presidents and their sales managers receive in New York the following morning and, of course, tend to influence the percentage bracket into which the attraction finally drops.

Some studios, not many, have been realistic enough to appreciate how gaily they have been whistling in the dark. This is why they have been going slightly afield in California for audience opinion. Metro's intention, however, is the broadest application of the system so far devised. There may be no final answer in a half dozen or more tryouts while the film may yet be fixed up, but practicality and good judgment clearly are on the side of Metro in this instance.

Other studios could copy the blueprint with advantage.

One of the most alert among circuit operators stands foursquare behind the analysis of picture values made by Bob Mochrie, general sales manager of RKO Radio, at the recent convention of the Southeastern Theatre Owners Association.

Mochrie charged exhibitors [1] who sluffed good attractions with fair-to-middling star value and [2] let go only with attractions having better-to-best star values actually were helping Hollywood to maintain production costs where they now are. Because grosses on the type No. 1 weren't what they should be under sluggish showmanship, Hollywood keeps concentrating on type No. 2, of which the exhibitor gets somewhere between 16 and 20 annually from all sources and plenty of in-betweeners—so went Mochrie's reasoning.

"A part of the argument," notes the alert circuit operator, who asks his name be withheld, "is that, if you are going to take three names and put them in one picture at a cost of $3,000,000, you are using up more of the assets of this business than ought to be stuck into one picture. Inasmuch as the exhibitor, in general, wants somewhere between 52 and 156 pictures, those 20 resulting from what may be good for him—even at the terms—but they certainly leave something of a vacuum in the rest of the places."

◆ ◆

While Hollywood manages to reap distasteful headlines which fasten public attention on its jurisdictional squabbles, the City of New York finds and signs 12 unions to a five-year pledge eliminating jurisdictional strikes as Mayor O'Dwyer moves to return part of production to the East.

Same unions, although different locals. Same A. F. of L., too.

Very strange.

◆ ◆

Paramount—and it's official—will spend $12,000,000 on eight films scheduled for production during the remainder of this year. Included are a Crosby, a Hope, a Ladd, a Hutton, a Milland and a Jean Arthur.

The eight will average a mere $1,500,000 each. Economy must be riding herd in Hollywood.

◆ ◆

"How is it no one ever discusses a home for retired press agents?", active press agents were pondering at one of their meetings.

"Because press agents don't live that long," retorted Hank Linet.

◆ ◆

"There's a rumor 'Arch of Triumph' has been finished," said Sherwin Kane.

"Hope it doesn't get around. Sounds as if we're on a quickie schedule at United Artists," answered Paul Lazarus, Jr.

BRITISH TAX

(*Continued from page 19*)

from Britain's forthcoming Quota Act; but he pointed out that this country had a peculiar interest in the retention of renters' quota.

Regard It as Safeguard Against British Combines

Exhibitors, he said, regarded it as a safeguard against British combines when it came to paying for British product. He therefore sought an undertaking from the Americans that, in any event, and even though it were not a statutory obligation, they would continue British production. The Government, it is known, has already made a preliminary draft of its Quota Bill. A White Paper on the subject will be issued in the course of the next two weeks.

Martin Quigley's editorial on the return of a reign of business sanity which may eventuate created profound interest here. Wide comment was that the Government's revelation of the country's perilous condition and the staggering consequences to the film industry of the Dalton impost demanded similar treatments in this country. It falls to be reported. however, that hitherto no pronounced cathartic process has been discerned in the inordinately swollen production costs.

Every informed person in the industry is aware that an end must be called sooner or later to the present scale of production budgets. The production goes on in an atmosphere of cloistered optimism; not to say recklessness. Sir Henry French, in behalf of the Producers' Association, recently negotiated a wage-agreement giving every grade of studio help a wage immensely higher than that outside the industry. Trades-union officials have made representations to the Labour Ministry that, in the event of the Government adopting the principle of Labour Direction, studio work people shall be regarded as members of an essential industry. It is regarded as certain that a showdown will come.

No Curbing of Costs Seen In Rank Organization

Meanwhile, no curbing of costs has yet been enforced in the Rank organization. Certainly, the nimbus worn by Mr. Rank has been somewhat tarnished. Some of his more ambitious activities have been put into suspense. His expensive Scenario Institute, for example, has been washed up. His scheme for production in Australia has been held up. There was that slight rebuff when the Bank of England refused to allow him dollars for the purchase of his "Blue Lagoon" Technicolor stock. It is understood, moreover, that Americans no longer look upon him as an effective mediator in their behalf with English cabinet ministers.

But Mr. Rank himself presents an appearance of unruffledness. Partridge shooting began here September 1. Mr. Rank has gone down to his Hampshire manor—Sutton Scotney—to celebrate the feast of St. Partridge.



St. Louis Goes WILD

over that wild
love team in

"WILD HARVEST"

with the biggest Paramount opening
since "Blue Skies." And that ain't hay!

Paramount's
"Fabulous Five"—
Welcome Stranger,
Dear Ruth,
Perils of Pauline,
Desert Fury
and Variety Girl
become:

Paramount's
Sensational
Six"

ALAN LADD · DOROTHY LAMOUR
ROBERT PRESTON · LLOYD NOLAN
in
"WILD HARVEST"
with
DICK ERDMAN · ALLEN JENKINS
Produced by ROBERT FELLOWS · Directed by TAY GARNETT
Screen Play by John Monks, Jr.



KEEP AMERICA UNCONQUERED

PRESS EFFORT TO END COAST STRIKE

CSU Representative Tells House Committee He Has Authority to Settle

Hollywood Bureau

As the verbal battle between the two warring factions involved in the Hollywood jurisdictional strike continued this and last week, serious and intensive efforts again were made to end the 11-month walkout. At midweek the situation was unchanged and there was no indication of a settlement.

Hearings of the House Labor sub-committee into the jurisdictional dispute were interrupted dramatically last Friday when Joseph Cambiano, coast agent of the Conference of Studio Unions, produced a letter from William L. Hutcheson, president of the AF of L Brotherhood of Carpenters, giving the former "full authority to settle the controversy." Representative Carroll Kearns, chairman of the committee, immediately adjourned the meeting to give the disputants "an opportunity to consider the matters."

Warns of Legislation

Mr. Kearns earlier had appealed both to the CSU and the International Alliance of Theatrical Stage Employes to "make Labor Day historic for the West Coast" by reconciling their differences. He also warned that unless the deadlock is broken further regulative union legislation may be expected from Congress. At the same time he said the group would make an all-out effort to settle the strike before hearings come to an end.

On Monday IATSE and CSU representatives held a two-hour conference arranged by Archbishop John J. Cantwell. The meeting produced no results, and Mr. Kearns told the participants that he was "extremely disappointed" at the outcome. Although the Archbishop had asked the producers to attend, no producer representatives appeared at the meeting.

Meanwhile, negotiations, made possible by the authorization of CSU representatives to settle the dispute on the coast, hit a snag when Richard F. Walsh, IATSE president, took exception to the plan for negotiations with subordinates of two other unions. He insisted on the appearance of Mr. Hutcheson and of Lawrence Lindelof, president of the Brotherhood of Painters, members of which also are on strike. "If you arrange to have Mr. Hutcheson and Mr. Lindelof here I shall be only too glad to sit down with them and try to work out a solution," Mr. Walsh said.

Says Strike Aimed at IATSE

Earlier Mr. Walsh, taking the witness stand for the first time, told the committee that "the 1945 studio strike was actually a fight to drive the IATSE out of the studios." Of the present strike, he said: "When the producers notified us there were no further contracts governing certain work, we put men in jobs, ordering them to perform any type of work in order to protect IATSE jobs. We must have done a pretty good job, as the studios are still open after 11 months."

IATSE Conspiracy Charged

A different version of the dispute was presented to the group by Herbert K. Sorrell, CSU president, who said the IATSE was a company union "created by the movie producers and long engaged in a conspiracy with them to drive the craft unions out of the studios." He charged that the strike actually was a lockout and that producers had repeatedly engendered jurisdictional troubles as a screen for their unwillingness to negotiate contracts. IATSE had appointed a "dictator" for Hollywood and union personnel "stuck with him," he said, adding that the Hollywood jurisdictional dispute "can be settled and prevented only by legislation."

Other witnesses described IATSE as "a very undemocratic organization" and brought the observation from Mr. Kearns that the situation represented a "perfect example of a man trained to do just one thing, being deprived of the right to make a living."

Postpone New York Action

In New York, IATSE Local 306, New York City projectionists, has postponed strike action against major theatre circuits following substantial progress in contract negotiations. A roll-call membership meeting was cancelled as the result of an agreement with the companies to continue wage-increase talks for several weeks longer, if necessary. A representative of Mr. Walsh, James J. Brennan, is representing the IATSE president in the negotiations.

Late last week the local reached agreement with two circuits, Skouras and Randforce, providing for a 15 per cent wage boost and a six-year contract with a reopening clause for every two months. Talks with RKO, Loew's, Warners, Paramount, Universal and Trans-Lux as well as the Roxy and Radio City Music Hall are continuing. The settlement with the two circuits involves some 400 men.

Twenty-five Cents Quarterly Dividend for Republic

A regular quarterly dividend of 25 cents per share on preferred stock, payable October 1, 1947, to stockholders of record September 10, was declared by the board of directors of Republic Pictures Corporation, meeting in the company's New York offices August 29.

Clift Proposes 3-Way Split of British Revenue

A three-way split of motion picture dollar remittances due America from England —a third to be accounted as tax and turned over to the Exchequer, a third to be frozen, a third to be remitted without restriction— was proposed in New York Tuesday by Sir Sidney Clift, head of the 44-unit Clifton circuit in England, currently vacationing in the U. S.

Sir Sidney proposed this substitute for Britain's current tax of 75 per cent on remittances because he believes "that the government, when it imposed the tax, did so in panic. If the present situation continues, it will be very serious for the cinema proprietors of England and for the entire British industry. Our cinemas would have to close if the present situation continued."

Exhibitors Share His Views

His views on the tax, Sir Sidney stated, were shared by many British exhibitors. He was once acting president of the Cinematograph Exhibitors' Association and has now the honorary title of permanent president of the organization.

Declaring that the British industry could not make enough pictures in 10 years to keep all British theatres supplied for six months, Sir Sidney insisted that "it is tripe to say that the stoppage of U. S. films (shipped to England) would help the British industry."

He praised the proposal for a 25 per cent freeze of remittances put forward by Eric Johnston, president of the Motion Picture Association, as "a magnificent gesture," adding that "that would have been satisfactory to us."

Will Confer with Johnston

He intends to confer with Mr. Johnston during his U. S. visit.

Looking at the tax from the American viewpoint, Sir Sidney commented: "It would be a great blunder if every effort was not made to reach a compromise, since the British public might lose its taste for American films if the present situation were maintained."

He said that he had conferred with J. Arthur Rank before leaving London and that Mr. Rank and the British exhibitors "appreciated American assistance in giving Rank more playing time."

Film Positions Available

New York State's Department of Commerce is currently advertising that examinations will be held September 20 to fill the positions of senior state publicity agent for motion pictures and cameraman for the Commerce, Health and Mental Hygiene Departments.

PULL IN BELTS, SAYS DE MILLE, READY TO SET AN EXAMPLE

by WILLIAM R. WEAVER
Hollywood Editor

HIS FIRST 66 pictures cost more money to make and made more money for exhibitors than the collective works of any other individual.

In October, his 67th picture, which cost $5,000,000, goes into a release market abruptly restricted by elimination of the United Kingdom.

His 35 years of Hollywood production experience span all the economic peaks and valleys, all the eras of boom and bust, his industry has known.

Cecil B. DeMille is manifestly the man to ask what a Hollywood contractually geared to the highest cost levels of its career can and will do to meet the challenge presented by the loss of United Kingdom revenues, and he replies quietly, "Hollywood can and will meet it. There is no choice."

He says, "We will have to tighten our celluloid belt," and when he is asked what a producer accustomed as he is to working with multi-million dollar budgets will do, he says: "I'll have to put on two celluloid belts and tighten both of them."

Sees Foreign Market Grave Problem in "Four Worlds"

The present necessity for reducing production expenditures, says the man whose first challenge of the kind came in 1912 when his business associates told him the $25,000 he had spent on "The Squaw Man" could never be recouped from exhibition rentals, differs from previous ones mainly in cause and probable duration. He foresees no early solution of the industry's foreign market problems, and thinks they may become more widespread and grave before they diminish. He explains, "We do not have Willkie's 'one world'. We do not have merely two worlds. We have four—the world of the democracies, the Socialist world of Western Europe, the world of 'Asia for the Asiatics', and the Communist world. It is not easy to see how we can expect American films to be welcomed freely into all of them, for a long time."

But Hollywood can accommodate itself to an economy program, says the producer-director of "Unconquered," as it demonstrated in 1922, when the economic condition then referred to as "the panic" prevailed, again in 1932, when a comparable condition was called "the depression," and yet again in 1942, when war-produced shortages and personnel and materials arbitrarily compelled Hollywood to substitute ingenuity, resourcefulness and skill for commodities no longer purchasable with dollars.

The producer said: "We used to go into



CECIL B. DE MILLE

production with every man and woman on the set excited, keyed up, inspired by the prospect of turning out something better, finer, than had been made before. In recent years this enthusiasm has been supplanted by a spirit of indifference amounting almost to defiance of a producer to break through a standardized level of routine and mediocrity. If the present stringency has the effect of restoring, ultimately, that old time vitality and vigor, it can turn out to have been a good thing."

Producer DeMille does not use the words "ingenuity, resourcefulness and skill" lightly. He illustrates his meaning of each.

By ingenuity he means such matters as the photographing of the Coliseum at Rome (for "The Sign of the Cross") in such a way that the screen displayed a complete half-view of the arena, although only a quarter-section of it had been reproduced by De Mille craftsmen. Introducing a prism into the camera, he photographed his soldiery in normal position and costume against that quarter-section set, then directed them to shift their shields from left arm to right, the swords from right to left, and photographed them again, finally combining the two quarter-section shots into what appeared on the screen a half-section view.

By resourcefulness he means such things as the freeing of the sound-camera from its fixed moorings in a sound-proofed glass chamber, where technicians had said it must remain forever stationary, so that talking pictures could utilize the mobility of viewpoint which had figured so fundamentally in silent picture technique.

Freed Sound Camera From Fixed Moorings

Over protests of the experts, Director DeMille ordered the camera brought out of its glass housing and wrapped in blankets obtained from the property department, so he could shoot a scene from a stairway. The blankets deadened the sound of the camera's operation enough to disprove the contentions of the experts, and within a week the studio's Douglas Shearer had improvised a portable, blanket-lined, box housing which freed the sound-camera permanently from its anchorage.

By skill he means a vast variety of things, most of which he groups blandly but firmly as "tricks of the trade."

A change of Hollywood thinking is a necessary preliminary to restoration of ingenuity, resourcefulness and skill as working fundamentals, says a man "going back 50 years, now, to when I was an actor on the New York stage and thought, as nearly all actors did, that the management had all the best of it. There's a saying in Hollywood professional circles, popularized by those who stand to benefit by it, that the motion picture rests on three columns—the writer, the director and the actor.

Importance of Producer Underestimated Widely

"In reality it rests on four, the fourth being the producer, the man who conceives and launches the venture, provides or secures the financing of it, underwrites all the arrangements and risks, and binds himself to secure the success of the undertaking. It has not been customary to award the producer much recognition for his contribution, and the importance of his responsibility has not been well understood. It may prove to be different in this crisis, because many actors, directors and writers have risen to such financial levels that their own personal affairs are in the category of big business, and if this is the case the meeting of the present economic challenge may be a simpler matter than it otherwise would."

DE MILLE SAYS:

"It will require a return again to employment of those primary essentials, and to the enthusiasm for successful achievement which has languished while Hollywood has been growing fat. In recent years the prime question, 'How can we make a better picture?' has given way to 'How can we make a better deal?' with everybody concentrating on getting more money out of his job rather than putting more merit into his work."

NOW COMBINED IN ONE SUPER-SERIAL!

Another hero
with the *extraordinary*
pulling-power of
JACK ARMSTRONG

Another Story
with the *spectacular*
appeal of
THE VIGILANTE!

The Sea

Daredev

with

BUSTER CRABB

as Captain Silver

JIMMY LLOYD as Tex • PAMELA BLAKE as A
RALPH HODGES as Jerry • SPENCER CHAN as Kuk

Screenplay by George H. Plympton, Lewis Clay and Arthur Ho

Directed by WALTER B. EASON and MACK WRIGHT

Produced by SAM KATZMAN



A COLUMBIA SERIAL



HOWARD
Adventures of Captain Silver

The First of Columbia's 1947-'48 SIZZLING SERIAL SCOOPS!

Again . . . .

HITTING NEW HIGHS
in entertainment!

FURTHER OUT FRONT
in exploitation possibilities!

FAR AHEAD
with sensational pre-release demand!



DIO AND CARTOON
GAZINE THRILLER
OF MILLIONS OF
VENTURE LOVERS!

Exhibitors Get 60-Day Respite On Ascap Rates

Cold logic gradually replaced hot tempers this week as exhibitors rallied from the shock administered them by the American Society of Composers, Authors and Publishers through its announcement of a from 300 to 500 per cent boost of music tax rates. As Ascap clarified some aspects of its new schedule, which calls for a yearly music levy amounting to the income from one capacity performance at top adult admission prices, exhibitors were urged to take advantage of 60-day, temporary licenses at the old rates offered by the Society. They are good as of October 1, 1947.

Exhibitors Urged to Apply

The Ascap offer accompanied notices to exhibitors of the proposed tax increase. Exhibitor organizations advised their members to apply for the 60-day license, stressing that the time would be utilized to perfect campaigns to forestall or modify the proposed boost. According to one Ascap official, applications for the new licenses were coming in heavily.

Meanwhile, Ascap emphasized that Federal, state and local admission taxes would not be included in figuring earnings from one capacity performance. Thus, a 500-seat house charging 40 cents admission of which seven cents is tax, would have to pay only at the rate of 33 cents. A further reduction of 15 per cent would be granted if the theatre gives less than 100 and more than 70 shows a month. For less than 70 shows a month, a house would get a 30 per cent reduction. Upwards, the new rates are scaled according to the number of shows given during one day.

There was increased evidence this week of exhibitor determination to prevent the Ascap rates from going into effect. In New Orleans, Maurice J. Arigues, general manager of Allied Theatre Owners of the Gulf States, said his organization planned to have all independent theatre owners in the territory fight the proposed rate boost.

Unified Action Proposed

The California Theatres Association offered to link forces with the Independent Theatre Owners to fight the tax, and in New York Herman Levy, general counsel for the Motion Picture Theatre Owners of America, conferred with E. C. Mills, former Ascap general manager and now industry relations counsellor. Action is up to the MPTOA board meeting in Washington September 19-20. It was understood that Mr. Mill's attitude was that "exhibitors have waited too long" to act and that it may be too late to halt the Ascap increase.

Word from Canada is that exhibitors there are safe from any music tax increase, at least until the end of the year, since the Government must approve all such moves.

U. S. Approves Seven Theatre Projects

Seven theatre construction projects were approved by the Office of the Housing Expediter in Washington during the past week, and 38 were denied. Dollar value of approvals totaled $327,500; of denials, $2,900,857. The most expensive project, costing $125,000, will be built in Los Angeles, by W. J. Kupper, Jr.

States Collect $14,216,000 In Admission Taxes

Washington Bureau

State governments collected $14,216,000 in taxes on admissions and amusements during the year ended June 30, according to preliminary Census Bureau estimates released here August 29. This was a sharp increase over previous years.

The bureau reported 28 states had admissions and amusement taxes during the last fiscal year.

In 1945 and 1946, when 27 states had such taxes, collections were $10,332,000 and $12,384,000 respectively.

No breakdown was available from the bureau as to how much of these receipts came from motion picture theatres.

State collections from licenses on amusement places and race tracks during the fiscal 1947 year dropped from the 1946 period. During the 12-month period just ended, $4,010,000 was collected, compared with $4,201,000 during the 1946 fiscal year.

Dividends Up 42% Over 1946

Washington Bureau

Dividend payments of motion picture companies for July, 1947, were 42 per cent above similar payments for July, 1946, according to an announcement by the Department of Commerce August 29.

July, 1947, payments totaled $4,521,000, compared with $3,182,000 last year.

Commerce officials said that the increase was part of the "upward trend of business generally". The same companies were covered in both months.

Dividend payments for the three months ended July, 1947, totaled $12,676,000, a 29 per cent increase over the $9,826,000 reported for the similar 1946 period.

Two Drive-Ins for Memphis

Sites have been obtained for the construction of two new drive-in theatres near Memphis, Bernard Wollner, Memphis showman, has announced. Both will have a 750-car capacity and will be ready for opening next spring.

"Mitty" Hitting Record Grosses On Openings

Indicating the nationwide interest already aroused in Samuel Goldwyn's Technicolor production, "The Secret Life of Walter Mitty," starring Danny Kaye, houses showing the picture have been playing to from 200 to 250 per cent above their average business, James Mulvey, president of Goldwyn Productions, said in New York this week.



James Mulvey

He pointed out that, while the film has been doing eminently satisfactory business during the first weeks of its New York and Chicago showcase engagements, grosses would have been even higher had it not been for the handicap of the wide spread heatwave and the seasonal business slump.

The picture, which will not go into general release until mid-October, also is playing 44 resort spots and is proving beyond any doubt the staple quality of Danny Kaye's audience appeal.

"Walter Mitty" is being shown at regular prices. "We pre-leased the picture in New York and Chicago so as to establish two focal points from which to launch our extensive and intensive advertising and publicity campaign," Mr. Mulvey said. "The Astor in New York and the Woods in Chicago are what one might call 'laboratory' theatres." The Goldwyn office is spending $250,000 alone on national magazine advertising.

"Mitty" Defies Heat Wave

At the Astor in New York, "Walter Mitty" grossed $60,695 for the first week in the 1,200-seat house. For the second week it took in an excellent $48,332, while the rest of the Broadway houses had their business cut sharply by the severe heat wave. For the third week the picture grossed more than $50,000 despite the heat and the added competition from the American Legion convention. In this it matched "Kid from Brooklyn," which, in its third week at the Astor grossed about the same despite the fact that it was playing at a $1.80 top while "Mitty" is playing to only a $1.50 top.

At the Woods in Chicago, in August, "Mitty" earned $38,000 for the first week, as against $39,000 for "Kid," playing in May, and $33,000 for "Wonder Man." The picture also has played summer pre-release engagements in Saratoga, Provincetown, Ocean City, Bar Harbor and Atlantic City, where it showed in two houses.

BIOGRAPHY OF "OSCAR" LEADS 11,000 IN NEW ALMANAC

1947-48 Edition, Out This Week, Catalogs the Vital Statistics of Industry

The "Oscar" is an uncle!

The gold-plated statuette awarded annually by the Academy of Motion Picture Arts and Sciences in Hollywood was named in a gasp of surprise by Mrs. Margaret Herrick, present executive secretary of the Academy.

The 1947-48 edition of the INTERNATIONAL MOTION PICTURE ALMANAC, published this week by Quigley Publishing Company, prints for the first time the true facts in the case of "Who Named Oscar?"

Reminded of Her Uncle On 1931 Introduction

Terry Ramsaye, editor of the MOTION PICTURE HERALD and of the ALMANAC, tells the story on one of the 1,050 Almanac pages: Back in 1931 when Mrs. Herrick was first introduced to the statuette, she took a quick look and then, in a flurry of surprise, remarked, "He reminds me of my Uncle Oscar".

As a matter of record, Uncle Oscar Pierce wasn't actually Mrs. Herrick's uncle at all, but a first cousin of Mrs. Herrick's mother.

The background and the details in the biographies of Oscar the statuette and Oscar the uncle-first cousin are characteristic of the detail found among the 11,000 other biographies in the new edition of the Almanac—biographies of actors and actresses, directors and writers, production and distribution executives, exhibitors and many more.

The Almanac is divided into 14 sections: the biographical Who's Who in Motion Pictures, Corporations, Theatre Circuits, Pictures, Services, Codes and Censorship, Theatre Equipment and Materials, Organizations, The Government Case, Motion Pictures in Industry and Education, The Industry in Great Britain, The World Market, Television and Radio, and The Press.

Wide Range of Statistics Covers All Phases

These are prefaced by a section devoted to statistics pertinent to the industry. There are statistics, tables and graphs on theatre attendance, number of theatres and seating capacities, exhibition accounts, exhibition economy, distribution's exchange operations, production costs and employment.

Mr. Ramsaye has contributed a general preface giving an integrated account of the past year in the industry and its outlook.

Graphs show motion picture theatre grosses from 1942 to the present and compare rises in salaries and wages and retail prices with theatre admission from 1941 through 1946.

The whole is a compressed factual present day history of the motion picture industry, a history written in names, dates, figures, addresses and telephone numbers.

The contents of the various sections are these:

Corporations: An alphabetical listing of all U. S. industry and industry-related corporations, their structure, organization, history, executive personnel, and financial statements.

Included is a listing of motion picture stocks in 1947, with highs and lows for five years.

Theatre Circuits: A listing of all circuits in the U. S. and Canada operating more than four theatres, their personnel and theatres. A listing of Negro theatres, drive-in theatres, and foreign language theatres in the U. S., by states.

Pictures: Features releases from 1937 to 1947, a listing of 1946-47 features by companies and 1946-47 short subjects. Foreign films in the U. S. are listed under the importing company, for which are listed addresses, telephone numbers, and personnel. "The Truth About Oscar" is in this section as well as a record of Academy Award winners, Stars of Tomorrow, and Champion producers and directors.

Services: Included here are motion picture exchanges in key cities in the U. S. and Canada, distributors of trailers in the U. S. and Canada, producers of short subjects and newsreels, and a listing of names and addresses of play, story and talent agencies and publicity representatives. Firms relating to film processing, raw stock and storage are also included. There are articles on the motion picture division of the Library of Congress and on the relations of the U. S. Government and the industry, this last including names and addresses of all U. S. Government bureaus relating to films.

Codes and Censorship: The complete text of the Production Code and a history of the Production Code Administration and the text of the Advertising Code of the Advertisers' Advisory Council. Here is a complete list of state and city censor boards and of public reviewing groups and motion picture councils, complete with executive officers.

Theatre Equipment and Materials: Theatre supply dealers in the U. S. and Canada as well as in 19 foreign countries are listed, as are manufacturers and services.

Organizations: Leading off with a listing of general and miscellaneous organizations, the section includes all Variety clubs, Picture Pioneers and other film clubs; national, state and regional exhibitor organizations in the U. S. and Canada, with executive personnel; guilds and unions, listed with their officers, and producer-distributor organizations.

The Government Case: The complete text of the New York Federal Court's Decree in the Government's anti-trust suit against the industry, as well as the text of the court's Findings of Fact and Conclusions of Law. Also included is a listing of boards of the American Arbitration Association and their heads.

Motion Pictures in Industry and Education: Producers, distributors and libraries of industrial and educational films are listed, with social organizations which are sources for films and 16mm sound projector manufacturers.

The Industry in Great Britain: This section includes a statement of conditions and policies in England, a listing of all companies and their personnel, trade organizations, circuits of the United Kingdom, Government film department, and studios and laboratories.

The World Markets: Here are market analyses, theatre listings, producers and their product, distributors, and government regulations affecting the industry from the Herald's foreign correspondents in 39 countries: Argentina, Australia, Brazil, Belgium, Canada, Chile, China, Cuba, Czechoslovakia, Denmark, Egypt, Eire, England, France, Germany, Greece, Hungary, India, Iran, Iraq, Italy, Japan, Lebanon and Syria, Mexico, Netherlands, Palestine, Poland, Portugal, Puerto Rico, Rumania, South Africa, Spain, Sweden, Switzerland, Uruguay, U. S. S. R., Venezuela, and Yugoslavia.

Television and Radio: A listing of companies and organizations plus articles on radio and television today.

The Press: A listing of trade publications, writers and critics of the daily press, foreign press film correspondents, national magazine film writers, and fan magazines.

"THE GREAT HUNDRED"

This year, for the first time, the International Motion Picture Almanac presents "The Great Hundred" motion pictures, the greatest pictures of all time, edited by Red Kann on the basis of their permanence in motion picture tradition. The list runs from "The Great Train Robbery" of 1903 to "The Best Years of Our Lives" of 1946-47.

SUPER-CHARGED

for SUPER Grosses!





THE BURNING CROSS

A Daring Expose of the K.K.K.

Courageously Produced by SOMERSET PICTURES

with **HANK DANIELS · VIRGINIA PATTON**

Dick Rich · Raymond Bond · Matt Willis · Joel Fluellen

Directed by Walter Colmes



Distributed by **SCREE**

Home Office: 346 So. La Brea Ave., Hollywood, Calif.

SHOWMANSHIP!



ILD Productions, Inc.

ep't.: 723 7th Ave., New York City.—Cable: "Guildfilms."

ALBANY

The Palace played "The Bachelor and the Bobby-Soxer" with "The Trespasser." The Strand presented "Cry Wolf" and "Case of the Babby Sitter." The Ritz booked "Blaze of Noon" and "Jungle Flight," after a week of the revival show of "Marked Woman" and "Dust Be My Destiny." The two Warner reissues had attracted good business. The Ritz did not fare too poorly, considering the heat. Grand had "The Trouble With Women" and "Apache Rose." The Madison, Warner neighborhood second run house, had "The Best Years of Our Lives" for two days—at 76 cents and $1.20. . . . Opinion is sharply divided among local industry people on the wisdom of increasing admissions for "specials." Warners are putting "Life With Father" into the Strand the week of September 17 at 94 cents and $1.20, although this increased scale has not been advertised as yet. . . . H. P. Wallace, owner of the Capitol in Auburn, is reported tearing down a building in the business section of that city to erect an 800-seat house. . . . The Crescent drive-in has been opened near Canton by Bud Gilson. Capacity: 150 cars. . . . Herman Ripps, assistant eastern division manager for MGM, is back at work following an operation.

ATLANTA

The Gulf theatre, Venice, Fla., has reopened after extensive repairs. . . . "Gone With the Wind" will open in the Crescent Amusement houses starting September 15. . . . Scott Jordan will soon begin construction of a new 600-seat house in Raleigh, Tenn. . . . It looks like it will be a fight to the finish at Crestview, Fla., over the amusement taxes in that city as Neal Robinson, former councilman, is contending that Crestview amusement taxes are illegal, and says he will go to court to test same. . . . The Webb Brothers expect to get their new colored theatre in Demopolis, Ala., open about September 5. . . . Barnard Desportes, Winnsboro, S. C., is the new owner of the Carolina theatre in Allendale, S. C. . . . J. H. Sellick has filed an application for the construction of a new drive-in theatre at Hollandale, near Miami. . . . The CPA in Washington has again denied a permit to the M & M Theatres to build a theatre in Tavares, Fla. This makes the fourth time that the CPA has turned this circuit down. . . . The Interstate Enterprises, Thomasville, Ga., will start construction of their new Leaf theatre in Quincy, Fla., just as soon as the CPA gives the green light. . . . Also Hubert and Marshall Noe have started a new theatre in Russellville, Tenn. . . . "Gone With the Wind" playing to SRO in Birmingham, Ala.

BALTIMORE

Patronage held up very well over the Labor Day holiday weekend although the weather was perfect for vacationing. New theatre going into a strong second week with "Mother Wore Tights" and it is building. The Town still has them coming with "The Bachelor and the Bobby Soxer," in its third week. Century started fine with "Song of the Thin Man." Hippodrome fine with "Down to Earth," plus vaudeville acts headed by Mack Triplets. Keith's good with



"Variety Girl," which started with Variety Club charity show night before opening. Stanley good with "Deep Valley." Little brought back "Fantasia" and started fine, doing well with children in afternoons. Mayfair okay with "Adventure Island." Times and Roslyn okay with "Heart of New York," plus "Panhandle Trail." . . . Samuel Soltz, proprietor of new Howard theatre for many years, died August 30. . . . George Berger, manager, New Nemo, supervised redecorating and reequipping the new Nemo theatre for days prior to reopening August 30.

CHARLOTTE

"Variety Girl" was shown to an overflow audience at the Carolina theatre August 30 in a Variety Club benefit. . . . Sam Marino and his cameraman, Ted Ramo, went to Lancaster, S. C., to record the crowning of "Miss Spring Maid" for Carolina News Reel Reporters. . . . Dick Pitts, the Charlotte *Observer's* motion picture editor and critic, gave his first of a series of talks on theatre manners last Tuesday evening from station WBT in Charlotte. Among other pointers he talked on the art of being quiet.

WHEN AND WHERE

September 19–20: American Theatres Association and Motion Picture Theatre Owners Association joint membership meetings to consider ratification of a resolution to unite the two organizations. The meetings will be held at the Shoreham Hotel in Washington, D. C.

September 24–29: Theatre Equipment and Supply Manufacturers and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30–October 1: Kansas-Missouri Theatre Association for Kansas and Western Missouri annual convention at the Phillips Hotel, Kansas City.

October 20–24: Society of Motion Picture Engineers 62nd semi-annual convention at the Hotel Pennsylvania, New York City.

. . . A special screening of "Welcome Stranger was held at the Carolina theatre August 24 with war brides as guests. Paramount Pictures' exchange was host.

CHICAGO

New faces in loop show houses along with some excellent holdovers kept Chicago theatre business right up on top. Outstanding among the holdovers was "Life with Father," featured at the State Lake. Next in line was the Chicago's "The Trouble with Women," with Olga San Juan, The Charioteers and Gil Lamb on stage. Both the RKO Palace and the Roosevelt boasted of excellent newcomers. "Crossfire" opened in the former, while "The Ghost and Mrs. Muir" bowed in at the latter. The Oriental also opened up with another fresh film, "The Adventuress," with Henry Busse and his orchestra on stage. In addition, the much publicized "Down to Earth" bowed in at the United Artists during the early week. . . . Ray Carsky, head of the Balaban & Katz candy sales department, was stricken during the week with a heart attack. He was taken to the Augustana Hospital. . . . Jack Armgardt, city salesman for UA for the past ten years, has joined SRO as assistant to Sam Horowitz, midwestern division manager. . . . Al Winston, recently head of local 20th Century-Fox publicity department, is going to Detroit as manager of the Wedgewood Room. . . . Peter Hayes was named to the local Eagle-Lion publicity staff, assisting Leo Brandt, exploitation chief. . . . Nat Nathanson, arrived recently from the coast to take over the duties of branch manager at UA, pinch hitting for Sid Rose who is on leave of absence due to illness.

CINCINNATI

The benefit of "Variety Girl," sponsored by the Cincinnati Variety Club, Tent No. 3, was enthusiastically received by a near-capacity audience at the 2,150-seat RKO Shubert theatre, August 26. Admission for the entire house was $1.20, with no reservations. Proceeds will be used for the care of the foundlings under the club's supervision. Arthur Frudenfeld, retiring RKO division manager, was chairman of the committee which arranged the showing. The picture opened at regular prices at the RKO Palace the day following. . . . The Gayety theatre has reopened after being closed for the summer, and again is featuring burlesque, with pictures between the stage shows. . . . William Clark, former RKO assistant division manager, promoted to division manager, at Minneapolis, was given a farewell luncheon at the Hotel Gibson prior to his departure, the affair being staged by local and Dayton, Ohio, theatre managers. . . . Emil Groth, transferred from Boston, succeeds Mr. Frudenfeld here.

CLEVELAND

A heavy rain storm that blocked sewers in Shaker Heights flooded the Shaker theatre last Saturday evening, causing damage estimated at $20,000. Water rose more than two feet, completely inundating about 1,200 seats. Patrons were evacuated without casualties. Theatre reopened Monday matinee. . . .

(*Continued on page* 34)

'GREEN' FOR THE BOX OFFICE!



THE INDUSTRY'S TRADE CLUES TO A THRILL HIT!

"Delightful tale of crime and humor . . . perfectly turned to hold audience attention!" *—Motion Picture Herald*

"Will keep payees guessing . . . Inspector Cockrill played superbly by Alastair Sim!" *—Daily Variety*

"Well-made thriller . . . high degree of suspense!" *—Exhibitor*

"Enthralling thriller . . . builds to suspenseful, ingenious climax!" *—Showmen's Trade Review*

"Refreshingly made . . . excellent all-around acting, clever dialogue, adroit direction!" *—Motion Picture Daily*

"Will keep audiences excited and guessing up to last minute!" *—Independent*

NEW YORK NEWSPAPER CLUES TO A THRILL HIT!

"A humdinger of a baffler . . . humorous, intriguing, startling!" *—Times*

"Loaded with suspense . . . make a note to see it!" *—Daily News*

"Well worth seeing. Amusing and gripping drama!" *—Herald Tribune*

"More humor and excitement than most!" *—Sun*

"Corking good thriller. Suspenseful . . . slick . . . deftly devised. Sim is terrific!" *—Post*

"A tonic for the audience. Inspector Cockrill enchanting!" *—PM*

GREEN FOR DANGER

J. ARTHUR RANK *presents*

SALLY GRAY · TREVOR HOWARD · ROSAMUND JOHN

in "GREEN FOR DANGER"

and presenting ALASTAIR SIM *as Inspector Cockrill*

with LEO GENN · MEGS JENKINS · JUDY CAMPBELL · MOORE MARRIOTT

Directed by SIDNEY GILLIAT *Produced by* FRANK LAUNDER *and* SIDNEY GILLIAT

AN EAGLE LION FILMS RELEASE

Just completed big World Premiere engagement... New York's Winter Garden!

(*Continued from page 32*)

Albert Dezel, while spending the week here, denied rumors that he has sold his Film Classics franchises for Cleveland, Cincinnati and Detroit. . . . Jack Watts, with National Theatre Supply in Cleveland and Cincinnati for the past 10 years, has resigned to join Ohio Theatre Supply Co., operated by Ben L. Ogron. . . . National Air Races drew heavy attendance Sunday and Monday. Because of rain on Saturday, attendance on the opening day was small. Theatres suffered accordingly.

COLUMBUS

"The Bachelor and the Bobby Soxer" was the big box office noise of the past week. The Palace played the comedy as a single feature, contrary to Palace policy and reaped bountiful returns. "Variety Girl" did well at the Ohio with runners-up being "Copacabana" at the Broad and "Red Stallion" at the Grand. "Mayerling" was held for a second week in its return engagement at the foreign film World. . . . J. Real Neth has received approval of the Office of the Housing Expediter for construction of the first of three planned super-neighborhood theatres. First will be the Colonial on the West Side. . . . Fred Rowlands has opened his 1,056-seat Livingston theatre, part of a $400,000 center in the Driving Park area. . . . Leo Yassenoff opened his National auto theatre, done in Chinese style, located a half-mile west of the city limits on West Broad. . . . He plans to build a 37-acre amusement and merchandise center with the drive-in theatre as a nucleus. Four stores, a bowling alley and a 1,500-seat all-year theatre to be called the Old Trail and a trailer city are included. . . . Joseph Holleran, former assistant manager of Loew theatres in Indianapolis, Dayton and Columbus, has been named city manager of Alliance theatres in Frankfort, Indiana. . . . Edmond Dorgan has acquired the Northway Air Park theatre from William Murphy. . . . Col. Virgil Jackson, of the Jackson-Murphy theatres, has returned after many years' service overseas. . . . Several neighborhood theatres have begun using merchants' advertising slides.

DALLAS

Interstate Circuit of Dallas is lining up several premieres for the coming months. Some of these are "The Long Night," for September 11 in Dallas, Fort Worth, Houston, and San Antonio; Republic's "Wyoming" some time in October here; Twentieth Century-Fox's "Nightmare Alley," also coming some time in October. . . . Exhibitor visitors on Film Row: Hiram Parks, Brownfield; Clifford Porter, Ft. Worth; Mitchell Lewis, Houston; Bob Hooks, Minelos; Hans Smith, Irving, and A. A. Hopper, Malakoff. . . . W. A. Hanna has purchased the Pic theatre in Ft. Worth from L. C. Dennis. . . . W. D. Glasscock is the new owner of the Cascade in Boerne. . . . T. L. Richey recently purchased the Joy in Mt. Vernon from T. M. Hasty. . . . Mrs. F. Moeller is putting in a new theatre at Muleshoe, Texas. Underwood and Ezell have opened their new Surf drive-in at Port Arthur. . . . The "Variety Girl" premiere at the Majestic in Dallas raised $7,125 to be used by the Boys' Ranch at Cooperas Cove.



DENVER

Lou W. Petri, of Empire Theatre Consultants, to Milwaukee factory of Poblocki & Son to look over prefab theatres, for which Empire has agency. . . . Rocky Mountain Allied will be well represented at Milwaukee convention. Twenty double rooms already reserved for Dec. 1-2-3 meeting. . . . R. W. Cummings, owner Gem, Culbertson, Neb., buys State, Lewellyn, Neb., from Carl Beard estate. Beard died last year. . . . B. J. McCarthy, formerly RKO and UA branch manager here, back with feature, "Killers All," which he screened for exhibitors. . . . Cooper, Grand Junction, Colo., opened after thorough remodeling and change of name from Avalon. Named for founder of Cooper Foundation Theatres. . . . Tomas Martinez is rebuilding front of El Cortez, after it was wrecked by runaway truck.

DES MOINES

"The Bachelor and the Bobby Soxer" outplayed the State Fair and outpointed the 90-degree weather to draw the best crowds of any downtown theatre here last week. The picture is being held a second week at the Orpheum. . . . The Cozy at Everly has been opened after being dark seven days due to lack of help. . . . The Lyric, Marcus, is light again after a three-month summer closing. . . . The Boone, Boone, will reopen September 18 for the first time in five years. It will be under the management of S. N. Fangman, who operates two other houses in Boone. . . . Don B. Knight is the new manager of the Roosevelt, Des Moines. He has been manager of the Ingersoll and will be replaced at that Tri-States post by Robert W. Wilcox. . . . The Chief is the name selected for the new theatre in Maquoketa, according to C. R. Lindblad, owner. . . . Nearly $6,000 in improvements have been made to the Royal, Sibley. . . . King Enterprises office has moved to 1205 High in Des Moines. . . . Carl James has been transferred from the Orpheum, Minneapolis, to the RKO house here.

HARTFORD

The fall season is just about under way. The State theatre, downtown Hartford vaudeville-film location, opened September 6, featuring Desi Arnaz on the stage. Theatre was closed during the summer months. Harris Brothers operate the State. . . . Tom Grogan, who resigned recently as manager of the Perakos Strand theatre, Thompsonville, Conn., to go into the auto business, has returned as manager of the theatre, replacing John Scanlon, Jr., who has left Perakos theatres temporarily. . . . June Grzeika is new private secretary to Peter Perakos, of Perakos Theatres, New Britain, Conn.

INDIANAPOLIS

Despite record heat and the grand finale of the summer opera series, last week was the best of the season at first runs here. Not everybody prospered, but "Dear Ruth" ran up a terrific $19,000 at the Indiana, equaling the summer's high set by "The Hucksters," and "Brute Force" took a very good $14,000 at the Circle. Both are getting extra time. "Gunfighters," at Loew's, was just about average. . . . "Naughty Marietta" closed the summer opera set-up with a $40,000 take in eight performances. Next week: the State Fair. . . . "Duel in the Sun" is finally slated for its first neighborhood road show runs at the Uptown and St. Clair September 10-11. . . . Mark Wolf, chairman of the premiere committee, reported a turnout of 2,000 at $1.50 a head for the "Variety Girl" benefit at the Indiana August 26. . . . Mrs. Ann Craft has succeeded the newly wed Christine Kirk as secretary for the Associated Theatre Owners of Indiana. . . . Trueman Rembusch's new FM station, WCSI, has opened at Columbus. . . . Seen on Film Row this week: Sam Goodman, Poseyville; Oscar and Jesse Fine, Evansville; Roy Harrold, Rushville; Earl Payne, Louisville.

KANSAS CITY

"Brute Force," which did extra well at the three day-and-date Fox Midwest first runs, has moved over to the Esquire. . . . The Southtown has "When Thief Meets Thief" and "Young Mr. Pitt." . . . "Gone With the Wind" opens for its popular price engagement at the Midland September 11. . . . Joe Ghosen will open his new theatre, the Go-Sho, at Sedalia, Mo., this month. . . . The Fox Midwest Royal at Atchison, Kan., has closed to be replaced by a new building. . . . The Paramount Pep Club held its annual picnic August 25. . . . Herbert Jeans is buynig the Roxy at Warsaw, Mo., from C. C. Rhodes. . . . The Airport drive-in at Wichita opened August 30. . . . W. W. Weldon has sold his Joy theatre at Lathrop to J. W. Wolff of Cameron, Mo. . . . Exhibitors visiting Film Row: Frank Meyers, Brookfield; Cliff Johnson, Huffman; Mr. and Mrs. Harry L. Jones, Knob Noster; Edward Wilson, Buffalo; C. A. Jones, Breckenridge; Max Shelton, Girard; L. L. Hickock, Effingham; John Travis, Carl Junction; L. A. McDaniel, Wetmore; Mr. and Mrs. Herbert Jeans, Warsaw; Ray Miner, Moran; Paul Rogers, Mt. Vernon. . . . Mr. and Mrs. J. Bye Coverston have sold their Cozy at Gravatt to V. M. Brown. . . . Managers transferred by Fox Midwest: H. L. Golladay, formerly at Ft. Madison, Iowa, to the Main St., Lexington; J. G. Golladay from Lexington to the Lyric at Boonville, Mo.; Ralph Wallace from Boonville to Ft. Madison.

(*Continued on opposite page*)

LOS ANGELES

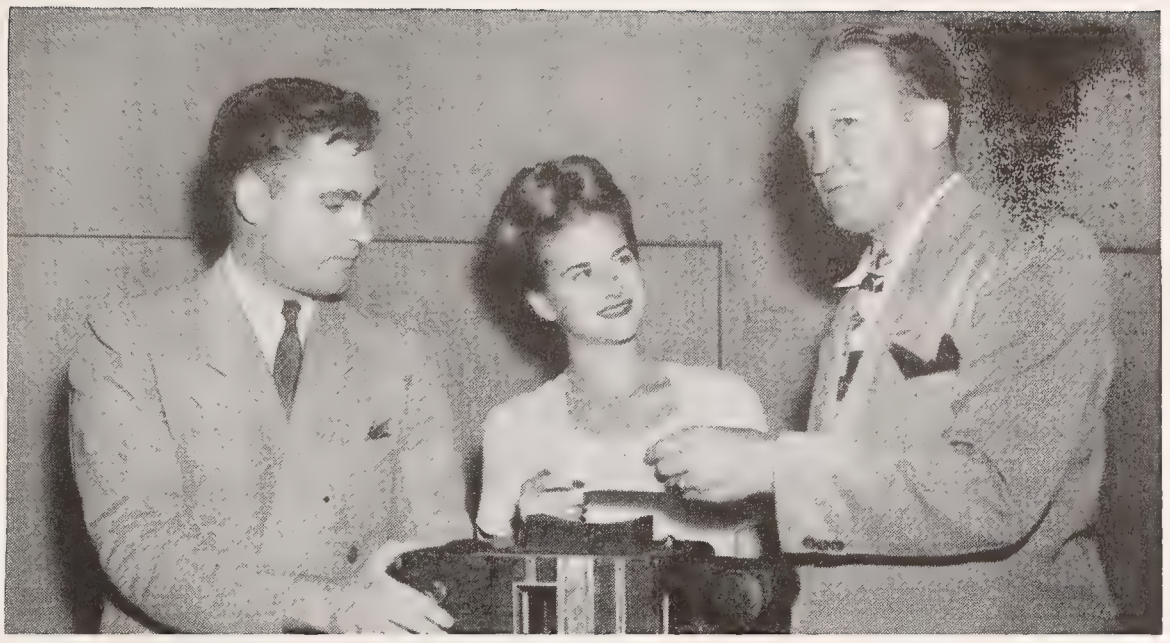
Jack Lawrenz, former PRC salesman, has been appointed city salesman for Film Classics. . . . Lew Rosenberg, Fox Principal booker in San Luis Obispo, was in town. . . . Norman Pall has been appointed manager of the Walker theatre in Santa Ana. . . . Johnny DeCosta, Columbia city salesman, has resigned. . . . Sam Sosna, new owner of the Seville theatre in Chula Vista and the La Paloma theatre in Encinitas, and Fred Hyde and Bill Sale, of the Village theatre in Coronado, were in town conferring with Harry Rackin of Exhibitors Service. . . . Harry Vinnicof, head of the Vinnicof circuit, is remodeling the Strand theatre in Long Beach. . . . Tom Huntington, of the Vogue theatre, Chula Vista, was a visitor on Film Row. . . . Everett Cummings, Meralta theatre, Downey, was on the Row booking.

MEMPHIS

Public schools opened in Memphis and matinee attendance at first runs and neighborhoods dropped off. But there was a corresponding increase in night attendance, managers reported. . . . Loew's State had one of its greatest weeks in history. Van Johnson made four personal appearances as his picture, "The Romance of Rosy Ridge," came to the screen. Banner attendance continued after he was gone. Malco reported good attendance at "Variety Girl." Loew's Palace was so well pleased with attendance that "The Bachelor and the Bobby Soxer" was held over for a second week. "Fantasia" broke house records at the Ritz and was held for a third week. Warner had fair attendance to see "Deep Valley." Strand had steady attendance to see "Hit Parade of 1947." . . . David Flexer, Flexer Theatres, Inc., is in Minneapolis for opening of another one of his drive-in theatres. . . . Mid-south exhibitors on the Row included Roy Cochran, North Little Rock; Whyte Bedford, Hamilton; John Harper, White Oak; Grady Green, Grenada; W. A. Rush, Houston; Emma Cox, Osceola; Guy Amis, Lexington; J. G. Miller, Vandale; C. W. Tipton, Manila and Caraway; W. F. Sonneman, Fayetteville; J. C. Mohrstadt, Hayti, and A. D. Webb, Ripley.

MIAMI

The cooperation extended by the press and radio on the charity premiere of "Variety Girl" August 27 at the Beach theatre, was the most outstanding in Miami theatrical history. . . . Wometco's Miami theatre has local disc jockeys broadcasting their shows from the lobby, publicizing the picture "Something in the Wind." . . . The Dixie and Florida theatres are still in construction and most probably will be completed in time for the tourist season. . . . Bill Dock, manager of the Dade theatre, is running on an independent ticket for councilman of Hialeah. . . . "Variety Girl" may be held over at the Beach next Tuesday. . . . There was a saturation of radio coverage for "Dear Ruth" when it opened here last week. . . . "La Selva De Fuego" played at the Town this week, showing all Spanish dialogue with American actors. . . . "King of the Wild Horses" made its first appearance at the State theatre in Miami this week. . . . Hate and humor headline midnight shows, with "Possessed" at the Paramount and "Mother Wore Tights" at the Capitol. . . . "I Wonder Who's Kissing Her Now" scored a big success at the Miami and Lincoln last week.



***ONE OF THE PRIZES** and a list of others presented at the Washington Variety Club Golf Tournament and Dinner Dance, Friday evening, at the Manor Club are examined by Carter Barron, right, co-chairman. The prize shown is a Brenkert BX-80. It and accessories worth $2,500 were donated by Elmer H. Brient & Sons, equipment dealers. Robert Brient of the firm is at the left; Peggy Wilson, "Miss Washington of 1947", in center.*

OMAHA

Both the heat, drought and box office dry spell appeared broken this week with the arrival of rain and better theatre patronage. The 1,100-seat RKO-Brandeis did $12,500 business with "The Bachelor and the Bobby Soxer." . . . Robert Bertram, owner of the Schleswig theatre, Schleswig, Ia., has joined Paramount as a booker. He succeeds Max McCoy, new Universal salesman. . . . Lincoln theatre owners, headed by Robert Livingston, president of the Nebraska Theatremen's Association, are fighting a proposed five-cent tax on admissions. . . . The RKO-Brandeis is now under the Chicago RKO division instead of Minneapolis. . . . The Avon Theatre Corporation has purchased the Muse theatre building and North Omaha Theatres, Inc., the North Star theatre, R. D. Goldberg, president of R. D. Goldberg Theatre Enterprizes, announces. Present tenants will continue to occupy the buildings. . . . H. J. Feldman of George, Ia., has been hired by the American Legion at Sioux Center, Ia., to manage their theatre. A special Legion committee will select the pictures.

PHILADELPHIA

Although the Labor Day weekend saw a general exodus to the seashore and mountain resorts nearby, the center-city theatres made a strong bid with new picture openings. And to bolster holiday grosses, midnight shows were scheduled at three of the Warner Brothers houses. . . . Suburban Narbeth theatre became the scene of the weekly "So You Want to Be a Disc Jockey" audience participation show staged on Saturday afternoon on WPEN. The radio program, started September 30, will become a part of the regular Saturday afternoon theatre matinee. . . . In view of the success of the Lincoln drive-in, the city's first open-air theatre opened last month, it is reported that many promoters are seeking changes in suburban zoning laws to allow for the establishing of similar theatres here next summer. . . . Nate Abelove, manager of the Ritz, will serve as city salesman for Quality Premium Distributors, the giveaway firm also adding Sidney Barbet to its sales staff. . . . Dr. H. J. Schad, owner of the Astor and Strand in Reading, Pa., closed both houses on an afternoon last week to picnic his entire staffs at his summer home. . . . Plans to erect a 1,000-seat theatre in Chambersburg, Pa., were announced by Theodore K. Nitterhouse, local manufacturer who owns the property. . . . Frank Evans, local branch manager for Altec, has been assigned to the same post in Cincinnati, with Ralph E. Pierce coming in from Boston to replace him.

PITTSBURGH

Talk of the town concerns the record-breaking business "Life with Father" is accomplishing at the Warner theatre. In its first week it brought in $40,000 to shatter the house mark of $24,000, credited to "Gone With the Wind." . . . The local Variety Club chapter counts on turning over $10,000 to charity, its share of the proceeds from the Labor Day Eve benefit showing of "Variety Girl" at the Stanley. . . . John J. Maloney, central division sales manager of MGM, was honored at a luncheon at the local exchange to commemorate his 25 years of service with the company. . . . L. M. Conrad, manager of the Park theatre in Meadville, has started reconstruction work, the theatre ceiling having collapsed recently.

SAN ANTONIO

Garza and Garza have opened their new Follies theatre, seating 750. The house operates on a vaudeville-film policy. . . . "Variety Girl" opened at the Majestic theatre, August 28, to brisk business. . . . Sidney Talley is readying his new theatre here for an opening this month. . . . The Maya theatre, recently reopened here, is showing mostly Spanish pictures. . . . Free motion pictures will be shown here at the city parks, sponsored by the San Antonio Recreation Council.

(Continued on following page)

SAN FRANCISCO

Surprise of the week is the solid $11,500 gross garnered by "Carnegie Hall" in its third week at the small United Artists. Top honors, however, go to "Bachelor and Bobby Soxer" completing its second stanza with a lush $29,000. Most situations holding up well, especially "Last of the Redmen" at the Esquire, which scored $10,000 at that spot. . . . A hot rumor circulating among local theatre men is that Bob Lippert, whose recent deal to purchase Golden State, T & D Jr. Enterprises and San Francisco Theatres was miffed in favor of sale to Mike Naify, is now close to the inking stage with George Mann of Redwood Theatres to buy out that circuit. . . . Hulda McGinn, who does legislation and community contacts for the California Theatres Association, was hostess this week for the Chamber of Commerce when they gave a press and radio party in honor of MGM starlet, Janet Leigh. . . . Abe Blumenfeld, of Blumenfeld circuit, whose daughter disappeared on a sailing cruise off Finland, received a cable from his daughter's roommate confirming former opinion that she is being detained in some Russian port pending investigation. . . . Accompanied by much fanfare, searchlights and stars, the Variety Club benefit show in behalf of a home for blind children had its much-heralded opening this week.

SEATTLE

"Dear Ruth" completed its fourth week at the Liberty. "Mother Wore Tights" was the new feature at the Fifth Avenue, while "Cry Wolf" opened at the Orpheum and "The Private Affairs of Bel Ami" replaced "Copacabana" at the Roosevelt. The Metropolitan is currently showing deMille's "The Sign of the Cross," a revival film which is still attracting a good audience. . . . At an organizational luncheon held at the Olympic Bowl on August 28, Ted Gamble, prominent Northwest exhibitor and a founder of the National Motion Picture Foundation, invited all officers of theatrical unions in this area, all exhibitors, exchange heads, and heads of affiliated industries, to join the newly formed Northwest branch of the Motion Picture Foundation. Officers elected under the temporary chairmanship of Frank L. Newman, Sr., president of Evergreen Theatres, were: John Hamrick, chairman; Jim McCabe, vice-chairman; Jim Hone, secretary-treasurer; and Ben F. Shearer, trustee. Mr. Shearer will represent the group at the East Coast conference of the National Motion Picture Foundation. . . . Out-of-towners visiting on Film Row this week included: Andy Saucier, representative for Astor Films in Portland; Ray Pattison and Art Gollofon, Concrete; Junior and Mike Murphy, Yakima; Irving Westinskow, Davenport and Montesano; Mike and Frank Barovic, and Bob Rosenberg, Puyallup; Joe Rosenfield, Spokane; M. R. Dunsford, Vashon Island; and W. B. McDonald, Olympia.

ST. LOUIS

The OHE ban on a $385,000 construction program for the Municipal Opera has set off the anvil chorus. Because the opera is in Forest Park and its properties eventually fall



to the city, the municipal administration and numerous civic agencies are protesting. Intervention by the city is a certainty and an appeal to the White House a possibility. . . . "Perils of Pauline" keeps going on and on at the St. Louis. It's the second long run in the theatre for this summer, "Dear Ruth" holding the boards for seven weeks. . . . The Lemay theatre and the Lemay Lions Club will be hosts at a free children's matinee featuring a juvenile delinquency prevention program. . . . The city has sold the former Liberty theatre building to its present occupant, the 400 Club, for $40,000.

TORONTO

It was almost a Paramount Week for the Labor Day period with "Variety Girl" going into the big Imperial theatre in a large way after its Canadian premiere under auspices of J. J. Fitzgibbon's Toronto Variety Tent for the crippled children's fund. . . . "Welcome Stranger" opened the fall season at Shea's theatre where there was another rush while two other first run houses had Paramount programs topped by "Blaze of Noon," the theatres being the Capitol and Victoria. . . . "Song of the Thin Man" looked good at Loew's theatre and the Uptown had the only holdover of the week in "Slave Girl" which drew well over the holiday. . . . Toronto has two current theatre openings, one being the Allen's Hollywood Dual Auditorium which is a duplication of the original Hollywood next door with the same show playing at both, and the other being the Nortown on Eglinton Avenue West, the first new Famous Players unit in the Ontario Capitol in 10 years. . . . The Century, seating 800, has been opened at Sudbury, the Nickel City, by 20th-Century Theatres with Bill Marshall as manager. . . . Famous Players' officers and executive officials are scheduled to hold a three-day conference with circuit partners and affiliated proprietors September 18-20 at the Chateau Frontenac Hotel in Quebec City. . . . Several Toronto head office officials flew to Banff in the Canadian Rockies for the western conference with partners September 1-3.

VANCOUVER

British Columbia's polio total now stands at 166 cases and more cases are being reported daily. Opening of schools has been delayed and there is talk of closing theatres and other amusement spots unless the epidemic subsides. The scare is not helping box office grosses. Juvenile business has practically vanished. . . . David Theatres of Vancouver have reopened the York theatre in Victoria after recovering possession from West Coast Theatres in a lawsuit. Theatre seats 737. Sammy Nagler, former UA manager in Vancouver, has been made manager of the York. . . . Jack Reid, who was with UA for 15 years at Calgary, has been appointed exchange manager for Astral Films, which recently acquired Film Classic's program for Canada. . . . "The Hucksters" finished up a two-week run at the Capitol to fair business. "The Egg and I" finally finished its eighth downtown week at the Odeon-Plaza. Rest of downtowners below average. Neighborhood houses had a spurt of good business for a change. . . . George Preston, projectionist at the Plaza theatre, his wife and five children are in a Bellingham hospital, following a head-on crash between his car and a truck. . . . Eric Sherven opened his new $30,000 theatre at Leroy, Saskatchewan. Theatre seats 325.

WASHINGTON

Despite the excessive heat, Washington theatre business was good, with the top shows taking top money. Holdover for the week was "Bachelor and the Bobby Soxer" at RKO Keith's, which is really drawing the crowds. New openings included "Deep Valley" at Warner's Earle; "Variety Girl," at Loew's Palace; "Song of the Thin Man," at Loew's Capitol; and carryovers included "Cry Wolf," at Warner's Metropolitan; "Gone With the Wind" for a third downtown week at Loew's Columbia—after two excellent weeks at the Palace. "The Informer" opened for the tenth engagement at the Little theatre. This picture has played 19 weeks at this small art house. . . . "Duel in the Sun" will have local neighborhood runs at the following K-B theatres: Naylor, Atlas, Apex and Senator. . . . L. Keene, manager of the Capitol theatre, Winchester, Va., secured advance MGM newsreel clips on the nearby Hillsboro, Va., Capitol Airlines crash and gave the scoop top billing in ads and lobby and marquee displays. . . . One of the prizes that will have eligible golfers in the Variety Club Golf Tournament expending all their energies, will be a complete set of theatre projection and sound equipment, donated by Elmert Brient, of Elmer H. Brient and Sons. . . . Ray Ayrey, Warner supervisor in the home office, is in town to pinch-hit for Charles McGowan, contract manager, who is bedded with the flu.

"Best Years" to Be Shown In U. S. Occupied Areas

At the request of the War Department and the Office of Military Government in Germany, Samuel Goldwyn has made available for showing throughout the American military zones in Germany, Austria, Japan and Korea "The Best Years of Our Lives." The request was made to the producer by Brigadier General Robert A. McClure, chief of the New York field office of the Reorientation Branch of the Civil Affairs Division of the War Department.

Says Tax Means Healthy Change For Hollywood

Great Britain's imposition of a 75 per cent tax on American films may result in some healthy changes in Hollywood, Milton Sperling, president of United States Pictures, said in an interview in New York Friday. The new British tax, he said, will bring home to the film industry the fact that the boom days and boom spending are over, and as a result, the industry may develop sounder operations at home.

"You don't have to spend a lot of money to make a hit," Mr. Sperling said, adding that the story is the thing, and if it is strong the people will go to see it. The ways he suggested for eliminating waste without sacrifice of quality, are quicker production schedules, the avoidance of excessive retakes, and giving new players an opportunity. Future product, he predicted, will include fewer musicals and costume dramas because they cost too much.

Discussing the agreement Mayor William O'Dwyer has signed with 12 New York motion picture units, outlawing jurisdictional strikes for five years, Mr. Sperling said he doubted if it would bring about any substantial transfer of production from Hollywood to New York. "It may make it more comfortable to shoot sequences in New York, but you cannot duplicate the technical facilities of Hollywood without investing a billion dollars," he said.

The United States Pictures president said his company plans four high budget pictures this year, double last year's quota. On the schedule are "Distant Drums," "Dream Street," "Dear Teacher" and "To the End of Time," each to cost $1,800,000. Mr. Sperling returned to Hollywood last weekend.

90 Dead in Theatre Fire in Paris Suburb

A short circuit at the Select theatre in Rueil, a suburb of Paris, last week caused a fire that caused the death of 90 persons and injured some 200. The owner of the theatre was arrested and charged with involuntary manslaughter for failure to take the necessary safety precautions.

Police said the blaze started in the projection room and spread because the 17-year-old projectionist failed to shut the door behind him when he fled. The house had two balconies which collapsed when the second balcony fell on the first and both crashed to the floor below.

Rear exits were blocked by debris before anyone could use them. According to witnesses the other exits were partly blocked with folding chairs set there to accommodate the overflow crowd. About 600 persons were in the theatre when the blaze broke out. Many were injured and killed when trampled in the rush for the exits.

Mayor Vetoes Tax Bill For Newark, Ohio

Mayor James E. Neighbor, Newark, Ohio, has vetoed a three per cent admissions tax ordinance passed August 18 by Newark City Council. He branded it "illegal legislation." In a letter to members of the council, Mayor Neighbor said the ordinance is inconsistent with the Ohio General Code. He referred specifically to the taxing of Bingo games and said the game is legal only when it is played for the benefit of charitable organizations.

Councilman Robert Evans, co-sponsor, said he was in favor of the mayor's veto. "The legislation was too far-reaching and some amusements were taxed in such a manner that fees might prove almost impossible to collect," he said. The tax was expected to add $18,000 to $20,000 annually to city funds. Besides taxing theatre admissions, the ordinance taxed dance hall, stadia, athletic fields, circuses, side shows, carnivals and amusement park rides.

Mayor Neighbor told the council that the Ohio Chamber of Commerce is studying the amusement tax program and that city body should heed the chamber's suggestions in producing a new municipal tax law. "This legislation can carry an emergency clause, making it effective when the state admissions tax expires September 30."

San Francisco Club Backs $50,000 Nursery School

A nursery for blind parochial school children will be the first project of the San Francisco Variety Club, members of which have all pledged themselves to raise $50,000 for the charity. The first step in the campaign was the screening of "Variety Girl," August 26. Neal East is chairman of the heart committee conducing the project. Aiding him are Richard Spier, Joseph Blumenfeld, George Nasser, D. J. McNerny, R. A. McNeil, Herman Wobber, Ben Levin, Robert Lippert and Jack Tillman.

Paramount Executives on Freedom Train Board

Barney Balaban, president of Paramount, represents the motion picture industry on the board of directors of the American Heritage Foundation, sponsors of the Freedom Train which this month starts a year long tour of 300 communities in 48 states. The train, specially built for the trip, will display over a hundred historic documents which are landmarks in the fight for freedom. Edwin L. Weisl and Louis Novins of Paramount are also members of the board of directors.

Hirsh Gets Travel Reels

Melvin Hirsh, president of Crystal Pictures, Inc., New York, has acquired worldwide distribution rights to a series of 10 single reel sports and travel subjects all filmed in Cinecolor. Prints are now being prepared in both 16mm and 35mm with foreign language sound tracks in Spanish, French and Italian.

Promotion Heads Set Program for Goodwill Drive

The development of a sustained publicity and public relations program to remind the American public of the important contributions made by the motion picture industry to society and to combat in a positive fashion the effects of hostile or careless criticism of the industry was announced this week by Charles Schlaifer, director of advertising and publicity for 20th-Fox.

Mr. Schlaifer is chairman of the Advertising and Publicity Directors Committee of the Motion Picture Association of America, which worked out the plan. Other members of the committee include Ben Serkowich, Columbia; Howard Dietz and S. F. Seadler, MGM; Curtis Mitchell and Stanley Shuford, Paramount; S. Barret McCormick, RKO Radio; Paul Lazarus, Jr., United Artists; Maurice Bergman and Henry Linet, Universal-International, and Mort Blumenstock and Gil Golden, Warner Bros.

Methods Not Disclosed

While Mr. Schlaifer said "a concrete outline" of activities had been drawn up, he refused to comment as to whether the committee planned to work through the newspapers, the radio, trailers or other means of communication. There also was no indication as to how much would be spent to accomplish the goodwill purpose.

Mr. Schlaifer said the program had been evolved over a period of many months "as a result of recurring crises involving public goodwill toward the industry." In many cases the industry had been made the needless victim, he said, through lack of factual information, through a habitual practice of harrying Hollywood and through purposely hostile or inspired motives. The committee plans to correct this condition through aggressive suppplementation of Johnston office activities.

"As members of an important committee of the Motion Picture Association we believe strongly that so far flung an institution of American life deserves better than to be a lone whipping boy for self-appointed critics of all varieties," Mr. Schlaifer declared.

To Cite Industry Value

According to Mr. Schlaifer the public relations program will aim to remind the American people not only of the quality level achieved by Hollywood productions, but also of the attainments and acceptance of the motion picture as an adult institution of society within one generation. It will call attention to the industry as a self regulating and policing institution, standing for freedom of expression for all media of communication and for self responsibility as well. In addition it will point out forcefully the importance of the democratic message spread by the American motion pictures circulating in foreign territories.

Eight Pictures Finished As Six Get Under Way; Start New Gable Film

Hollywood Bureau

Films completed last week exceeded in number new pictures going before the cameras, causing the production index to drop to 38 from 40 on the sound stages during the previous week. Eight pictures were sent to the cutting rooms while six started shooting.

Largest number to start were on the Warner lot, where two got going to mark the first activity on that studio's sound stages in 10 days. One was "Christopher Blake," with Alexis Smith, Robert Douglas and Ted Donaldson in the featured cast spots. Peter Godfrey is directing for Ranald MacDougall as producer. The other was "April Showers," co-starring Ann Sothern and Jack Carson, with William Jacobs producing and James V. Kern as director.

Universal Starts Work On Fontaine Vehicle

At Universal-International, a new Rampart production, "Letter from an Unknown Woman," starring Joan Fontaine and Louis Jourdan, with Mady Christians, was sent before the cameras. The producer is John Houseman. Max Ophuls is the director.

A new Clark Gable film, "Homecoming," got the starting signal at MGM, with Lana Turner playing opposite Gable, and John Hodiak and Anne Baxter in top support roles. An Eagle Lion release, "Prelude to Night," sponsored by Producing Artists Corporation, went into production. The cast is headed by Zachary Scott, Louis Hayward, and Sydney Greenstreet. Arthur Lyons is producing, with Edgar Ulmer directing.

A Western, "The Man from Powder River," starring Johnny Mack Brown, with Raymond Hatton and Christine McIntyre, started at Monogram. Lambert Hillyer is directing for Barney Sarecky as producer.

Columbia Plans Filming Record for September

Columbia expects to establish an all-time record for production during a single month, with 14 feature films and three two-reel comedies before the cameras during September. The Harry Joe Brown production,, "Coroner Creek," heads this month's starters, starring Randolph Scott and Marguerite Chapman. In Cinecolor, it will be directed by Ray Enright. Others are "Mary Lou," a musical to be produced by Sam Katzman and directed by Arthur Dreifus; "The Wreck of the Hesperus," with John Hoffman directing, and Wallace MacDonald producing; "Let's Fall in Love," a musical starring Janet Blair and Jeffrey Lynn, and a comedy fantasy, "The Return of October."

Ted Richmond and Robert Cohn will coproduce "Blondie's Night Out," newest in that series, and "Adventures in Silverado," based on a Robert Louis Stevenson story. "Prince of Stallions," two Durango Kid Westerns: "Whirlwind Riders" and "West of Sonora"; two Martin Mooney productions, "Port Said" and "Woman from Tangiers"; "The Return of the Whistler," together with a Brick Bradford serial, and comedy shorts by the Three Stooges, Joe DeRita and Andy Clyde are the others on Columbia's September list.

RKO Radio, with 15 pictures completed, cutting or shooting, bids fair to roll up its biggest film backlog in years. Starting this month, and continuing until the first of next years, RKO will ship two or more pictures each month. . . . At MGM 11 film editors are currently cutting 15 pictures, either completed or in the shooting stage. . . . At MGM's British studios a complete camera unit has been organized to depart this month for Austria and Italy, to film backgrounds for "Vespers in Vienna."

"Only the Valiant" To Be Next Vehicle for Cagney

Having finished Saroyan's "The Time of Your Life" a fortnight ago, James Cagney will head an all-star cast in "Only the Valiant," widely read Charles Marquis Warren novel, to be produced by William Cagney. . . . Monogram producer, James S. Burkett, announces purchase of the Alfred Noyes' story, "The Midnight Express," to be released through Allied Artists. Burkett's next Charlie Chan production will start immediately following completion of "The Red Hornet," first in the resumed Chan series, and currently filming. . . . Screen Guild Productions will put four pictures on the sound stages during September. . . . Grant Leenhouts, newly appointed coordinator-producer for the industry series of documentary films, has arrived in Hollywood and established headquarters in the offices of the Academy of Motion Picture Arts and Sciences.

Paramount Sets Marshall For "Sainted Sisters"

George Marshall, director of a long line of Paramount successes, has been named to direct "Sainted Sisters." The veteran director recently completed "Tap Roots," on loan to Walter Wanger. Paramount also signed William Berke to direct "Caged Fury," a Pine-Thomas production, which starts filming this month. . . . Joseph Losey, who directed MGM's "Crime Doesn't Pay" series, has been selected by RKO Radio to direct "The Boy With the Green Hair" for producer Adrian Scott. . . . Harry Kurnitz has been signed to a producer-writer contract by Warners. . . . Producer-director Al-

STARTED

EAGLE LION
Prelude to Night

M-G-M
Homecoming

MONOGRAM
The Man from Powder River

UNIVERSAL-INTERNATIONAL
Letter from an Unknown Woman

WARNERS
Christopher Blake
April Showers

COMPLETED

COLUMBIA
Rose of Santa Rosa
The Sign of the Ram

EAGLE LION
T-Man

M-G-M
The High Wall

PARAMOUNT
My Own True Love

20TH CENTURY-FOX
Gentleman's Agreement
Green Grass of Wyoming

UNIVERSAL-INTERNATIONAL
The River Lady

SHOOTING

COLUMBIA
A Little Spanish Town
Blondie's Anniversary
Glamour Girl

EAGLE LION
Northwest Stampede

M-G-M
Luxury Liner
On an Island With You

MONOGRAM
Quest of Willie Hunter
The Red Hornet (Charlie Chan)
Rocky

PARAMOUNT
The Paleface

PRC
Open Secret
Tornado Range
Enchanted Valley (Jack Schwarz)

REPUBLIC
Slippy McGee

RKO RADIO
The Miracle of the Bells
I Remember Mama
Station West
Good Sam
Race Street
Rachel
Berlin Express

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
The Snake Pit

UNITED ARTISTS
Strange Gamble (Hopalong Cassidy)

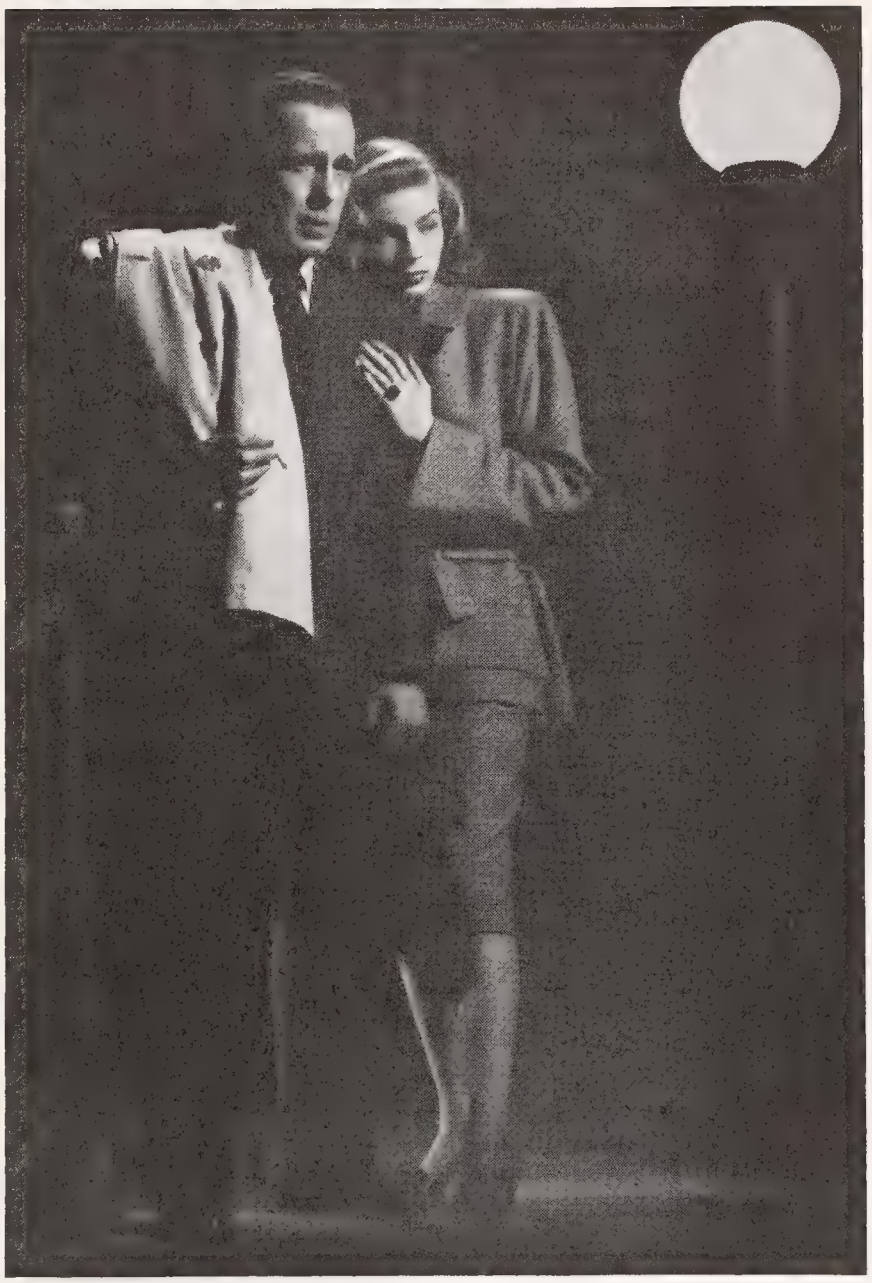
UNIVERSAL-INTERNATIONAL
The Naked City (Hellinger)
A Double Life (Kanin)
Mortal Coils

INDEPENDENT
War Party (Argosy)
The Tender Years (Alson)

lan Dwan was assigned Republic's recently acquired "The Miracle of Charlie Dakin."

Ilona Massey has been assigned the feminine lead opposite William Elliott and John Carroll in one of Republic's forthcoming top budget pictures, "Northwest Outpost." . . . Marsha Hunt draws the romantic lead role with William Lundigan in the same studio's "End of the Rainbow," scheduled to start filming this week. Charles Winninger and Gene Lockhart are in the cast. . . . Columbia has signed Jeffrey Lynn for the male lead opposite Janet Blair in the musical, "Let's Fall in Love." Lynn recently completed a starring role in U-I's "Adventures of Black Bart." . . . Warners set Janis Paige for a feminine lead in "Winter Meeting," forthcoming film for Bette Davis.

Dennis Hoey, of Ireland's famed Abbey theatre, joins the cast of "Prelude to Night," which Arthur Lyons is making for Producing Artists, Inc. . . . Ann Gwynne has been added to the cast of "Panhandle," a Champion production for Monogram release. . . . Paramount has placed Florence Marly, European actress, under contract. She will make her American screen debut opposite Ray Milland in "The Sealed Verdict." . . . Sally Eilers returns to the screen in Columbia's "Coroner Creek."



RETURN TO THE SCREEN. Those oft-times screen mates and actual life mates, Humphrey Bogart and Lauren Bacall, are seen again in Warner Brothers' "Dark Passage. In the picture at the left, it may be that "dark passage" before which they hesitate. Jerry Wald was the producer of this latest of the Bogart-Bacall combinations. Delmer Daves was responsible for the direction. The company showed "Dark Passage" to the trade Tuesday, September 2.

Need Plain Films Of Plain People

by WILLIAM R. WEAVER
Hollywood Editor

Plain stories about plain people are what the screen needs, and has always needed. They are, in these or any times, the one dependable solution of the industry's twin problems—the satisfactory entertaining of the public and the making of a satisfactory profit. These are the opinions of writer-director-producer Robert Rossen, who started acquiring them as a writer, continued to acquire them as a writer-director, and now is so firm in them, as writer-director-producer, that he turns down assignments to make any other kind of pictures.

Cites "Lost Weekend"

By plain pictures he means certain things which reveal themselves as he talks in terms of pictures he says have proved his points. He mentions "Lost Weekend" as a film which was the first to present plainly and without special pleading or prejudicial slanting the subject of alcoholism.

He mentions "Double Indemnity" as a picture presenting the ubiquitous insurance salesman for the first time as an individual facing an occupational temptation, instead of as a fast talking character wished into a sequence for laughs. He mentions "I'm a Fugitive from a Chain Gang," "The Grapes of Wrath," the gangster and bootlegger films of a decade ago, as pictures which presented in terms that plain people could comprehend the problems and impulses of people not at all unlike themselves.

Says Stories Make Stars

Successful stories make stars, and always have, according to the Rossen view, and he mentions James Cagney, Humphrey Bogart, John Garfield, Van Heflin, and other marquee figures whose features have nothing in common with Adonis, in illustration of his observation. He also mentions members of the fairer sex whose profiles are not classic, though they fascinate millions, but their names are omitted here for reasons of journalistic delicacy.

In common with others in Hollywood now, Mr. Rossen concedes that the studios haven't been turning out a steady stream of hit product lately. But he says they're going to start doing so from here on. He says the recent disposition on the part of production executives to take it easy, play everything safe, sit quietly in the boat and ride the tide, derived from the manifest avidity with which the public was buying everything offered. He says that avidity was pretty well quenched before the British blow fell, and the executive attitude was already showing signs of undergoing change. He says Hollywood has always dared more, worked harder, achieved more, in times of box office distress than in times of lush grosses. He says it will do so now.

He says it's too early to know what the post-war public wants, chiefly because the public itself doesn't know, hasn't finished relaxing from the strain of the conflict and hasn't fixed upon a pattern of interest. But, he says, the common denominator of the public is still, as always, the plain citizen, earning a living, facing daily problems, and interested above all in the other plain citizens around him. The story of almost any one of these is a suitable subject for a picture, and will succeed in proportion to the honesty and integrity with which it is presented.

Mr. Rossen now is working on "All the King's Men."

"Verdoux" Into Hindustani

Charles Chaplin's "Monsieur Verdoux" will be dubbed into Hindustani in South African studios for showing in Ceylon and throughout India.

U.S. WILL REBUILD REICH INDUSTRY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

Col. Gordon E. Textor, director of the Information Control Division, Berlin, recently announced at a press conference that every effort would be made to rebuild the German motion picture industry in the American zone as an economic and cultural factor. This reconstruction, he said, was of greatest importance for German peacetime economy. The export of newly produced German pictures was envisaged. However, pictures made before the military occupation will not be licensed for export.

Col. Textor quoted Eric Johnston, president of the Motion Picture Association, as having said: "I think that the German motion picture industry must be reestablished and that Germany should return as a competitor to the world motion picture markets."

Russian, French and British distributors would be licensed in the U. S. zone only if and when American distributors are granted the same privileges in those zones, the Colonel announced.

▽

Production notes: For the 1947-48 season DEFA plans a number of pictures showing the development of German political destiny. Three others will be based on factual wartime subjects, four will be concerned with the problems of youth, and two satirical, three documentaries and two light comedies will round out the program.

Additionally, DEFA will produce 52 issues of its weekly newsreel and 30 educational pictures.

Camera-Film has scheduled three new pictures for production in the new season.

A new company, Progress-Film, has been formed in the U. S. zone.

Bavaria-Filmkunst, with studios at Geisegasteig, has announced plans for a factual film related to "illegal" braodcasting during the war.

▽

The most recent figures on theatres in Germany are these: approximately 1,000 in the British zone, 800 in the American, 400 in the French, and about 1,400 in the Russian zone.

The queus at the entrance to the theatres are almost as long as the breadlines. The number of theatres, if doubled or tripled, would still not be adequate.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

New Zealand imported a total of 1,473 films during the year ended March 31, 1947, according to the annual report of the Department of Internal Affairs. Thirty-four British and 319 foreign long films, plus 517 British and 603 foreign shorts comprised the total. America accounted for 316 of the foreign long films.

▽

With the dismissal of Warners' appeal of a Film Commission Decision refusing them a license to erect a £350,000 theatre in George St., Sydney, no new theatre will be built in the city area for at least three years. Although Warners had proved that the theatre was needed to accommodate the population of the city, the appeal was dismissed on the grounds of public interest—because of the housing shortage. An agreement reached some weeks ago between the State Government and the Motion Picture Exhibitors Association has resulted in an official ban on theatre building for three years.

▽

Unification of State censorship regulations, promised at the last Premier's Conference, is under way in two States at least. Both Victoria and Tasmania have brought down bills authorizing the Commonwealth to censor all films distributed in the country.

▽

In the past fortnight only one new production has been announced here. This is "Our Daily Bread," which Arthur Collins will produce in Melbourne. In production are "Sons of Matthew," "Intimate Stranger," "Always Another Dawn" and "Eureka Stockade."

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Protests within the industry that the recently organized National Cinematographic Commission was a trust, a monopoly, and a "cloak for Communism," were ended recently by Dr. Hector Martinez Perez, Secretary of the Interior, by his appointing to the commission two representatives each of the producers, distributors and exhibitors, and one from the National Cinematographic Industry Workers Union. Antonio Castro Leal, head of the Government's motion picture censorship department, continues as chairman of the commission, the function of which, according to Dr. Perez, is to "improve and develop the Mexican motion picture industry." The commission, he said, will not interfere with private picture companies and powers of censorship will not be given the commission but will remain under the jurisdiction of the Department of the Interior.

▽

Argentine producers have signed Dolores del Rio, Arturo de Cordoba and Lina Montes to appear in one picture each before the end of the year.

▽

A Congressional block is preparing to introduce a bill in the new Congress here which would make it compulsory for employers to share their profits with their contracted employees. All that is lacking to complete the bill, its sponsors say, is the percentage of profits the workers must have. Sponsors of the bill declare it is not leftist, but really rightist. They contend that such a law would ensure labor peace by eliminating demands for salary increases. Congress convenes September 1.

While changes in the local building construction code discourage building theatres and other amusement places in congested areas of the city, they encourage such building in less congested regions. Code changes regulate the number of exits required and permit parking below or on top of theatres only if such parking does not endanger the building or its occupants.

▽

The American distributors have signed a two-year agrement with Section One of the National Cinematographic Industry Workers Union, granting a 20 per cent salary increase. The union had been demanding increases of from 54 to 70 per cent and threatening to strike.

EIRE

by T. J. M. SHEEHY
in Dublin

The suggestion that there should be direct film trading between Eire and America has been advanced by Joe Stanley of Droghad, a leading provincal exhibitor well known for his national views on film matters. Writing in the *Irish Press* on the British film-dollar crisis, he stated: "I feel that the proper course to advocate now would be to do what practically every other important country has done in regard to film imports and film distribution, viz., to inaugurate a system of licensing and registration for film renters and importers, and, at the very least, to subject the film revenues exported from the country to official scrutiny. . . . I would also suggest that there ought to be in existence a Film Board or Advisory Committee, composed of trade representatives, with the addition of independent members nominated by the Government, to consider the control of cinema economies."

Similar proposals have been put forward in the weekly *Irish Catholic*.

At the present there is no direct contact on film matters between Eire and America, Eire obtaining all films from the London offices and sending revenues there.

TURKEY

by PHEDON NAZLOGLU
in Istanbul

Twelve Turkish productions were completed during the season just ended and our producers prepare now for the new season. One of the larger pictures announced is "Ne detruis pas mon foyer," "Don't Pull Down My Home." Ipekci Brothers have announced they will produce two films.

Ipecki Brothers will open, probably in February, a new theatre in Istanbul.

American production continues in top favor here, followed by French, Egyptian and British pictures.

Wallis Plans New Film in England

Plans for the production of another picture in England next spring were disclosed in New York this week by Hal Wallis, producer, on his return from five months in Britain, where he supervised production of his latest film, "So Evil My Love," starring Ray Milland, Ann Todd and Geraldine Fitzgerald.

The story for his next British venture has not yet been decided, but it probably will be "A House of Mist," Mr. Wallis said. Before returning to England, Mr. Wallis will produce two films in Hollywood. One is "Sorry, Wrong Number," with Anatol Litvak directing, and the other "Be Still My Love," starring Barbara Stanwyck and Wendel Corey, who now is starring in the London production of "Dream Girl."

Mr. Wallis said he could not comment on the British tax since he was not familiar as yet with the American viewpoint, but he ventured the guess that American production in England would not be seriously interfered with by the British. If the new 75 per cent tax sticks, production costs in Hollywood would have to be cut considerably, the producer said, adding that while he could not immediately see how this could be done, it would probably be a matter of unified action on the part of all companies.

While in England, Mr. Wallis tested an Italian actress, Marina Berti, and two British actors. He took options on all three. Miss Berti will come to the United States soon, he said.

Catholic Students to Study Radio Comedy Programs

The Press Commission of the National Federation of Catholic College Students voted at their meeting at Loyola University, Chicago, last Thursday to make a study of radio comedy programs. State university and colleges of all religious denominations were urged in a resolution adopted at the meeting to join in the nationwide poll. This poll, to be known as the Radio Acceptance Poll, will make weekly reports on the acceptability of programs of leading comedians on four major networks. John W. Lynch, Jr., Hammond, Ind., was named chairman of the poll.

To Produce in Charlotte

Sam Marino, producer for the Carolina News Reel Reporter, has announced he will build a studio in Charlotte, N. C., for the production of full length pictures to star outstanding athletes.

G. M. Hoyt Opens Theatre

G. M. Hoyt, long associated with Canadian distribution organizations, has opened the Community theatre, two miles out of the village of Rothesay, N. B. The theatre seats 350.

Austrian Leaves RKO Television

The resignation of Ralph B. Austrian, president of RKO Television Corporation, and the subsequent incorporation of that organization into the framework of RKO Pathe, Inc., was announced this week.

Mr. Austrian's resignation will become effective September 10, when he will join Foote, Cone & Belding, the RKO agency, as vice-president in charge of television. That date also marks the end of the independent function of RKO Television Corporation, the first official television subsidiary of any of the major companies.

Mr. Austrian long has been active in the television field. After seven years as assistant vice-president of RCA Manufacturing Company, and two years as a member of the planning committee of the War Production Board, he was named executive vice-president and then president of RKO Television.

During the past three years he also took an active part in the affairs of the Television Broadcasters Association. Last year he was general chairman of the second annual conference of TBA. He is a Fellow of the Society of Motion Picture Engineers and has just been nominated treasurer of that organization's television committee. He is a senior member of the Institute of Radio Engineers.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING!

BULLDOG DRUMMOND STRIKES BACK

with RON RANDELL · GLORIA HENRY
PAT O'MOORE · ANABEL SHAW · TERRY KILBURN
Screenplay by Edna and Edward Anhalt · Based upon the novel by Sapper
Directed by FRANK McDONALD · Produced by LOUIS B. APPLETON, Jr. and BERNARD SMALL

COLUMBIA PICTURES

WHEN A GIRL'S Beautiful

with ADELE JERGENS · MARC PLATT
PATRICIA WHITE · STEPHEN DUNNE
and THE EIGHT TEMPTATION GIRLS
Screenplay by Brenda Weisberg
Directed by FRANK McDONALD · Produced by WALLACE MacDONALD

DAMAGE TO PRINTS DECREASES A THIRD

Improvement Attributed to Parts Available, Return of Trained Personnel

Print damage reported by the branches of the various distributing companies within the past year has decreased by one-third in comparison to the war and pre-war periods, according to exchange managers. Industry spokesmen generally attribute the improvement to the availability of spare parts, the continuation of longer runs originally necessitated by the war, and the return of trained operating personnel from the Army.

The distributors, who agree that since the end of the war prints have begun to come back to the exchanges in much better condition, say they feel that this improvement will continue. The average weekly damages reported to one major numbered about 36 during 1946. During the first half of 1947, this weekly average went down 25 to 28.

In Smaller Situations

About 90 per cent of the important damages originate in the smaller situations. Exhibitors effectively argue, however, that the key situations and large houses get the new prints, while subsequent runs often get worn and slightly scratched films.

The average yearly damage cost of major companies runs from $800 to $1,000 each. Very rarely does an exhibitor damage a print so completely that it has to be discarded. The average print today gets about 60 runs where, before the war, it used to play 35 or 40. There is hardly any difference in the wearing quality of black and white and Technicolor film. Celluloid and perforation are the same, only the type of emulsion used is different. A test once conducted under ideal conditions shows that a print can run through a machine 22,000 times before its screening quality deteriorates.

A black and white print of average feature length today costs $179. A Technicolor print costs $625 in a mass order, and $875 if ordered singly. Replacements amount to from two to three cents a foot on black and white and 8¾ cents on Technicolor. While there is no difficulty in getting black and white replacements, the tieup of the Technicolor laboratories has made it difficult to get Technicolor footage.

Cite Causes of Damage

The most common causes of print damage listed by the distributors are improper lining and adjustment of sprockets and tensions which wear out both the film and the projector; missing, and during the war irreplaceable, projector parts; improperly trained operators; improper size loops, and careless handling in transit. Also, exhibitors sometimes clean the rollers with screwdrivers and thus make dents which scratch the print. Often trailers or ads, run before the regular print, have poorly-made splices which catch in the machine. In some cases, of course, the fault lies with the producer of the stock, which may be "green"—not properly dried out—or improperly waxed. Warping of film, often caused by temperature conditions, also is a common complaint.

There have been some complaints, publicly voiced by at least one exhibitor organization, that distributors had not returned to their pre-war quota of prints and that, as a result, small-town patrons had to wait long periods for their pictures. This is denied by the companies, who say that, where they had in the past served an area with six or seven prints, they were now distributing the same or a larger number of prints. They argue that it would be bad business for them to intentionally keep down the number of circulating prints, but at the same time they point to longer runs and the somewhat slower method of selling.

Prints Increased

There has been an over-all increase in the number of prints put out by the majors. MGM, for instance, which put out an average of 13,000 prints a year, now provides the same number of prints for a smaller number of pictures. Thus, from 350 to 400 prints are circulated on one subject. No one knows what the print situation will be when and if decree selling is fixed by the Supreme Court. The general consensus is that the companies will have to increase the number of prints as the clearance system is changed.

German Occupation Zones May Exchange Local Films

Motion pictures produced in any of the four zones of occupation in Germany may now be shown in all of the others, the War Department announced in Washington last week. The Department released an Allied Control Authority directive which authorizes the free exchange of all newspapers, publications, magazines, films and books published in Germany among the four zones. No pressures may be brought against the free exchange of media, the directive said, and it can be limited only by the needs of military security and of the occupation.

Joins Foreign Press

Ruth Rosdal, formerly of the editorial department of the Caxton House Publishing Company, has joined the motion picture advertising division of the American Foreign Language Press, New York.

Projectors Set at Lake Success

Starting next month, motion pictures relating to the work of the United Nations will be shown at the Lake Success headquarters of the organization, according to William H. Wells, chief of the film and television secion of UN's public information department. Both the Security Council and the Economic and Social Council chambers are to be equipped with projection booths. A suitable screen and a complete set of 35mm projection equipment already have been purchased.

This disclosure followed on the heels of the rejection by the New York City Board of Estimate last week of the plan of William Zeckendorf, head of the Webb & Knapp real estate firm, for a "monumental" approach to the United Nations site. The Board's action killed a grandiose scheme that called for the erection of four motion picture theatres, four legitimate theatres and one opera house in two buildings flanking the Concourse.

Present UN and city plans do not call for any special showcase for the exhibition of feature films produced by UN members. Screenings at Lake Success so far have been impossible because the location did not conform to Fire Department regulations. Mr. Wells expressed doubt as to whether any other provisions for screening films on a larger scale would be made as long as the UN retains its headquarters at Lake Success.

The UN's planning section has drawn up plans for UN buildings on the New York site and these will be submitted to the general assembly next month. They include a 600-seat auditorium which would have projection facilities. Under a reduced program also to be submitted for consideration to the Assembly such an auditorium would be left out. It was pointed out that the hall would serve only for the showing of informative and educational films to members of the UN staff which numbers only from 6,000 to 7,000 people.

Eddie Cantor Receives UJA 1947 Humanitarian Award

Eddie Cantor, stage, screen and radio star, received the 1947 Humanitarian Award at the Bellevue Stratford Hotel in Philadelphia Wednesday evening. The award, presented by the United Jewish Appeal, was given to Mr. Cantor in recognition of his outstanding service to the 1,500,000 Jewish survivors overseas. The presentation was made by Barney Balaban, president of Paramount, and head of the motion picture division of the UJA.

Representing Eagle-Lion

Monroe Greenthal Company has been named as Eagle-Lion advertising representative to handle local and national campaigns in all media.

French Studios May Seek Aid Of Government

The French motion picture industry, beset by many difficulties and bogged down in red tape, is staying clear of any move towards nationalization, but at the same time is realizing increasingly the need for a generous Government subsidy. That is the opinion of Oliver J. Unger, executive vice-president of Distinguished Films, and Boris L. Garner, president of Vog Films, both of whom returned to this country from France recently.

Mr. Unger, who said it was becoming increasingly difficult to purchase French films for showing abroad except if one has definite houses to show them in, disclosed that the French Government was thinking of subsidizing French producers by giving them a bonus based either on production costs or domestic earnings. A similar policy is carried out by the Italian Government.

The French industry finds itself in an unpleasant squeeze, Mr. Unger said. On one hand, French producers are making pictures at black-market prices. Materiel and salaries are high, but admissions have been frozen at a comparatively low level, giving the producers a tough break on the returns. A good production in France today must cost from 60,000,000 to 75,000,000 francs and that total is not covered by domestic returns despite the fact that the number of admissions has gone up some 30 per cent in the post-war years.

On the other hand, producers whose pictures earn money in the United States, must deliver their dollars to the French government which exchanges them at the official rate of $1 to 120 francs. On the black market $1 brings 270 to 300 francs. This results in lack of production incentive especially since, while French pictures are good, they have not improved as a result of high production costs.

Mr. Garner told of a plan by four companies, Pathe, Gaumont, Regina and Discina, to form a financial pool and also to ask for a government backing of about 50 per cent. He also said that the question of high costs was the greatest obstacle encountered by the French producers whose returns are diminished from the start by the heavy 42 per cent taxation carried by the exhibitors. Mr. Garner said the industry still was suffering from a German-imposed rule eliminating all flat rentals and the big-city policy of permitting only one program change a week.

GPE To Pay Dividend

The directors of General Precision Equipment Corporation August 26 declared a divident of 25 cents per share on the capital stock, payable September 25 to stockholders of record September 9.

DOLLAR SHORTAGE IN FRANCE IS ACUTE

Washington Bureau

Indications of France's acute dollar shortage—always a bad sign for the American motion picture producers—were contained in an announcement from the World Bank, August 29, that France had spent all but $30,000,000 of the $250,000,000 World Bank loan granted the country less than four months ago. It is considered likely here that France will apply for a second loan and that the World Bank will consider it. Meanwhile, reports have been received here that British Government sources have indicated they will urge other nations in the British sterling area to cut their imports from the U. S. to "bare essentials" as Britain already is doing.

Hamrick Elected Chairman Of Foundation Unit

John Hamrick was elected chairman of the Northwest Motion Picture Foundation at an organizational meeting held in Seattle, August 28. James McNabe was elected vice-chairman, James Hone, secretary-treasurer, and Ben S. Shearer, trustee, to represent the branch at the October convention of Foundation units.

Newsreel Crew Accompanies Truman on Rio Trip

As is customary on all of the President's movements, a two-man camera newsreel team was among the reporters who accompanied the Chief Executive on his flight to Brazil, where he addressed the closing session of the Inter American Defense Conference this week. Since films of the President's travels are shared by the newsreel companies on a pool basis, the rotating arrangement this time assigned coverage to Warner Brothers-Pathe which sent Murray Alvey, cameraman, and Clarence Ellis, sound man. They will come back with Mr. Truman on the battleship *Missouri*. The first films of the Presidents' arrival and speech now are en route from Rio and should reach theatres Monday, Jack LeVien, Warner-Pathe news editor, said this week.

Utah-Idaho Exhibitors Forming Organization

Independent exhibitors of Utah and southern Idaho are nearing completion of their organization so that they can formally join the Pacific Coast Conference of Independent Theatre Owners. The organization is expected to be completed next week. The exhibitors have been unanimously accepted as PCCITO members. Prominent in the new unit are Harold Chesler, Bingham; J. L. Firmage, Milford; J. C. Christensen, Salt Lake City, and Julian N. Bills, Bountiful.



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Quebec Censors 16mm; Premier Hunting "Reds"

by CHARLES J. LAZARUS
in Montreal

Quebec's Premier, Maurice Duplessis, was back at his old game last week of chasing Communists from under the beds of loyal but unsuspecting Quebecans by imposing an order that all 16mm films, commercial or otherwise, now coming into the province should face the censorial shears. The reason: A film recently shown (non-commercially) in Quebec and produced by the C.I.O. was Communist inspired, Mr. Duplessis said, and called for a Bolshevik overthrow of the Government.

The Premier's edict caused a furor in labor and other circles in Quebec because this would have the effect of forcing all 16mm films—industrial, documentary, educational, to go before the Quebec Censor Board and everything that didn't quite meet the approval of the board, which is appointed by Mr. Duplessis, would end on the cutting room floor.

Newsmen Don't Agree

The anti-climax of the whole business was the Electrical Workers' Union here calling newspapermen in to see the film "Deadline for Action" a few days after the order came out. The unanimous verdict of the newsmen was that there was absolutely nothing Communistic about the picture, that it was merely pro-labor, and that there was nothing seditious or "bolshevistic" about the film.

There is a growing movement, especially since the order last week, against Mr. Duplessis' arbitrary banning of films that are not to his liking. But whether the people who don't like it can do anything is another point, since the Duplessis Government is firmly entrenched and nothing short of an earthquake can move it at the present. Mr. Duplessis' feeling is that all media of information—newspapers, films, radio, books—have to be carefully watched against "red" infiltration, but under the Canadian setup, the provinces have jurisdiction only over the pictures while the Federal Government has the power to ban radio programs and books.

Film Board Is Target

One of Duplessis choice targets as the self-designated crusader against the Communist theatre is the National Film Board, which he claims is packed with Communists who are constantly plying their propaganda with taxpayers' money.

Quebec censors are notorious for having banned "The Life of Emile Zola" years ago and more recently for "Les Enfants du Paradis", the latter on "moral" grounds.

Oddly enough, "Les Enfants" was banned under peculiar circumstances and developed into a diplomatic brawl last spring, with the French Ambassador, Jean de Hauteclocque, issuing an official protest against the ban. "Les Enfants" was produced in France.

Students Protest Ban

The picture was supposed to be shown to students at the Universite de Montreal, French university which is under the direct influence of the Catholic Church. Students and others protesting the ban based their protests on the point that the film was not to be shown commercially and for that reason was not subject to the censorial inspection.

However, Mr. Duplessis adamantly stuck to his point and the ban remained. The above is most significant in the later action of ordering 16mm to be censored since it means, technically anyway, that all films—even those taken at a private picnic—might be confiscated if the censors happened to find out that things in the picture were not quite to their liking.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 1—American Legion convention in New York. . . . Marine flier pilots jet plane at record 650 miles per hour. . . . Carnival on ice. . . . Sports: Tennis, speedboat regatta, auto speed trials.

MOVIETONE NEWS—Vol. 30, No. 2—Legion in New York. . . . Eisenhower talks to Legionnaires. . . . Baby parade in Asbury Park. . . . Fashions and furs. . . . Water Sports: Rough water swim. . . . Jousting on the Seine. . . . French diving meet. . . . Diving for fun at Aqua show.

NEWS OF THE DAY—Vol. 18, No. 303—American Legion rally. . . . Auto speed tests. . . . World's fastest plane. . . . Icecapades.

NEWS OF THE DAY—Vol. 18, No. 304—Eisenhower's warning stirs the Legion. . . . 40 and 8 rides in New York. . . . Picking of Mr. and Mrs. America, Jr., at Asbury Park. . . . Coast Guard to the rescue. . . . Bill Stern's golf special.

PARAMOUNT NEWS—No. 2—Icecapades of 1948. . . . High speed auto racing. . . . Navy plane streaks at 650 miles per hour. . . . Faith healers protest jailing. . . . New York welcomes Legion.

PARAMOUNT NEWS—No. 3—Indonesia: U. N. dispatches second order to cease fire. . . . 25,000 seek healing in Lourdes. . . . New party announces candidates. . . . Baby takes to head lines. . . . New York's maddest parade.

UNIVERSAL NEWSREEL—Vol. 20, No. 69—American Legion convention. . . . World air record set. . . . Baby seals rescued. . . . Icecapades.

UNIVERSAL NEWSREEL—Vol. 20, No. 70—40 and 8 in New York parade. . . . Converted bomber factory stores surplus war machines. . . . Youngsters strut in annual Asbury Park baby parade. . . . Mile long rough water swim at Lagolla, Calif. . . . Sailboat regatta at Wildwood.

WARNER PATHE NEWS—No. 4—American Legion captures New York. . . . Plane hits new speed record. . . . Man, 79, builds own home in six weeks. . . . Naval Academy plan for West Coast. . . . Tennis. . . . 1948 icecapades.

WARNER PATHE NEWS—No. 5—Eisenhower speaks to Legion. . . . First food reaches Greece. . . . Three-year-old prodigy gives concert. . . . Uneasy truce in Indonesia. . . . European cyclists race. . . . Orphans see a water show.

TELENEWS DIGEST—Vol. 1, No. 19—Dutch trap money smugglers in Indonesia. . . . Destroyer returns to Poland after eight years. . . . Entire city in Germany devoted to aiding sick. . . . Severe labor shortage faces Austria. . . . Alpine guides in mass climb. . . . Planes attack mosquito swarms in Algeria. . . . Prize sheep exhibited in Australia.

Army Sells Two Theatres

Two Army motion picture theatres were in the group of 142 buildings sold at a spot sale last week at the Harvard Army Air Field at Harvard, Neb. The sale, conducted by the War Assets Administration, included all installed fixtures and all buildings were sold "as-is" on a cash basis.

Variety Clubs to Gain in Benefits Of "Variety Girl"

With 19 benefit premieres already held and five more scheduled for the remainder of the month, Paramount's "Variety Girl" has been boosting Variety Club coffers to further welfare work for under-privileged children. During the past week the picture has opened in Pittsburgh, Cincinnati, Detroit, Buffalo, Indianapolis, Minneapolis, Des Moines, Omaha, Toronto, Dallas and other cities. Following each of the benefit premieres the pictures opened in regular engagements.

Last Wednesday evening Interstate Circuit's Majestic theatre in Dallas, and the Imperial theatre in Toronto held benefit performances of the picture for the Variety Clubs in those cities.

For the Dallas opening the premiere committee included William O'Donnell, chief barker of the Texas Variety Club, as general chairman, with J. O. Cherry in charge of general arrangements. Advanced admission prices of $1, $3 and $5 were charged for the special performance and tickets were put on sale one week in advance. The picture was accompanied by a stage show put on by local talent. From the performance, the Texas Variety Club received $7,125 for its welfare work and Boy's Ranch for the under-privileged.

In Toronto the same evening the Canadian premiere of "Variety Girl" was held at the Imperial theatre. From the sale of tickets at an advanced price of $3 and $5 for the combined screen and stage show, the Toronto tent realized $15,000. This money will be used as part of a larger sum to build a $100,000 vocational guidance school for crippled children.

For the premiere Chief Barker J. J. Fitzgibbons appointed Jack Cooke as general chairman, while committee members were Morris Stein, Jack Arthur, Gurston Allen, Win Barron, Bert Brown, Ernest Bushenell, James Cameron, Jack Chisholm, Ben Cronk, Ralph Dale, Tom Daley, George Degnon, Ben Geldsaler, Sam Glasier, Lorne Greene, Dave Griesdorf, Arch H. Jolley, Jack Karr, A. J. Laurie, Gordon Lightstone, Walter Murdock, James Mairn, Doug Rosen, Harry Sedgwick and Jay Smith.

Relief Fund Gains By New Radio Deal

The Motion Picture Relief Fund will receive an additional $312,000 during the next three years as a result of a contract for that organization's talent signed for the Camel cigarette radio program. Jean Hersholt, president of the Fund, in announcing the signing of the new contract in Hollywood last Thursday, said that the new contract will increase revenue from that source by $2,000 weekly during the three-year period the contract is in effect.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DEAD RECKONING: Humphey Bogart, Lizabeth Scott—The kids don't go for Bogart here and, as a result, the old folks don't come either, as it is impossible to get anyone to stay with the kids in this town. The show is very well done and in situations that Bogart has a following, it should be O.K. Played Monday, Tuesday, Aug. 18, 19.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

GILDA: Rita Hayworth, Glenn Ford—If the story had been stretched out more it would have vanished completely. Story definitely poor. Ford managed to look sulky for the complete picture and that was as far as his acting went. The supporting players gave good performances and saved the picture. Nothing to get enthusiastic about. Played Friday, Aug. 15.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

JOLSON STORY, THE: Evelyn Keyes, Larry Parks—One sold week. We anticipated record business, but we didn't have it. A week was too long. Some day we will get wise to ourselves. Maybe it was our hot weather. We played two of our houses to disappointments. They compared figures for rental with "The Bells of St. Mary's." It didn't do 50 per cent of that picture. Played Monday-Saturday, Aug. 18-23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LITTLE MISS BROADWAY: Jean Porter, John Shelton—A good little musical comedy that will please all who come out. The names in the show don't have too much box office appeal. Played Wednesday, Aug. 6.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

RENEGADES: Larry Parks, Evelyn Keyes—Good picture. Lots of action for the weekend customers. Business satisfactory. Played Friday, Saturday, Aug. 22, 23.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SPORT OF KINGS: Paul Campbell, Gloria Henry—A very good horse race show that should prove itself in future runs. Played show without any previews and did fair with it at that. The screen is the only way we have of getting it over to the people about a show as we haven't any paper here. Played Sunday, Aug. 3.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Eagle-Lion

BEDELIA: Margaret Lockwood, Ian Hunter—Excellent. A faithful adaptation of the novel of the same name. Acting was above average and the story and production were of the same calibre. Our crowd was pleased. Played Monday, Aug. 11.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Metro-Goldwyn-Mayer

FIESTA: Esther Williams, Ricardo Montalban—We couldn't have given this show away and got a crowd in the last house we had, but here it was one of the best we have ever played on a Monday and Tuesday. The color and music were the best that could be in this type of show. This fellow, Montalban, is excellent, and Cyd Charisse held up her end in the Mexican dance sequence. The Mexican music is the best we have had here in any picture, and we play a Mexican show every Thursday. Played Monday, Tuesday, Aug. 4, 5.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—Lovely colors and some grand settings. The crowd wasn't large, but those who came seemed to be satisfied. Musicals seem to have lost their appeal around this district. This is well worth playing. Played Friday, Aug. 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

HOODLUM SAINT: William Powell, Esther Williams—Add this up as another MGM recently played that did no business. Played Tuesday, Wednesday, Aug. 12, 13.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Monogram

HARD BOILED MAHONEY: Leo Gorcey, Huntz Hall—Up to standard for this series which, in my situation, is excellent for double bills on weekend trade. Played Thursday-Saturday, July 10-12.—Terry Axley, New Theatre, England, Ark.

SONG OF THE WASTELAND: Jimmy Wakely, Lee "Lasses" White—Just another Western and Wakely seems to be gaining in popularity. Played Thursday-Saturday, July 17-19.—Terry Axley, New Theatre, England, Ark.

SWEETHEART OF SIGMA CHI: Elyse Knox, Phil Regan—This show had good musical parts through its entirety, but lacked drawing power. Played it on Cash Night and the few who came said they were there to take a chance on the money and didn't care what the show was. On the way out a lot of favorable comments were made. Played Sunday, Aug. 10.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

WIFE WANTED: Kay Francis, Paul Cavanaugh—A fair picture without box office appeal. Played it on Cash Night and got by O. K. Played Wednesday, July 30.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Paramount

DANGER STREET: Jane Withers, Robert Lowery—Just another program picture. Played Thursday-Saturday, July 24-26.—Terry Axley, New Theatre, England, Ark.

HOT CARGO: William Gargan, Philip Reed—Very good action thriller of the logging industry with William Gargan. Normally, this type of picture would do good business for us, but with conditions off materially today, the results were negligible. We added 40 minutes fun show of shorts. Played Tuesday, Wednesday, Aug. 19, 20.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—Hope has slipped in my situation or maybe it is the picture. Played Sunday, Monday, July 13, 14.—Terry Axley, New Theatre, England, Ark.

PERFECT MARRIAGE, THE: Loretta Young, David Niven—This did not go over for us at all. Too sophisticated for our trade. Played Wednesday, Thursday, Aug. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THEY MADE ME A KILLER: Robert Lowery, Barbara Britton—Good action melodrama with plenty of fighting and shooting. Played with first chapter of a serial, "Vigilante," but did very ordinary business. Grosses off since January 1, 1947, but off materially more in the last two months. Spending more money for advertising and adding additional good shorts to give better programs, but sorry can't say it is helping much. Played Thursday, Friday, Aug. 21, 2.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

PRC

GOD'S COUNTRY: Robert Lowery, Helen Gilbert—Lovely picture. Beautiful coloring. It is worth playing. Doubled it. Satisfactory. Played Friday, Saturday, Aug. 22, 23.—Harland Rankin, Joy Theatre Bothwell, Ont., Can.

KIT CARSON: Dana Andrews, Lynn Bari—Another reissue that didn't play here the first time it was out, and didn't do too badly when we showed it. The story was interesting to all who hadn't seen it. The print was in very good condition. Played Friday, Saturday, Aug. 15, 16.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MEET THE NAVY: Oscar Naske—Good picture that looked well. This was popular following the good reputation of the Navy show which toured Canada. Played Wednesday, Thursday, Aug. 20, 21.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

RKO Radio

BEAT THE BAND: Frances Langford, Gene Krupa—This didn't get by on Silver Night and the show, as we saw it, proved why. Another story of a band trying to get along and no story to hold it up. Played Wednesday, Aug. 13.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

NOTORIOUS: Cary Grant, Ingrid Bergman—Wrong type of story for here and as a result the attendance was at a low ebb. The show, in my opinion, could have been improved upon in quite a few places. Played Friday, Saturday, Aug. 8, 9.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

PAN-AMERICANA: Philip Terry, Audrey Long—Played this in a trade for some short subjects and did O.K. with it due to the Mexican population here. The show had never played here and it did O.K. due to that fact, too. Had a VFW raffle from the stage between shows, which helped. Played Sunday, July 27.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

TRAIL STREET: Randolph Scott, Anne Jeffreys—A glorified Western that did above average business here. The story in itself is good and the comedy put on by George "Gabby" Hayes holds the show up. Played Monday, Tuesday, Aug. 11, 12.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

TRAIL STREET: Randolph Scott, Anne Jeffreys—O.K. for my situation, where action will get you by on Sunday and Monday. Played July 20, 21.—Terry Axley, New Theatre, England, Ark.

Twentieth Century-Fox

WILSON: Alexander Knox, Charles Coburn—A good feature that drew only a small crowd. Harvesting and the terrific heat helped keep our crowds down this time of year. No a picture to rave over, and it lacks popular appeal. Played Monday, Aug. 4.—Fred J. Hutchings, Community Theatre, Sask., Can.

CENTENNIAL SUMMER: Cornel Wilde, Jeanne Craine—A lovely picture, although somewhat old when we played it. Still, it did business. Played Monday, Tuesday, Aug. 18, 19.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—This didn't jell. The color was good, but the story was poor. Pass it up. Played Monday, Tuesday, Aug. 18, 19.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

United Artists

FABULOUS DORSEYS, THE: Tommy Dorsey, Jimmy Dorsey—The show holds the record for the best Saturday business we have had here. Person after person said they had never missed one of the other Dorsey radio shows and weren't going to miss the picture. We have had more favorable comments on this than on any show outside of "Fiesta" since we have been here, which is since April 1, 1947. Played Sunday, Aug. 17.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MR. ACE: George Raft, Sylvia Sidney—We were in a spot for a show and had to play Raft in this one. We had him in show not too long ago and that held the gross down a little, although the show isn't too much for the box office draw itself. Played Monday, Tuesday, July 28, 29.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

RAMROD: Joel McCrea, Veronica Lake—An excellent picture for a territory where Westerns go. The people don't go much for them, but at that it did fairly well. Should be tops in the Dakotas and Montana and so on up there. Played Friday, Saturday, Aug. 1, 2.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

STRANGE WOMAN, THE: Hedy Lamarr, George Sanders—We have played this at the Plaza theatre in Tilbury and at Beau theatre. It is always the same, business is poor. It is no good for small towns. Played Wednesday, Thursday, Aug. 20, 21.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Universal

MAGNIFICENT DOLL: Ginger Rogers, Burgess Meredith—Just another case of a period picture that would not go over in a small town. The few who

(*Continued on following page*)

(*Continued from preceding page*)

came were well pleased, but the crowd stayed away. Played Sunday, Monday, Aug. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

UNFAITHFUL, THE: Ann Sheridan, Zachary Scott—Definitely superior to the later issues from Warners. Our crowd was not large, but this was due to late delivery of the film. This is well worth playing. Good story, acting and production. Played Friday, Aug. 1.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

WILD BILL HICKOK RIDES AGAIN: Bruce Cabot, Constance Bennett—Used on weekend double bill to fair business. Played Friday, Saturday, Aug. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Short Features

Columbia

TREASURE JEST: Fox & Crow—This was a little better than the usual run of cartoons from this company, but still nothing to be enhusiastic about.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Metro-Goldwyn-Mayer

SPRINGTIME FOR THOMAS: MGM Technicolor Cartoons—This is one of the best cartoons any company ever made and the patrons liked it as much this time as when we played it previously.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Warner-Vitaphone

SONG OF A NATION: Featurettes — Superior. This will probably appeal to American audiences better than Canadian, but it is well worth playing. Our crowd enjoyed it.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Serial

Columbia

VIGILANTE: 15 Episodes—Played the first chapter Thursday and Friday and it looks like it may be very good. Usually serials are just two more reels, but this gives promise of being O.K.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Century Circuit Convention September 30 in New York

Century Theatres, a New York circuit, will hold its first "showmanship" convention Tuesday, September 30, at the Waldorf-Astoria Hotel in New York, J. R. Springer, general theatres manager, has announced. Attending will be all home office executives, district managers and theatre managers. Theme of the day-long session will be "Back to Showmanship," with emphasis on the necessity for all Century personnel to become actively aware that the business enjoyed during the war years is now over and that pictures will now have to be sold to the public. Fred J. Schwartz, vice-president of the circuit, will preside.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions last week, approving all. In Class A-I, unobjectionable for general patronage, were: "Mother Wore Tights," "Robin Hood of Texas," and "White Stallion." In Class A-II, unobjectionable for adults, were "Adventure Island," "Blackmail," "Body and Soul," and "Deep Valley."

Short Product in First Run Houses

NEW YORK—Week of September 1

CAPITOL: Uncle Tom's Cabana ..... ***MGM***
Purity Squad ..... ***MGM***
Football Thrills ..... ***MGM***
Feature: Song of the Thin Man ..... MGM

GLOBE: Tennis Town ..... ***Warner Bros.***
Rhapsody in Rivets ..... ***Warner Bros.***
Feature: The Roosevelt Story ..... Tola Production

MUSIC HALL: Turkey's 100 Million ***20th Cent.-Fox***
Feature: The Bachelor and the Bobby-Soxer RKO Radio

PARAMOUNT: Popular Science, No. 6 ***Paramount***
Everybody Talks About It ..... ***Paramount***
Much Ado About Mutton ..... ***Paramount***
Feature: Welcome Stranger ..... Paramount

RIALTO: In Love ..... ***Paramount***
Volley-Oop! ..... ***Columbia***
Feature: The Last of the Redmen ..... Columbia

RIVOLI: Champagne for Two ..... ***Paramount***
Diamond Gals ..... ***Paramount***
Feature: Crossfire ..... RKO Radio

ROXY: Mighty Mouse Meets Dead-Eye Dick ***20th Cent.-Fox***
Gridiron Greatness ..... ***20th Cent.-Fox***
Feature: Mother Wore Tights ..... 20th Cent.-Fox

STRAND: Foxy Duckling ..... ***Warner Bros.***
Saddle Up ..... ***Warner Bros.***
Glamour Town ..... ***Warner Bros.***
Feature: Deep Valley ..... Warner Bros.

WARNER: Carnival of Sports ... ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

WINTER GARDEN: Woody Woodpecker ***Universal***
Juvenile Jury No. 4 ..... ***Universal***
Feature: Something in the Wind ..... Universal

CHICAGO—Week of September 1

GRAND: Reading and Riding ..... ***RKO***
Flicker Flashback, No. 6 ..... ***RKO***
Feature: The Bachelor and the Bobby-Soxer .. RKO

PALACE: Magical Lulu ..... ***Paramount***
Running the Team ..... ***Paramount***
Feature: Crossfire ..... RKO

ROOSEVELT: Gardens of the Sea ***20th Cent.-Fox***
Feature: The Ghost and Mrs. Muir .. 20th Cent.-Fox

STATE LAKE: House Hunting Mice ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

UNITED ARTISTS: Cad and Caddy ..... ***Paramount***
Feature: Down to Earth ..... Columbia

British Broadcasting to Expand Television

The British Broadcasting Corporation will expand its television film unit and ultimately envisions the production of an international television newsreel, according to the BBC overseas press bulletin. The expansion for the present is aimed at presenting a topical events program once a week. Later it is hoped to offer two programs a week and, eventually, a new program every day. BBC now is obtaining the necessary equipment and staff. British television repeatedly has tried to get regular newsreels for its broadcasts, but, says the bulletin, "so far there has been so sign of any such cooperation from the film industry." BBC now is exchanging television film footage with the National Broadcasting Company in the U. S.

Victor Animatograph Plans New Factory and Office

Victor Animatograph Corporation, Davenport, Iowa, manufacturers of 16mm motion picture equipment, will build a new $1,500,000 factory and office building as soon as planning is completed and materials are procured, according to an announcement by Samuel G. Rose, president. The new project will give the company 150,000 square feet of floor space and will house the entire Victor manufacturing facilities that are now located in several buildings.

Theatre Manager Seeks to Remove Operator Examiner

Mandamus proceedings were filed in Baltimore last Wednesday in the Court of Common Pleas against Governor William Preston Lane, Jr., and Rodney Collier, recently appointed to the State Board of Examining Moving Picture Machine Operators. The proceedings asks the court to rule that Mr. Collier is unqualified for the position. The petitioner, Robert T. Marhenke, manager of a motion picture theatre, contended that Mr. Collier is not qualified because he is not a licensed motion picture machine operator.

Television and Radio Production Drops

Washington Bureau

Television set production dropped in July to 10,007 sets from the record June total of 11,484 sets, due to a seasonal decline, plus many plant vacations. Production for July was still higher than any other 1947 month, with the exception of June, however, the Radio Manufacturers Association reported here last Friday. July production of all types of radio sets dropped to 1,155,456, as compared to June's total of 1,213,142. Production of all types in the first seven months of 1947 amounted to 9,766,100 sets, of which 56,396 were television sets.

Golden to Do "Barnstorming"

Producer Robert S. Golden has announced that his first production for 1948 will be "Barnstorming," based on the *Saturday Evening Post* story. His next production for United Artists release is "Texas, Heaven, and Brooklyn," now ready for the cameras.

Buys New Jersey Site

The Cocalis Amusement Company, New York, has purchased property at Elizabeth, N. J., for the site of a 1,200-seat theatre. Construction will start in about six months. A portion of the site was occupied by a nickelodeon theatre, the Walton, from about 1909 until it was razed in 1928.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

¶ With back-to-school comes also back-to-cooperation with, or competition-from, school authorities. For you can get either, and especially the latter, if you encounter the kind of school official who runs entertainment films, on school property, in competition with tax-paying local theatres.

You can't blame the school man, too much, for he is being solicited to buy entertainment films at rentals of about $12 to $18 for audiences of 500 to 1,500 kids, who are asked to "bring 10c or 15c to help defray expenses" for films shown on a school projector, in a school building, supported by school taxes. Managers can fight this with diplomacy.

Encourage educational films in schols, but insist that entertainment films belong in theatres. There is no such thing as geographical or area "clearance" between school and theatre. Every child goes to school, every child goes to the movies, so it doesn't matter how many blocks "clearance" may be given, or what subterfuge is conjured up to justify the misuse of entertainment films on school property.

¶ Sometimes a thing that is vastly useful gets pushed aside and as a result a manager will neglect one of the important tools of his trade. We think the six-sheet, found in every press-book, is one of those things that isn't enough appreciated, doesn't get enough use.

There's something about a six-sheet that strikes most managers as being betwixt and between. He is apt to feel it's either too large or too small, but in it he might find material that could be used in many ways, if he had imagination and a pair of shears, or a bucket of paste.

Try looking at the six-sheet as you go flipping merrily through the pages of your next press-book and see if you don't agree that the pictorial possibilities of a six-sheet are suggestive of something new in your campaigns.

A NEW SEASON

There's been talk of "summer doldrums" but no use wilting further from the heat. By the time this is in type, it will be past Labor Day and the beginning of a new season. Film business learned the value of "Greater Movie Season" twenty years ago, when attendance figures were high; but the industry has failed to keep the idea up-to-date, as seasonal promotion.

We can boast a little of the progress of the Round Table, through these months of summer. The second quarter of 1947, compared with the same period last year, shows an increase of 26% in the number of contenders for the Quigley Awards. That is gratifying, especially at a time when seasonal decreases are the accepted and expected thing.

Also, as this is written, we are mailing membership certificates to 180 new members of the Round Table, brought about by the fact that an uncommonly large number of new contenders have not officially been members when their campaigns were submitted. Currently, our list of active contenders is higher than at any time in several years, and we welcome these new members.

One thing we may point out, for the record, and as a reminder to older members of the Round Table who haven't been sending in new campaigns. This is a changing business; we see new names in the mail each week. Don't drop out; don't lag behind. It's an old saying: He who does not advance, recedes. We want to hear from new members and old ones, and, if old ones have stepped up in this business, then we may credit them as alumni of the oldest management competition in motion picture industry.

¶ "Are You a Mitty?" can be a business-building contest idea for any showman playing "The Secret Life of Walter Mitty" because it contains substantial "reason-why" prospective patrons should see this picture.

In spite of a cumbersome title (which Mr. Samuel Goldwyn is not apt to change to anything like "Turbulent Tuesday" in order to get it on the marquee) "The Secret Life of Walter Mitty" is one of those rare pictures that will make new audiences in film theatres. It will attract old audiences and "penetrate" additional audience material that doesn't ordinarily respond.

You'll get the James Thurber fans, and realize that those who read his stories in *The New Yorker* are in addition to the Danny Kaye fans, who have their own reasons for wanting to see "Mitty." The reprint of the original story in a recent issue of *"Life"* may easily bring the charm to twenty million readers.

But the contest idea will help more than anything to show movie fans that we are all "Mittys" in our secret hearts—there are 140,000,000 of us who are heroes in our own day-dreams, and when you've sold this idea, you've sold the picture. Nobody dare deny that they are not also guilty of a secret life.

¶ An advertiser in the contemporary trade press offers a "guaranteed accurate list of approximately 20,000 U. S. High Schools having 16mm. sound film projectors" and will supply the entire list, or by States, at 5c per name. Clearly, these new "prospects" will be solicited to buy or rent entertainment films in competition with existing theatres. By 1950, there will be anywhere from 50% to 100% more schools with sound-film projectors and still longer lists will be available, but by that time, there may be 25% more theatres to compete with, so cheer up! —*Walter Brooks*

IDEAS for ACTIVE SHOWMEN



Costumed Mexican enjoys a siesta in the interests of "Fiesta" at the Paramount theatre, Oakland, Calif. The promotion was the brainchild of manager Herman Kersken.



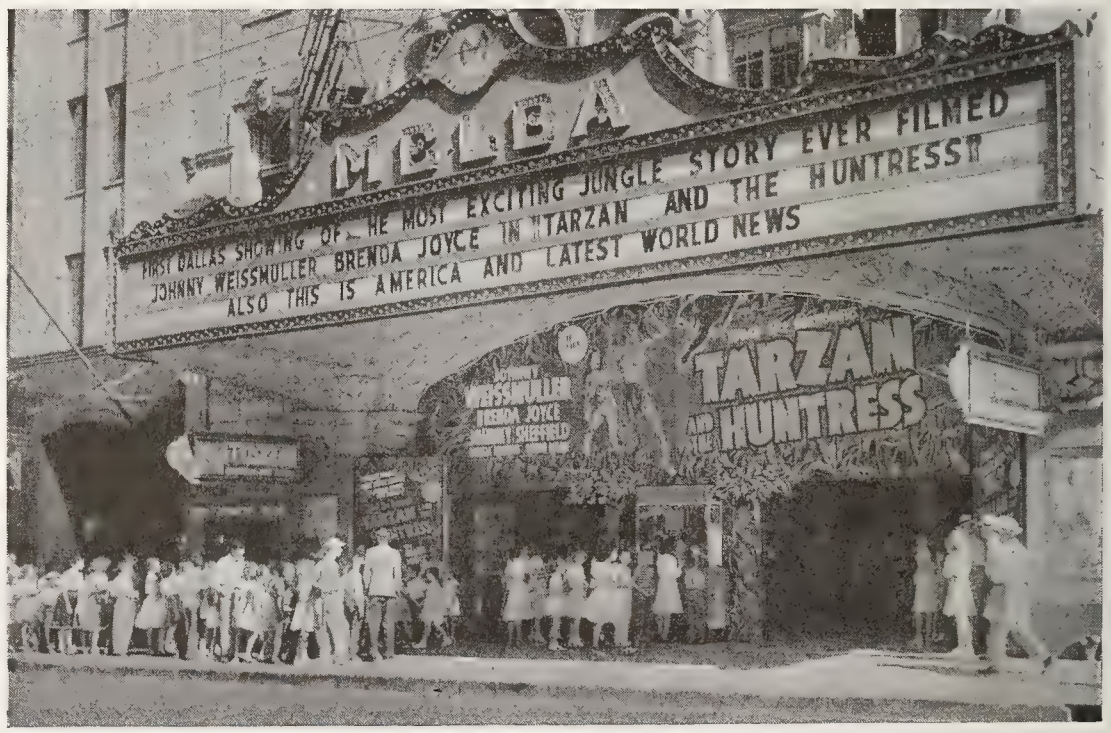
Manager Dan Dandrea used this eye-arresting display for "The Sea Wolf" and "The Sea Hawk" at the Stanley, Bridgeton, N. J.



Passersby were attracted to this special "Green for Danger" front, right, at the Winter Garden, New York. Robert Ungerfeld is manager.



Lucky number board used at the United Artists theatre, Portland, Ore., for "High Barbaree". 5,000 numbered heralds were distributed through leading downtown hotels during Portland's Rose Festival. Submitted by Dick Schuette.



Manager Jimmy Allard scored a bull's-eye with this attention-getting front and marquee selling copy for his engagement of "Tarzan and the Huntress" at the Melba theatre in Dallas, Texas.

Stresses Local Girl Angle for "Gunfighters"

The "local girl makes good" angle was stressed by Eddie Miller and J. Knox Strachan of the Hippodrome theatre, Cleveland, in their campaign for "Gunfighters." The picture serves to introduce Cleveland's own Dorothy Hart to the screen.

Miss Hart received her Hollywood contract as a result of winning the "Cover Girl Contest," in which she was sponsored by the Cleveland *Post*. Consequently the newspaper gave the picture several breaks, using fetaure and biographical material plus stills of Miss Hart. The *Plain Dealer* also used special art on Miss Hart.

Pat Patterson plugged the local girl angle over his WJW radio program, "Sport Show" and *Prevue,* local amusement magazine, devoted its cover and some inside space to the former Cleveland girl. Halle Bros. Department Store set up a special counter display in their women's sportswear department featuring stills of Miss Hart.

The press-book suggested "Tune Guessing Contest" was promoted for four days over Pappy Howard's WJW show. A western tune was played each night over the air show. The first five listeners correctly naming the tune received passes to see "Gunfighters." 75 free cactus plants were distributed through a tieup with Woolworth's.

Screens "Web" for Police, State and City Officials

Gene Hudgens, manager of the Home theatre, Oklahoma City, arranged a special showing of "The Web" for city and state law enforcement officials. Among those who attended were Governor Roy J. Turner of Oklahoma, City Manager William Gill of Oklahoma City, Police Chief L. J. (Smoky) Gilbert; D. A. Brice, head of the FBI in Oklahoma; Sheriff Dick Strain, and more than 100 members of the State Highway Patrol, together with Scoutmaster Roy Goff and a group of Boy Scouts. "The Web" shows crime-fighting off to good advantage, and Oklahoma City newspapers featured stories of the special screening and the endorsement given the film.

Press Coverage, Contest Help "Mrs. Carrolls"

Newspaper breaks and a contest drew considerable attention to manager Robert W. Case's playdate of "The Two Mrs. Carrolls" at the Kingston theatre, Kingston, N. Y. The *Daily Leader* used two stories and two scene stills from the picture while the *Daily Freeman* ran a still. Free guest tickets were awarded to winners in the contest, which required participants to list five pictures whose titles contain the figures one to five. The oldest and youngest Mrs. Carrolls in Ulster County were guests of the management.

SHOWMEN IN ACTION

"Buzzy" Mixson advertises "unrationed friendliness" at the Arcade theatre, Williston, Florida; "smiles at reasonable prices" at his box-office, another reason why we're sure Buzzy meets his public at the point of sale with showmanship.

▼

Tiff Cook, assistant manager of the Capitol theatre, Halifax, N. S., will have to stop sending us cafe menus on which he has cooperative advertising. We keep looking at the prices down the right hand column, so much lower than New York, U.S.A.!

▼

Mel Jolley, manager of the Marks theatre, Oshawa, Ontario, got a big play recently with a Cherokee Rodeo and the local Kiwanis club for cooperation in the use of his stage, and a radio tieup that resulted in a lot of publicity.

▼

The official dog house, here at the Round Table, occupied again this week because we credited Irving Cantor with a co-op campaign at the Paramount and Eckel theatres, Syracuse, when it was really done by Jack Crowe, assistant to Dick Feldman, manager of the Eckel. Sorry, Jack, but vacation schedules and the hot weather got us. We're having the dog house air-conditioned.

▼

M. B. Cohn, manager of the Paramount theatre, Kansas City, had his own staff artist draw a distinctive advertisement for the fifth and final week of "Welcome Stranger" which landed top of the amusement page in the Kansas City *Star*.

▼

Managers of the Century circuit in New York will get "sincere" neckties, especially made by the swanky Sulka shop, as a badge of honor and mark of distinction, "good looking enough to wear anytime and particularly for company get-togethers."

▼

McCreery's department store in New York announces a red head contest, with $500 first prize and two additional prizes for boys, age 3 to 12 years, with natural red hair, as exploitation for "Life With Father" at the Warner theatre.

▼

Steve Brener, of the Walter Reade theatres, is in the finals of a "Lovable, Lovable, Lovable Girl of the Month" contest, which seems to prove that such exploitation stunts are not only good, but more so, down along the Jersey coast.

▼

G. E. Rathman, manager of the New Marion theatre, Marion, Iowa, has an attractive monthly program calendar in two colors, distributed to every home in town, which also carries an "editorial column" dedicated to a local safety campaign.

▼

National Screen will send you a special trailer for only $3.75 that not only discourages necking in theatres but also gets mention in local newspapers by columnists who approve of the anti-necking argument.

Alec Sayles, manager of Fabian's Palace theatre, in Albany, had the local Blackfriars theatre group and prominent Albany legal lights, to enact the mock trial in a broadcast to advertise "The Long Night." A series of transcriptions over all stations with advance newspaper advertising, prefaced the stunt.

▼

Biggest mass circulation book tieup ever made in connection with a motion picture arranged by Warner Brothers for "The Unsuspected" under a deal just concluded. Pocket Books will issue a motion picture edition of the novel amounting to more than 250,000 copies with special promotion in theatres.

▼

More Indians expected in the exploitation of Cecil B. DeMille's new picture "The Unconquered," which has its world premiere in Pittsburgh, the site of old Fort Pitt. Looks like the noble red man would get in some gainful employment in film business, thanks to good exploitation.

▼

"Life With Father" press-book comes in with a complete set of door-panels, which make an unusual flash in any theatre lobby. Also, for the record, more than 2,500 redheaded boys showed up as contenders in McCreery's department store contest to exploit this picture at the Warner theatre, New York.

▼

Every kid in New Castle, Pa., wearing a black "Perils of Pauline" mustache to advertise the picture at the Penn theatre, or at least, it seemed that way to manager James Bell, who had them crying for mustaches 10 days before play date.

▼

Bill Reisinger, manager of Loew's Dayton theatre, running an "Asta Double Contest" whereby some lucky Daytonian will win the duplicate of the "Thin Man's" dog and roll up plenty of publicity for the picture at a special presentation.

▼

Fred Greenway, manager of Loew's Poli-Palace, Hartford, Conn., and his assistant, Albert Lessow, got a nice radio boost on a "Mystery Tune" contest over a local station. Listeners were given guest tickets for "Alexander's Ragtime Band" for guessing titles of old favorites.

▼

Manager Cobian, of the Paramount theatre, San Juan, Puerto Rico, advertised "Duel in the Sun" by the very unusual publication of the gross business done with a dozen previous films and the "diferencia" all in favor of his current attraction.

▼

Ross McCausland, well and favorably known as manager of the Dallas Telenews Theatre, has resigned to accept the post as manager of the new Delman theatre, almost completed suburban house owned by the Adelman and Sachs organization, in Dallas.

The Selling Approach ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

MERTON OF THE MOVIES (Metro-Goldwyn-Mayer): Red Skelton in this picture plays a country bumpkin who becomes a Hollywood film star.

Exploit the picture as an all-laff movie, using cutout laughing heads for a variety of purposes. Place a laughing cutout head in theatre lobby, empty store, local carnival, etc. Winners of guest tickets are those who succeed the first time in throwing a ball through the mouth. Stick a giant cutout of a laughing head over your outside box office. Use a small laughing head with minimum amount of lettering as a sidewalk stencil.

Put plenty of corn into your exploitation. Fill part of a lobby sidewall with photos of Red in his role of great lover and great tragedian. Caption the photos with the kind of stuff that used to knock 'em dead in the days of "Nellie, the Beautiful Cloak Model".

Place "Reserved for 'Merton of the Movies'" on restaurant tables, also on park and beach benches, parking meters, theatre seats, etc. Dress a couple in outlandish clothes and have them burlesque typical movie scenes in various parts of the town with a "Cameraman" grinding away each time the couple go through their act. Search locally for the best "Merton of the Movies", the man who can mug, ham or make the funniest faces in the tradition of the old time school of acting.

SEVEN KEYS TO BALDPATE (RKO Radio): This is a filmization of Earl Derr Biggers' comedy-mystery novel, with Phillip Terry and Jacqueline White heading the cast.

With prizes donated by merchants, you can get your town all "keyed up". Distribute a quantity of keys to all cooperating merchants to give to their patrons. Of the keys, seven will fit the lock in a door to "Baldpate Inn" made as a display in your lobby, and will entitle each holder to receive a prize, delivered on the stage opening night.

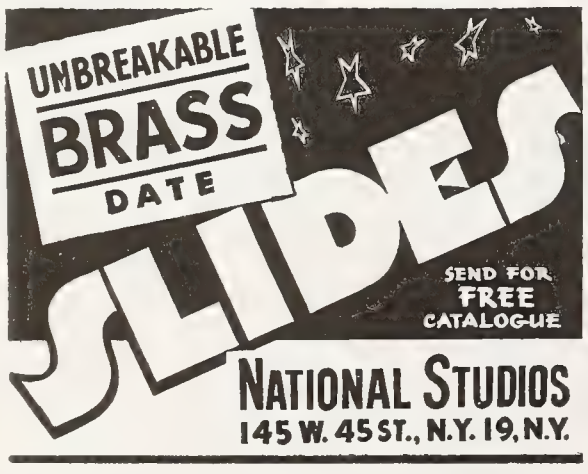
Place a bowl with all kinds, sizes and shapes of keys in one or more stores, each store to offer guest tickets to persons who come closest to estimating the number of keys in its bowl. Follow along the same idea in your lobby. Tieup copy might read: "There were only seven keys to 'Baldpate', but how many do you think are in this bowl?"

Interest typewriter dealers in a contest, with prizes for the best sentence written on a typewriter and using only certain seven keys or letters. This contest could be offered to office typists, commercial school classes and business course classes in high schools.

Here is a suggestion to work one week in advance of the showing of "Seven Keys to Baldpate": Make large cardboard cutout keys and fasten them to the backs of each usher. Letter the title and the playdate on the flat surface of the key.

Promotes Tieup with Florist

Manager Herbert Rubinstein, of the Cameo theatre, Miami Beach, Fla., promoted 1,000 roses and carnations from a local florist as an advance giveaway to advertise "The Private Affairs of Bel Ami". Tags attached were printed on both sides, for the benefit of both theatre and the cooperative florist, and both took bows from prospective patrons who stopped at the theatre or called on the 'phone to express their approval of this type of exploitation.



Co-Op Display Ad, Contest Exploit "Other Love"

A cooperative newspaper display ad and a contest were promoted by manager Abe Ludacer to exploit his playdate of "The Other Love" at the Valentine theatre, Toledo, Ohio. Grinnell's ran the ad in the Toledo *Blade,* featuring a scene from the picture. The contest was arranged through a tieup with Finger's Flower Shop. Contestants were asked to send an essay of 50 words or less on what a particular flower means to them, and why. A lobby display was set up three weeks in advance.

Cantor Plants Scene Mats For "Brute Force" Date

Considerable newspaper publicity was planted by manager Irving Cantor to promote his playdate of "Brute Force" at the Paramount theatre, Syracuse, N.Y. The *Post Standard* ran two scene mats and an editorial, the *Herald Journal* two scene mats and the *Jewish Chronicle* a scene mat. The *Chronicle* also gave away five free tickets to boost the playdate.

All Features of Show Stressed By Helen Wabbe

Helen Wabbe, publicity director for the RKO Golden Gate theatre, San Francisco, Cal., took full advantage of all of the individual entertainment features of a show composed of "Riff Raff," "What's the Name of That Song" and Budda's (local) Amateurs. The show was sold as a three star unit.

Dud Williamson was featured in the "What's the Name of That Song" stage show, wherein contestants were selected from the audience. Williamson appeared on several radio programs while making his personal appearance in San Francisco and plugged his Golden Gate engagement.

The amateurs were a local group of finalists of the Budda radio program. Each of the finalists had personal friends and backers, which helped at the box office. They were very well received and talked about and garnered extra radio time because of the local interest.

As Wildroot Hair Tonic sponsors the show, "What's the Name of That Song," Helen arranged for store window and counter displays in the Owl Drug Store. 300 imprinted streamers were used in drug store, cigar store, etc., windows.

New Dance Catching On

"The B. & B." is swinging into popularity, and that means exploitation for showmen, for it's the season's new dance number, "The Bachelor and the Bobby-Soxer," inspired by the RKO picture. "The new dance is catching on," report the Dance Educators of America at their recent convention, "because it is so easy to learn and brings something new to the dance floor. The jitterbugs have adopted it, and older dancers find it appealing." Sheet music of the published song includes a diagrammatic drawing of how to do "The B. & B."



Lobby setpiece exploits the personalities appearing on the stage of the Majestic theatre, Dallas, Texas, in conjunction with the opening of "Red Stallion".

Co-Ops, Contests Exploit Date of "Carnegie Hall"

Several cooperative newspaper ads were promoted by manager George Peters to exploit his engagement of "Carnegie Hall" at Loew's theatre, Richmond, Va. The ads were paid for by Sunlight Laundry, Miller and Rhoads Department Store, Thalheimer's, Walter D. Moses and Company and hotels.

A main feature of the campaign was the "'Carnegie Hall' Scholarship Fund," which drew hundreds of aspiring singers and musicians to the auditions at the Marshall Room of the John Marshall Hotel. Following eliminations, station WRVA broadcast the finals. The local winner will compete for the national title.

A tieup with Phillip Levy Furniture Company on station WRNL provided additional publicity for the playdate through a song contest. Listeners were asked to identify songs from "Carnegie Hall." WLEE's "1450 Club" program used plugs for the picture. WRNL presented Mrs. Channing Ward in a special broadcast to review the picture. Mrs. Ward, who writes for the *News Leader* under the pen name of Helen deMotte, also mentioned the playdate in her column.

Gilman Uses Special Negro Herald for "New Orleans"

Manager Sam Gilman prepared a special herald for distribution in the large Negro section of Harrisburg, Pa., for his playdate of "New Orleans" at the Regent there. For the herald, Gilman used some of the advertising mats that are incorporated in a special Negro advertising supplement to the press book. The playdate was plugged on Red McCarthy's recording program.



WOR radio reporter Bill Berns questions youthful listeners about "day-dreaming" at the Astor theatre, New York. A similar scene was repeated every day for two weeks in a highly successful tieup for "The Secret Life of Walter Mitty". Winners of the best "day dreams" were interviewed on the air.

SHOWMEN AHOY!

The two Bills, Pine and Thomas, who were good exploitation men before they became producers in Hollywood, are responsible for an offer attractive to members of the Round Table.

They will give the prize-winning theatre manager who submits the best exploitation campaign for "Adventure Island" — their new Paramount Picture — an all-expenses-paid vacation for two persons, in either Hawaii or Cuba, whichever adventure island pleases most. Winner may pick his island, name the date and enjoy a week's stay at the place of his selection, plus travel time.

Every theatre manager playing "Adventure Island" with a playdate before December 15th is eligible to compete. A campaign need not depend on population, nor size of theatre, or whether it is a first-run or neighborhood house. Award will be based on the most original and complete campaign submitted, including publicity, advertising ideas, tieups, direct mail and other activities.

As producers William Pine and William Thomas are well aware, this is strictly an exploitation picture. They say: "After seven years of producing pictures, we are more convinced than ever that we'll always be exploitation men. 'Adventure Island', filmed in tropical color from Robert Louis Stevenson's 'Ebb Tide', has a wealth of exploitable material. Because you fellows in the field have been doing such a bang-up job, we are sponsoring this award for you. It's hand-tailored for maximum showmanship."

Best campaigns will be entered in the Quigley Awards competition for 1947; so Round Table members have the opportunity to gain two ways.

Stills Are Lifted From Press Book

One of the neatest tricks of the week is a folder from Loew's describing on the front page "A Keyhole View of the Private Affairs of a Bold and Amorous Huckster," with a silhouette keyhole hanging on a dotted line from this copy.

But, inside, by off-set printing is lifted—literally, from the press-book that layout of 25 stills which appears in every issue as MGM's photographic package "A" —an assortment of 25 stills shown in miniature, which the offset man has merely lifted as a bloc, merely eliminating the key-numbers from the original display. It reproduces very well, in offset, same size as the original pressbook copy.

Pictures are an inch and three-quarters by an inch and a half, big enough to be interesting and legible—the layout of twenty-five little pictures catches the eye and has the average motion picture fan looking for more. Recommended to showmen who have offset facilities available, and who can put together and paste up press-book material of this sort with as much success.

Post Card Display Used For "Kissing Her Now"

A large post card addressed to Mark Stevens, star of "I Wonder Who's Kissing Her Now," was set up in the lobby by manager Joseph F. Boyle to exploit the picture at the Poli-Broadway theatre, Norwich, Conn. Copy on the card read: "Girls, send your lip prints to Mark Stevens, so he'll wonder who's kissing him now." 500 autographed photographs of Stevens and June Haver were distributed. 1,000 heralds also were passed out.

Stranger Sets Contest Tieup for "Calcutta"

A "Movie Memory" contest tieup was arranged by manager Michael Stranger to exploit his playdate of "Calcutta" at Loew's theatre, White Plains, N. Y. The tieup was set with Personna, razor blade manufacturers. The first 75 persons submitting the correct answers and most original reviews of "Calcutta" received cigarette boxes containing $5 worth of Personna blades. The questions were printed on heralds and distributed around town.

Uses Small Cards for Sniping

Loew's using more of those half-sheet cards, or smaller, in two colors, for tacking and sniping around town. Two just in, on "The Hucksters," accomplish a lot for little.

BIRTHDAYS OF THE WEEK:

Vincent Daniels	Sydney Hobbs
Homer Fuller	Irving Pearlman
Eugene P. Mock	Howard Robarge
Randolph Hall	Al Mayes
Alf Klokkevold	Ken Blackledge
Carman Mitchell	Frank Reiger
Earle Bailey	Millard Ochs
Ernest Patrick	Tom Olsen
Wilfred Brown	Jerome Marx
Alfred Hewitt	Joe Bean
Merl Hartung	Richard L. Albin
James Laux	Stephen Uvardy
Jack Ballew	Gene Rothbag
Arthur Rosenbush	Norman Davis
C. A. Grissinger	John Hassett
Lyle Harding	Edward Oliver
Fred Terra Nova	Meyer Golding
Bill Miller	Frank Weatherford
Phil Laufer	Melvin Gold
William Proudlove	George Patterson
Patrick Reed	W. W. Lineberger
Fred Irion	Harry Browning
Charles Ferguson	William Haley
Herod Jimerson	John Gibson

Teen-Age Girls Flock to Join "Cynthia" Club in Evansville



The cause for "Cynthia" received quite a boost in Evansville, Ind., through the efforts of manager Arthur Groom of Loew's theatre. In conjunction with the playdate of the picture, Arthur formed the Evansville chapter of the "Cynthia Club," a teen-age girls' organization.

Over 1,000 girls joined the club through the efforts of Arthur and the Evansville *Courier*. The tieup with the *Courier* was a highly satisfactory promotion. The newspaper publicized the club, a contest for members and the playdate of the picture for 10 days with art and stories. Considering that membership was only open to girls from 15 to 19 years of age, the enrollment spoke well for the effort that Arthur put into it.

A "Cynthia" booth was set up in the lobby for 10 days before opening, with each member receiving a membership card and an autographed photo of Elizabeth Taylor, star of the picture and national president of the organization. Each member also was eligible to compete in a letter writing contest.

McDannold Gets the Bird

Patrons at the first show of the Empire theatre, Daytona Beach, Fla., recently, had an added attraction at no extra cost. Just as the first few feet of film began showing, a mocking bird alighted on the stage and burst into song. Manager James McDannold approached the bird with a flashlight beam, caught it and released it outside.



Sets 70 Windows For Book Tieup

Book windows come up in large numbers when the exploitation of a picture has the promotion of a low-priced book carrying part of the load. In Los Angeles, 70 store windows of the Thrifty Drug chain were arranged in the campaign for "Cry Wolf," which City Manager Douglas George, of Warner's Los Angeles theatres, tied-in with the distribution of the Bantam 25c edition of the book. The drug chain also paid cooperatively for spot radio announcements and newspaper advertising for a "Read the Book, See the Picture" angle, with autographed pictures of Errol Flynn given to every book purchaser.

In Cincinnati, Nate Wise, director of publicity for RKO theatres, and J. F. Alexander, manager of the Albee theatre, also utilized the book-film possibilities to exploit "Cry Wolf." Fourteen outlets of the King Drug Company and 30 additional windows featured the Bantam Book of the same title.

Garners Several Press Breaks on "Other Love"

Considerable newspaper publicity, including a cooperative ad, was promoted by manager H. W. Reisinger to exploit "The Other Love" at Loew's theatre, Dayton, Ohio. The co-op ad was run by the Anderson Piano Company on a Magnovox tieup.

Newspaper breaks included two-column art by the *Journal Herald* at top of page Saturday before opening, two-column art in the *News* Sunday before opening and two-column art in the *Journal Herald* opening day. The Barbara Stanwyck play dress art hit the women's page of the *News*.

Nine spot announcements were purchased by an ad agency on radio station WHIO, and four over WING. Bud Baldwin plugged the playdate daily for a week on his morning program over WHIO. Twenty free announcements were used by WING. Reisinger was interviewed on WING's "Man on the Street" show day before opening.

A tieup with *Screen Romances Magazine* resulted in eight American News Agency trucks being bannered with the following tie-in copy: "Read the story, see the picture." Window displays were arranged with Bassett Music Company, Roger's Florist, Hirsch Florist and Thal's.

Slogan Contest Highlights Campaign for "Hucksters"

A highly effective contest tieup and cooperative newspaper ads gave considerable impetus to the campaign arranged by manager Larry Levy and assistant manager Bill Riding for "The Hucksters" at the Colonial theatre, Reading, Pa. The contest tieup was arranged with the Harold Furniture Store. Contestants were asked to write a slogan for Harold's and win cash prizes and guest tickets. The store ran two and a half pages of ads to publicize the competition. Other co-op ads were paid for by Schlecter Jewelry, Croll and Keck and the Book Mart.

Santa Claus Arrives Early

Manager Daniel J. Kerski had one of his ushers dress up as Santa Claus and parade the streets in the interests of "Miracle on 34th Street" at the Lode theatre, Houghon, Mich. The usher carried a sign which read: "I'm in town early to see 'Miracle on 34th Street' tonight at the Lode."

HENRY R. ARIAS



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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

LIFE WITH FATHER (WB)

First Report:

Total Gross Tabulated	$273,200
Comparative Average Gross	126,100
Over-all Performance	216.6%

CHICAGO—State Lake 200.6%
CINCINNATI—RKO Capitol, (AA) 240.0%
DENVER—Esquire 88.8%
DENVER—Paramount 182.8%
NEW YORK—Warner, 1st week 238.5%
NEW YORK—Warner, 2nd week 225.9%
PHILADELPHIA—Boyd 233.9%

•

MIRACLE ON 34TH STREET (20th-Fox)

Final Report:

Total Gross Tabulated	$1,038,600
Comparative Average Gross	1,100,900
Over-all Performance	94.3%

ATLANTA—Fox 113.2%
BALTIMORE—New, 1st week 118.4%
BALTIMORE—New, 2nd week 109.6%
BALTIMORE—New, 3rd week 87.7%
BOSTON—Metropolitan 93.6%
(DB) Philo Vance Returns (EL)
BUFFALO—Great Lakes 93.5%
CHICAGO—Woods, 1st week 88.9%
CHICAGO—Woods, 2nd week 67.4%
CINCINNATI—RKO Palace 129.8%
CINCINNATI—RKO Shubert, MO 1st week . 125.0%
CINCINNATI—RKO Shubert, MO 2nd week . 104.1%
CLEVELAND—RKO Allen, 1st week . . . 78.7%
CLEVELAND—RKO Allen, 2nd week . . . 78.7%
CLEVELAND—Warner's Lake, MO 1st week 116.6%
CLEVELAND—Warner's Lake, MO 2nd week 97.2%
DENVER—Esquire 66.6%
(DB) Kilroy Was Here (Mono.)
DENVER—Paramount 107.5%
(DB) Kilroy Was Here (Mono.)
DENVER—Rialto, MO 1st week 68.1%
(DB) Kilroy Was Here (Mono.)
INDIANAPOLIS—Indiana 83.8%
(DB) Thunderbolt (Mono.)
KANSAS CITY—Tower, 1st week 109.2%
KANSAS CITY—Tower, 2nd week 87.3%
KANSAS CITY—Uptown, 1st week 130.4%
KANSAS CITY—Uptown, 2nd week 94.2%
LOS ANGELES—Chinese, 1st week 104.1%
LOS ANGELES—Chinese, 2nd week 89.2%
LOS ANGELES—Chinese, 3rd week 68.4%
LOS ANGELES—Loew's State, 1st week . . 112.0%
(DB) Her Sister's Secret (EL)
LOS ANGELES—Loew's State, 2nd week . . 87.1%
(DB) Her Sister's Secret (EL)
LOS ANGELES—Loew's State, 3rd week . . 58.0%
(DB) Her Sister's Secret (EL)
LOS ANGELES—Loyola, 1st week 111.1%
LOS ANGELES—Loyola, 2nd week 74.0%
LOS ANGELES—Loyola, 3rd week 69.4%
LOS ANGELES—Uptown, 1st week 108.8%
LOS ANGELES—Uptown, 2nd week 80.6%
LOS ANGELES—Uptown, 3rd week 64.5%
MINNEAPOLIS—Radio City 83.3%
MINNEAPOLIS—Century, MO 1st week . . 98.5%
MINNEAPOLIS—Lyric, MO 2nd week . . . 96.1%
NEW YORK—Roxy, 1st week 127.4%
(SA) Jerry Lester, others
NEW YORK—Roxy, 2nd week 102.9%
(SA) Jerry Lester, others
NEW YORK—Roxy, 3rd week 95.8%
(SA) Jerry Lester, others
NEW YORK—Roxy, 4th week 72.3%
(SA) Jerry Lester, others
OMAHA—Paramount 99.1%
PHILADELPHIA—Fox, 1st week 94.8%
PHILADELPHIA—Fox, 2nd week 86.2%
PITTSBURGH—J. P. Harris, 1st week . . 107.3%
PITTSBURGH—J. P. Harris, 2nd week . . 80.5%
PITTSBURGH—Senator, MO 1st week . . . 135.1%
PITTSBURGH—Senator, MO 2nd week . . . 121.7%
SAN FRANCISCO—Fox 68.7%
(DB) The Affairs of Geraldine (Rep.)
ST. LOUIS—Missouri, 1st week 124.0%
(DB) It Happened on Fifth Ave. (Mono.)
ST. LOUIS—Missouri, 2nd week 94.8%
(DB) It Happened on Fifth Ave. (Mono.)
ST. LOUIS—Missouri, 3rd week 72.9%
(DB) It Happened on Fifth Ave. (Mono.)
TORONTO—Shea's 1st week 104.0%
TORONTO—Shea's, 2nd week 93.8%

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BRUTE FORCE (Univ.)

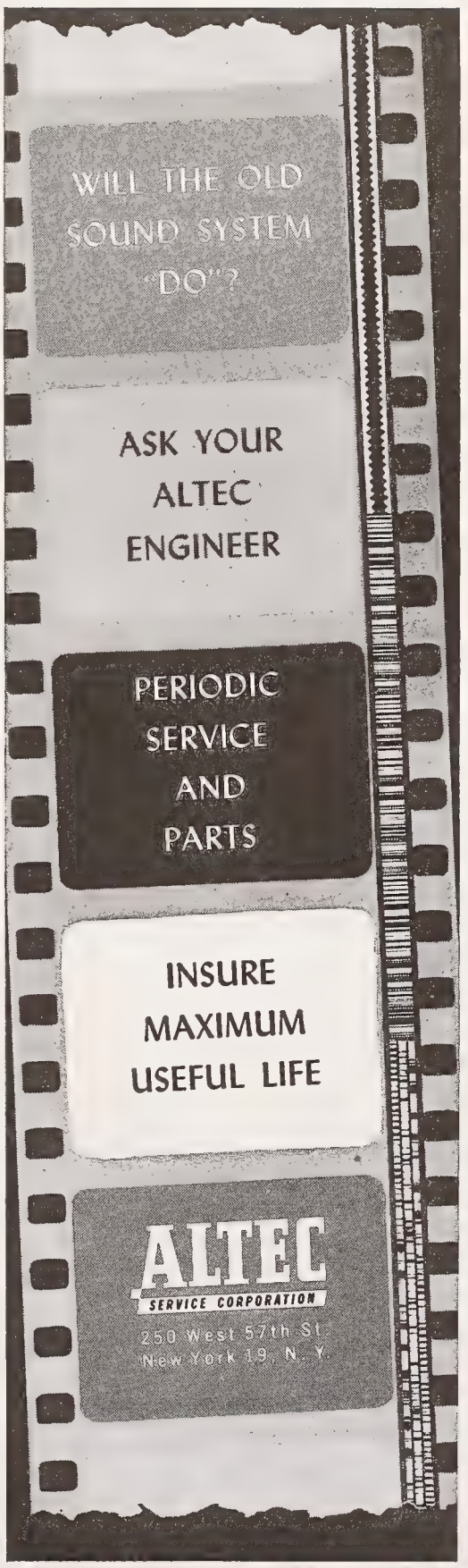
Final Report:

Total Gross Tabulated	$825,200
Comparative Average Gross	735,200
Over-all Performance	112.2%

BALTIMORE—Keith's, 1st week 116.3%
BALTIMORE—Keith's, 2nd week 77.6%
BOSTON—Boston, 1st week 140.7%
(SA) Vaudeville
BOSTON—Boston, 2nd week 135.3%
(SA) Vaudeville
BUFFALO—Lafayette, 1st week 102.7%
(BR) The Son of Rusty (Col.)
BUFFALO—Lafayette, 2nd week 81.9%
(BR) The Son of Rusty (Col.)
CHICAGO—Grand, 1st week 125.1%
CHICAGO—Grand, 2nd week 120.6%
CHICAGO—Grand, 3rd week 100.5%
CHICAGO—Grand, 4th week **75.3%**
CINCINNATI—RKO Palace 102.1%
CNCINNATI—RKO Lyric, MO 1st week . . 94.3%
CLEVELAND—RKO Palace, 1st week . . 101.2%
CLEVELAND—RKO Palace, 2nd week . . 61.3%
DENVER—Esquire 55.5%
(DB) The Millerson Case (Col.)
DENVER—Paramount 107.5%
(DB) The Millerson Case (Col.)
DENVER—Rialto, MO 1st week 79.5%
(DB) The Millerson Case (Col.)
INDIANAPOLIS—Circle 83.9%
(DB) Code of the West (RKO)
KANSAS CITY—Tower 138.2%
KANSAS CITY—Uptown 120.0%
LOS ANGELES—Guild, 1st week 128.5%
LOS ANGELES—Guild, 2nd week 75.0%
LOS ANGELES—Guild, 3rd week 59.5%
LOS ANGELES—Iris, 1st week 125.0%
LOS ANGELES—Iris, 2nd week 71.4%
LOS ANGELES—Iris, 3rd week 65.4%
LOS ANGELES—Ritz, 1st week 136.3%
LOS ANGELES—Ritz, 2nd week 95.4%
LOS ANGELES—Ritz, 3rd week 72.7%
LOS ANGELES—Studio, 1st week 123.3%
LOS ANGELES—Studio, 2nd week 84.4%
LOS ANGELES—Studio, 3rd week 64.9%
LOS ANGELES—United Artists, 1st week . 181.8%
LOS ANGELES—United Artists, 2nd week . 77.9%
LOS ANGELES—United Artists, 3rd week . 68.1%
MINNEAPOLIS—RKO Orpheum, 1st week . 123.1%
MINNEAPOLIS—RKO Orpheum, 2nd week . 82.0%
NEW YORK—Criterion, 1st week 239.5%
NEW YORK—Criterion, 2nd week 133.0%
NEW YORK—Criterion, 3rd week 121.6%
NEW YORK—Criterion, 4th week 114.0%
NEW YORK—Criterion, 5th week 114.0%
NEW YORK—Criterion, 6th week 83.6%
PHILADELPHIA—Karlton, 1st week 193.2%
PHILADELPHIA—Karlton, 2nd week 142.8%
PHILADELPHIA—Karlton, 3rd week 126.0%
PHILADELPHIA—Karlton, 4th week 92.4%
SAN FRANCISCO—Orpheum, 1st week . . 161.4%
SAN FRANCISCO—Orpheum, 2nd week . . 90.0%
(DB) The Vigilantes Return (Univ.)
SAN FRANCISCO—Orpheum, 3rd week . . 72.0%
(DB) The Vigilantes Return (Univ.)

Fabian Theatres Studying Pension and Bonus Plan

The Fabian theatre circuit has begun a study of operations looking to the establishment of a program of pensions and bonuses for all employees, Sam Rosen, vice-president, announced in New York last Friday. The plan probably will go into effect January 1, 1948. The circuit operates 60 theatres along the eastern seaboard and employs approximately 1,300 people, some part time. Mr. Rosen said an agency outside the industry had been commissioned to study all economic factors in operating the circuit during the past 10 years, including the number of employees and their salaries, general business conditions, and the circuit's earnings during that period.



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OBITUARIES

Samuel Komm, 47, Midwest Circuit Operator, Dies

Samuel Komm, 47, owner of the Sam Komm Theatres, including the Miners and Will Rogers theatres in Collinsville, Ill., and six other theatres in St. Louis, died Sunday, August 17, of heart disease. Mr. Komm is survived by his widow, Mrs. Hope Komm, a son and two daughters.

William F. Ballenger

William F. Ballenger, 56, manager of the Grand theatre in Richmond, Va., for 15 years, died last August 27 in a Pittsburgh, Pa., hospital. He entered the industry in 1910, as a film inspector for the old General Film Company. In 1933 he joined Neighborhood Theatres, Inc., as manager of the Grand. Surviving are his wife and daughter.

James Hagan

James Hagan, 65, playwright and screen writer, died Monday of heart disease in Cincinnati, at the home of his son. He spent nearly 40 years in the theatre business, three as a film writer, first with Paramount and later with RKO.

DeMille Searches for Oldest Motion Picture Exhibitor

In connection with its production campaign for Cecil B. DeMille's "Unconquered," Paramount has instituted a search for the "pioneer exhibitor of the nation," who will be invited to the American premiere of the DeMille feature at Loew's Penn theatre in Pittsburgh, October 3. Adolph Zukor, chairman of the Paramount board; Walter Reade, president of the Walter Reade Enterprises, and Sam Rinzler, president of the Randforce Amusement Corporation, will pass on the claimants.

Bureau of Mines Reports Increased Film Showings

A 20 per cent increase in the showings of its educational films was reported last week by the Bureau of Mines in Washington. The increase occurred during the past 12 months. Some 8,000,000 persons saw Bureau films during the past year, the Bureau said. The pictures are shown in schools, colleges, and before scientific societies, units of the armed forces, business and civic organizations. The Bureau has also acquired more new film than at any time during the past six years.

R. L. McCoy Named Eagle-Lion Southern District Manager

Ralph L. McCoy has been appointed district manager for Eagle-Lion's southeastern district, covering the territories served by the Atlanta, Charlotte and Memphis exchanges. Individual branch managers named for the southeastern district are Grover Parsons, Atlanta; Harold Keeter, Charlotte, and Leonard Shea, Memphis.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SERVICE DATA
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Dark Passage

Warner Bros.—Bogart and Bacall

Any co-starring of Humphrey Bogart and Lauren Bacall is *prima facie* box office, and this pairing of them is no mere repetition of past performances. It is, on the contrary, a steadily suspenseful and surprising melodrama, following an unfamiliar story channel, and Bogart commits nary a killing, although charged with three, while Miss Bacall portrays a wholesome if venturesome young lady with a heart of gold and $200,000. Other aspects differentiating the picture from the common run appear to assure wide popular interest and substantial commercial yield.

The script by Delmer Daves, who also directed for Producer Jerry Wald, opens with Bogart escaping from San Quentin, where he's been lodged on conviction of murdering his wife. Miss Bacall, a wealthy young woman who happens to be doing some sketching in the neighborhood, picks up the convict after he's slugged another motorist, smuggles him into San Francisco and secretes him in an apartment, revealing that she's always been interested in his case because she believed he was innocent of the murder.

Using her hospitality and funds, the convict has his face altered by surgery, and prepares to flee the country, but the motorist he slugged, who happens to be a small-time crook, catches up with him and undertakes blackmail. Meanwhile, by a complication of developments too intricate for fast synopsis, a trumpet-playing pal of Bogart's has been murdered, under circumstances which get Bogie blamed for it, and Bogie has learned that a girl friend of Miss Bacall's, who was also a candidate for his affections some years back, is the real killer of his wife and the trumpeter. When he charges her with the killings, which she admits, and attempts to take her into custody, she falls from a high window and is killed. Unable to prove his innocence without producing the guilty killer, he goes to Peru on falsified passports and is joined there by Miss Bacall after the heat's off.

As stated, the story is steadily suspenseful and markedly different from others in kind. An especially effective sequence displays the criminal's resort to plastic surgery, as performed by a renegade doctor, in a manner to discourage the most sturdy desperado. Conversely, the picture boils down to an account of how a convicted killer can escape from the penitentiary, get to Peru via Mexco on phony papers and (presumptively) live happily ever after, serene in the knowledge that he really didn't commit the crime charged to him but just can't prove to the legal authorities that he didn't. Sticklers for the theory that the agencies of law enforcement generally get their man, proving him guilty or innocent as the case may be, but getting him nevertheless, may have some qualms about this plot.

Seen at a preview for the press at the Warner Brothers' studio in Hollywood. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, September 27, 1947. Running time, 108 min. PCA No. 12247. Adult audience classification.
Vincent Parry ....Humphrey Bogart
Irene Jansen..... .. ..Lauren Bacall
Agnes Moorehead, Bruce Bennett, Tom D'Andrea, Clifton Young, Douglas Kennedy, Rory Mallinson, Houseley Stevenson

Philo Vance's Secret Mission

Eagle Lion—Murder and Romance

Philo Vance accidentally stumbles onto another murder and this time it's a wealthy pulp-magazine publisher who has hired Vance to investigate the death of a former partner.

Produced by Reginald Leborg, Vance is again played by Alan Curtis while Frank Jenks handles the comedy element as his assistant. Sheila Ryan, as the pretty secretary to the publisher, lends the romantic interest while aiding the detective solve the crime.

Lawrence Edmund Taylor's original screenplay has Vance searching for the murderer of the former partner, dead some seven years. The publisher is then killed and the detective and his girl friend run into the usual death-defying adventures. At the end Philo Vance finds that the murderer of the publisher is the former partner who has rigged his own death to collect insurance money, then killed the publisher who had stumbled onto his scheme.

In this, the picture follows the economical production pattern set by predecessor films. However, audiences who enjoy playing detective with the screen characters have a chance to test their wits since all clues are provided.

Howard Welsch's direction keeps the film moving at a fair pace and provides moments of suspense and excitement.

Reviewed at the New York theatre on Broadway. Reviewer's Rating: Fair. — GEORGE H. SPIRES.

Release date, August 30, 1947. Running time, 58 min. PCA No. 12105. General audience classification.
Philo Vance... ... .Alan Curtis
Mona Bannister..... ....Sheila Ryan
Ernie Clark..... . .....Frank Jenks
Tala Birell, James Bell, Frank Fenton, Paul Makey

Homesteaders of Paradise Valley

Republic—Red Ryder Western

Fred Harmon's comic strip character Red Ryder and his side-kick, Little Beaver, return in another of their Westerns for Republic. In this, Ryder, played by Allan Lane, is the leader of a covered wagon train trekking westward from Kansas to their new homes in Paradise Valley, an area seasonally plagued by flood or drought.

His efforts to build the valley into a livable community by controlling the flood waters are continually beset by Gene Stutenroth as the leader of the outlaw group trying to drive out the homesteaders.

Like other pictures in this series "Homesteaders of Paradise Valley" takes about an hour for its telling during which time there are ample scenes of the pioneers conflicts with the renegades and their battles against the rampages of nature. According to the proved Western formula all turns out well in the end.

R. G. Springstein, as director, has kept the action moving while the screenplay by Earle Snell is on a par with other films in this series. In supporting roles are Bobby Blake, Martha Wentworth and Ann Todd.

Reviewed at the New York theatre on Broadway. Reviewer's Rating: Fair.—G. H. S.

Release date, April 1, 1947. Running time, 59 min. PCA No. 11873. General audience classification.
Red Ryder. ....Allan Lane
Little Beaver.....Bobby Blake
Martha Wentworth, Ann Todd, Gene Stutenroth, John James

Whispering City

Eagle Lion-Quebec Productions
Mystery Melodrama

Initial venture of Quebec Productions is a creditable effort. It must be remembered that this film was produced bilingually—English and French—which means that the production of the English picture may have been hampered somewhat by the fact the films for both languages were shot conjunctively; after an English scene was shot, French actors were moved onto the set to shoot the French scene. Obviously, then, while this was instrumental in cutting production costs, the effectiveness of the English picture is lessened by the fact that the producer could not concentrate completely on the one language.

However, it is a creditable effort in certain spots and somewhat amateurish in others. But the credit side of the ledger far outweighs the debit side, and "Whispering City" can be said to stand up very well. As a matter of fact, in some instances it is far superior to the average mystery melodrama.

The theme is the old story (told in flashback) of the reporter who is not satisfied with the verdict of accidental death some years before and, in probing the circumstances around the death, comes up against a fine and upstanding citizen who is behind the murders and who eventually threatens the reporter herself.

One of the main faults with the film is that it seems to be continually striving for effect. So, too, with the dialogue. At times, most of the time for that matter, it's clever, clear and not too weighty, and the next scene you find yourself plodding through an interminable welter of words.

Significant points in the picture are the scenes taken in Quebec City, the scoring, and some of the acting—especially that of Paul Lukas. The remainder of the cast does fair enough jobs with John Pratt and Mary Anderson making

their roles creditable enough when the script allows them to do so. Helmut Dantine does the best he can as the husband who is almost nagged into being a murderer, but he is never quite able to win against the long and interminable speeches. Joy Lafleur is adequate as the nagging wife.

Morris C. Davis' music is one of the highlights of the picture. Fedor Ozep's direction is fair. Generally speaking, however, it's a substantial film that should stand up well in any competition.

Seen at Associated Screen News projection room, Montreal. Reviewer's Rating: Fair.—CHARLES J. LAZARUS.

Release date, not set. Running time, 101 min. General audience classification.

Michel Lacoste ..... Helmut Dantine
Mary Roberts ..... Mary Anderson
Albert Frederic ..... Paul Lukas
Mr. Durant ..... John Pratt
Blanche Lacoste ..... Joy Lafleur
Police Inspector ..... George Alexander
Sleigh driver ..... Arthur Lefebvre
Renée Bancourt ..... Mimi d'Estée
Assistant Police Inspector ..... Henri Poitras
R. J. Jarvis, Louis-Philippe Hebert, Albert Cloutier, Palmiéri, Ovila Légaré, Neil O'Keefe, Germaine Lemyre, Lucie Poitras, Réjane DesRameaux, Blanche Gauthier, Teddy Burns-Goulet, Jean Deslauriers, Guy Dugas, J. Léo Gagnon, Roland d'Amour, Jean Vézina, Jean Lajeunesse, Gordon Jones, René Lecavalier

Gas House Kids in Hollywood

***Eagle Lion*—Comedy-Mystery**

This is the third in the Gas House Kids series and this time the youngsters are confronted with ghosts, corpses and hidden money. There is an abundance of action and some of the situations are comical.

The Kids, played by Carl "Alfalfa" Switzer, Benny Bartlett, Rudy Wissler and Tommy Bond, are driving their jallopy to Hollywood to meet Lance Carter, who plays detective roles in films. They meet an eccentric scientist, who invites the boys to stay at his house while they are in Hollywood. The scientist is making experiments in an effort to establish communication with the dead. In this eerie setting the Kids discover that there is hidden money in the house. Amid secret passageways, skeletons and corpses, the police detective, played by James Burke, attempts to solve the murder. The boys enlist the aid of the film detective, but discover that he is one of the crooks. The money is found and the gang of murderers and thieves is apprehended.

Sam Baerwitz produced, and Edward Cahn directed. The original story was by Robert E. Kent.

Seen at a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, August 23, 1947. Running time, 63 min. PCA No. 12439. General audience classification.

Alfalfa ..... Carl "Alfalfa" Switzer
Orvie ..... Benny Bartlett
Rudy Wissler, Tommy Bond, James Burke, Jan Bryant, Michael Whalen, Douglas Fowley.

ADVANCE SYNOPSES

ALONG THE OREGON TRAIL (Republic)

ASSOCIATE PRODUCER: Earle Snell. DIRECTOR: R. G. Springsteen. PLAYERS: Monte Hale, Adrian Booth, Clayton Moore, Roy Barcroft, Max Terhune, Will Wright, Wade Crosby, LeRoy Mason, Forrest Taylor.

WESTERN, in trucolor. A posse captures a notorious outlaw who later is liberated while the men celebrate his capture. Monte Hale is to guide a party into the Oregon country and cannot accompany the posse again. He runs across a man who plans to build an empire of outlaws in the west. A wagon train with rifles for friendly Indians is robbed by the gang, who also hold up a coach carrying the Riders of the Purple Sage and a girl whom the ringleader is to marry. The girl finds out about his ambitious plans and warns Hale.

GENTLEMAN'S AGREEMENT (20th-Fox)

PRODUCER: Darryl Zanuck. DIRECTOR: Elia Kazan. PLAYERS: Gregory Peck, Dorothy McGuire, John Garfield, Anne Revere, Jane Wyatt, Celeste Holm, Dean Stockwell, Sam Jaffe.

PICTURIZED NOVEL. A crusading magazine editor signs a well known writer to do a series of articles on anti-Semitism. By profession and change of name for six weeks the writer masquerades as Jewish, finds the many prejudices he wants to write about, even in a girl with whom he has fallen in love. His articles are a success and help his sweetheart to renounce what prejudices she harbors. When she offers her home to a returned GI and his family, who are Jewish, the clouds threatening her romance with the writer are dispersed.

ROAD TO RIO (Paramount)

PRODUCER: Daniel Dare. DIRECTOR: Norman Z. McLeod. PLAYERS: Bing Crosby, Bob Hope, Dorothy Lamour, Gale Sondergaard, Frank Faylen, Joe Vitale, George Meeker.

COMEDY WITH MUSIC. Two musicians, down on their luck, join a carnival show. Subsequently they stow away on a ship bound for South America and, through the intervention of a girl, become members of the ship's orchestra. In Rio, they form their own orchestra, and become involved in a plot to marry the girl to a distant cousin. One of the singers, however, finally wins her for himself.

BLACK HILLS (Eagle Lion)

PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Eddie Dean, Roscoe Ates, Shirley Patterson.

WESTERN. In an abandoned mine on his property, a ranch owner is killed when he admits to the discovery of a vein of gold. The killer then arranges to buy the mortgage on the ranch by forging the signature of the absent Land Office head. When the latter is due to return, a plan is made to have him killed, but the plot is thwarted. At the Land Office, when confronted with a suggestion to visit the deserted mine and find the victim's body, the killer realizes the game is up and he and his henchman attempt escape. However, the criminals are apprehended and brought to justice.

THE UNSUSPECTED (WB-Michael Curtiz)

PRODUCER: Charles Hoffman. DIRECTOR: Michael Curtiz. PLAYERS: Joan Caulfield, Claude Rains, Audrey Totter, Constance Bennett, Michael North, Hurd Hatfield.

MELODRAMA: A man murders his secretary to conceal his thefts from the estate of his ward. Events develop which force him to kill his ward's step-sister and cause the death of her husband. A detective, posing as the ward's husband in order to solve the crimes uncovers evidence against the murderer and succeeds in apprehending him.

BURY ME DEAD (Eagle Lion)

PRODUCER: Charles Riesner. DIRECTOR: Bernard Vorhaus. PLAYERS: Mark Daniels, Greg McClure, Cathy O'Donnell, June Lockhart, Hugh Beaumont.

MELODRAMA: When a girl returns home the day after her own funeral, it is discovered that the dead person is really her husband's sweetheart, whose body had been burned beyond recognition. The family attorney, who is the actual murderer, attempts to kill the wife and make it appear to be suicide. He is thwarted by the arrival of her sister. The advent of the police prevents a double murder.

SHORT SUBJECTS

HEARTACHES (Columbia)

Community Sing (9651)

With "Heartaches" as the featured tune, Dick Leibert and the Song Spinners offer "Mama, Do I Gotta," "Linda," "I'm Singin' in the Rain," and "I've Got a Feelin' You're Foolin'."
Release date, September 4, 1947 10 *minutes*

LET'S GO LATIN (Universal)

Sing and Be Happy Series (2385)

Chito Izar is the singing star of this subject, which includes a chorus of dancing girls. Chito sings "Negra Leono," "I Want My Mama," and "You Never Say Yes," in which the audience is asked to join. Throughout the picture, the chorus of dancing girls dances.
Release date, July 21, 1947 10 *minutes*

VOLLEY-OOP! (Columbia)

World of Sports (8810)

Stig Larson and Hugh Forgie give a demonstration of badminton, their exhibition game filmed in fast and slow motion. Bill Stern provides the narration.
Release date, July 26, 1947 8 *minutes*

CRAZY WITH THE HEAT (RKO)

Walt Disney Cartoon (74,104)

Donald Duck and Goofy star in this one as tourists who run out of gas in the trackless wastes of the Sahara Desert. When, dying of thirst, they set out to look for water, Goofy gets mixed up with a mirage of a soda fountain. In Technicolor.
Release date, August 1, 1947 6 *minutes*

SO YOU'RE GOING ON A VACATION (Warner Bros.)

Vitaphone Variety (3406)

Joe, informed of his two-week vacation at the last minute, visits a free vacation planning service sponsored by the local department store. His sales resistance is low and he finds himself spending $1,000 for useless equipment and traveling 500 miles.
Release date, July 5, 1947 10 *minutes*

CHARLIE BARNET AND HIS ORCH. (Universal)

Name Band Musicals (2308)

Charlie Barnet brings his musical crew to the screen in this musical featurette playing "I'll Remember April," "No Can Do," "I Believe in Miracles," "You're a Sweetheart," and "Igor and Yvette". The short is dressed up with vocals and a dance number.
Release date, April 16, 1947 15 *minutes*

TENNIS TOWN (Warner Bros.)

Sports Parade (3510)

The character building qualities of tennis for young people are emphasized in this short. The U. S. Lawn Tennis Association's program of junior development is explained and illustrated. In Technicolor.
Release date, June 21, 1947 10 *minutes*

ALONG CAME DAFFY (Warner Bros.)

Merrie Melodies Cartoon (2720)

Two fur trappers are snowed in in their cabin in the north woods without any food. Just when they are hungriest, Daffy Duck waddles in as a cook book salesman and almost is eaten.
Release date, June 14, 1947 7 *minutes*

PEST IN THE HOUSE (Warner Bros.)

Merrie Melodies Cartoon (3703)

A very tired guest threatens to punch a hotel desk clerk in the nose every time his rest is disturbed. The clerk assigns Daffy Duck to look after this guest's comfort and then the trouble begins.
Release date, August 2, 1947 7 *minutes*

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3822.

Adventure Island (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Classification—August 30, p. 46.

Bachelor and the Boby Soxer (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 9, p. 55; August 23, p. 40.

Best Years of Our Lives (RKO)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—145.6%
Round Table Exploitation—January 11, p. 63; March 22, p. 61; April 5, p. 50; April 26, p. 52; June 7, p. 51; June 14, p. 46; July 26, p. 56; August 16, p. 50; August 23, p. 38.

Blue Skies (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—126.4%
Round Table Exploitation—February 1, pp. 56, 57; February 8, pp. 63, 64; February 15, pp. 63, 64; March 8, pp. 55, 58; March 15, p. 73; March 22, p. 58; March 29, p. 56; April 5, p. 52; April 19, p. 48; May 3, p. 57; May 10, p. 61; May 24, p. 62; August 9, p. 53; August 16, pp. 47, 49; August 23, p. 40.

Body and Soul (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, p. 48.

Brute Force (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—112.2%
Round Table Exploitation—August 9, p. 55; August 23, p. 38; August 30, p. 46.

Buck Privates Come Home (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 23, p. 41.

Carnegie Hall (UA)
Audience Classification—General
Round Table Exploitation—August 30, p. 48.

Cry Wolf (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—August 30, p. 50.

Dear Ruth (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 31, p. 50; August 16, p. 50; August 30, pp. 46, 50.

Duel in the Sun (Selznick)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—144.6%
Round Table Exploitation—April 26, p. 53; May 10, p. 60; May 17, p. 56; May 24, p. 64; May 31, p. 52; June 14, pp. 46, 48; June 21, p. 44; July 5, p. 44; July 12, p. 50; July 19, p. 53; July 26, p. 60; August 2, p. 51.

Fiesta (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—99.6%
Round Table Exploitation—August 9, p. 52; August 23, p. 38.

The Homestretch (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 14, p. 44; August 30, p. 50.

The Hucksters (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—129.7%
Round Table Exploitation—July 19, p. 54; July 26, p. 60; August 2, p. 50; August 9, p. 55; August 16, pp. 46, 47; August 23, p. 42; August 30, pp. 47, 48.

It Happened on Fifth Avenue (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, p. 59; August 16, p. 48; August 30, p. 49.

I Wonder Who's Kissing Her Now (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.2%
Round Table Exploitation—July 26, p. 60; August 16, p. 47; August 30, p. 49.

Life With Father (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, p. 49.

The Long Night (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, pp. 47, 49.

Miracle on 34th Street (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—94.3%
Round Table Exploitation—June 28, p. 45; July 5, p. 44; July 26, p. 60; August 2, p. 50; August 9, p. 54; August 23, pp. 38, 40.

The Other Love (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 31, p. 48; August 30, pp. 47, 50.

Repeat Performance (Brit.) (EL)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 10, p. 60; May 31, p. 50; June 21, p. 47; July 26, p. 56.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Romance of Rosy Ridge (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 23, p. 40; August 30, p. 47.

Slave Girl (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 16, p. 48; August 23, p. 38.

Suddenly It's Spring (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 1, p. 56; April 26, p. 52; May 3, p. 57; May 24, p. 62; June 7, p. 52; August 23, p. 42.

They Won't Believe Me (RKO)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—August 16, p. 47; August 30, p. 46.

13 Rue Madeleine (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—103.8%
Round Table Exploitation—February 15, p. 60; February 22, p. 61; March 8, p. 57; April 5, p. 49; May 17, p. 56; May 24, p. 58; August 16, p. 49.

The Unfaithful (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—96.5%
Round Table Exploitation—August 2, pp. 50, 52; August 16, p. 50.

Variety Girl (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 30, p. 48.

The Web (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 23, p. 40.

Welcome Stranger (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 9, p. 53; August 16, p. 46.

The Woman on the Beach (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, p. 45; August 9, p. 52.

The Yearling (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture, Gross, Over-all Performance—101.1%
Round Table Exploitation—February 8, p. 58; April 5, p. 49; May 10, p. 58; May 17, p. 57; May 24, p. 58; June 21, pp. 46, 48; July 12, pp. 51, 52; July 19, pp. 54, 56; August 9, p. 56; August 16, p. 49; August 30, p. 49.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8407	Hold That Lion (16½) (Stooges)	1-17-47	3807
9401	Brideless Groom (Stooges)	9-11-47	....
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	3669
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	3759
8427	Training for Trouble (15½) (Schilling & Lane)	7-3-47	3759
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	....
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	....

COLOR RHAPSODIES

8501	Loco Lobo (6)	1-9-47	3348
8502	Cuckatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Hubba-Hubba-Hubbard (6)	5-29-47	3715
8505	Up'n Atom (6)	7-10-47	3715
9501	Swiss Tease (6)	9-11-47	....

COLOR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequence (6½)	6-5-47	3714

THRILLS OF MUSIC

8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch. (10½)	5-22-47	3715
9951	Boyd Raeburn & Orch. (10)	9-18-47	....

COMMUNITY SING

8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½) (Leibert)	5-22-47	3715
8660	No. 10 Managua, Nicaragua (9½) (Baker)	7-19-47	3715
9651	No. 1 Heartaches (10)	9-4-47	3818

SCREEN SNAPSHOTS

8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday In Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This 'Ollywood) (10)	6-12-47	....
9851	No. 1 Hollywood Cowboys (9½)	9-4-47	....

WORLD OF SPORTS

8803	HI-LI (9½)	11-21-46	3363
8804	Best In Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	3715
8810	Volley-Oop! (Badminton) (8)	7-26-47	3818
9801	Cinderella Cagers	9-25-47	....

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth	6-21-47	3715

FITZPATRICK TRAVELTALKS (Color)

T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3702
T-814	On the Shores of Nova Scotia (8)	6-28-47	3715
....	Glimpses of New Scotland	8-30-47	....

PETE SMITH SPECIALTIES

S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	3714
S-951	Football Thrills No. 10	9-6-47	....

M-G-M TECHNICOLOR CARTOONS

W-834	Hound Hunters (7)	4-12-47	3702
W-839	Uncle Tom's Cabana (8)	7-19-47	3807

TOM AND JERRY CARTOONS

W-382	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3551
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	3715
W-837	Dr. Jekyll and Mr. Mouse (8)	6-14-47	3715
W-838	Salt Water Tabby (7)	7-12-47	3807
W-840	A Mouse in the House (8)	8-30-47	....

PASSING PARADE

K-872	Tennis in Rhythm (10)	8-23-47	....
....	The Amazing Mr. Nordill	8-30-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	3759
L6-5	Arctic Artisan (11)	7-4-47	3807
L6-6	Film Tot Fairyland (11)	9-5-47	....

GEORGE PAL PUPPETOONS (Color)

U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	3715
U6-3	Date With Duke (8)	10-31-47	....
U6-4	Rhapsody in Wood (9)	12-19-47	....

POPEYE THE SAILOR (Color)

E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	3715
E6-3	Popeye and the Pirates (8)	9-12-47	....
E6-4	Royal Four Flusher (6)	9-12-47	....
E6-5	Wotta Knight (7)	10-24-47	....
E6-6	Safari So Good (7)	11-7-47	....

POPULAR SCIENCE (Color)

J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings (11)	7-25-47	3785

SPEAKING OF ANIMALS

Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends (10)	6-27-47	3807
Y7-1	Dog Crazy	10-3-47	....
Y7-2	Ain't Nature Grand	11-14-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3531

SPORTLIGHTS

R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals (10)	7-18-47	3807
R7-1	Riding the Waves	10-3-47	....
B7-2	Running the Hounds	10-31-47	....

MUSICAL PARADE (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing (20)	8-8-47	3807
FF6-4	Paris In the Spring (19)	9-26-47	....
FF6-5	Midnight Serenade	11-21-47	....
FF6-6	Jingle, Jangle, Jingle	1-2-48	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie (8)	7-18-47	3785
D6-3	A Bout with a Trout (8)	10-10-47	....
D6-4	Super Lulu (7)	11-21-47	....
D6-5	The Baby Sitter (7)	11-28-47	....

NOVELTOONS (Color)

P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island (9)	6-27-47	3807
P6-5	Much Ado About Mutton (8)	7-25-47	3785
P6-6	The Wee Men (10)	8-8-47	3807
P6-7	The Mild West (7)	8-22-47	....
P6-8	Naughty But Mice (7)	10-10-47	....

PACEMAKERS

K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It (10)	8-1-47	....
K7-1	It Could Happen to You	10-3-47	....
E7-2	Babies, They're Wonderful	11-14-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	3749
74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47	3818
74,105	Bootle Beetle (7)	8-22-47	....
74,106	Wide Open Spaces (7)	9-12-47	....
74,107	Mickey's Delayed Date (7)	10-3-47	....

SPORTSCOPES

74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460

Prod. No.	Title	Rel. Date	P.D. Page
74,306	Ski Champion (8)	2-7-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuth (8)	5-2-47	3669
74,310	A Summer's Tale (8)	5-30-47	3715
74,311	Ski Belles (8)	6-27-47	3759
74,312	Chasing Rainbows (8)	7-25-47	3807
	EDGAR KENNEDY		
73,402	Do or Diet (18)	2-7-47	3539
73,403	Social Terrors (18)	4-11-47	3587
73,404	Heading for Trouble (18)	6-20-47	3702
73,405	Host to a Ghost (18)	7-18-47	3759
	LEON ERROL		
73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	3-28-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
73,705	Blonde's Away (18)	7-11-47	3807
	FLICKER FLASHBACKS		
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3598
74,207	No. 7 (9)	5-23-47	3691
	THIS IS AMERICA		
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-13-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-7-47	3488
73,105	San Francisco (14)	3-7-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-30-47	3679
73,109	Passport to Nowhere (17)	7-27-47	3714
73,110	Whistle in the Night (18)	7-25-47	3749
73,111	Treasure House (16)	8-22-47	3807
	MUSICAL FEATURETTES		
73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	3702
73,204	Frankie Carle (18)	....	....
	RAY WHITLEY WESTERN MUSICALS		
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	3587
73,505	Mollie Cures a Cowboy (18)	....	....
	SPECIAL		
73,901	Football Highlights (19)	....	....
	JAMBOREE SERIES		
84,401	Enric Madriguera & Orch.	9-5-47	....
84,402	Tommy Tucker Time	10-3-47	....
84,403	Johnny Long & Orch.	10-31-47	....
84,404	Duke Ellington	11-28-47	....

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
7254	Girls and Gags (8)	11-22-46	3587
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea (8)	6-20-47	3715
7258	Romance of the Fjords (8)	6-27-47	3715
8251	Holiday in South Africa (8)	8-22-37	....
8252	Home of the Danes (8)	10-17-47	....
	SPORTS REVIEW (Color)		
7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Journey (8)	12-13-46	3539
	(Black and White)		
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind (8)	7-18-47	3715
8301	Gridiron Greatness (9)	8-1-47	....
8351	Vacation Magic (8)	9-26-47	....
	TERRYTOONS (Color)		
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3537
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7517	Cat Trouble (7)	4-11-47	3611
7518	The Sky Is Falling (7)	4-25-47	3714
7519	The Intruders (7)	5-9-47	3715
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	3715
8502	Flying South (7)	8-15-47	....
8503	Date for Dinner (7)	8-29-47	....
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....
	MARCH OF TIME		
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (18)	5-16-47	3630
V-13-11	Your Doctors—1947 (18½)	6-13-47	3679
V13-12	New Trains for Old? (18)	7-11-47	3725
V13-13	Turkey's 100 Million (16)	8-8-47	3759
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
	DRIBBLE PUSS PARADE		
7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	3679

UNITED ARTISTS

	LOEW MUSICOLOR		
....	Tocatta and Fugue (10)	10-46	3274
....	Engulfed Cathedral	6-47	....
....	Moonlight	9-47	....
	WORLD TODAY, INC.		
....	Wonder Eye (10)	5-47	3631

UNIVERSAL

	LANTZ COLOR CARTUNES		
2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Birds (7)	6-9-47	....
2326	Overture to William Tell (7)	6-16-47	3669
2327	Well Oiled (7)	6-30-47	....
2328	Solid Ivory	8-25-47	....
	JUVENILE JURY SERIES		
2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575
2363	No. 3 (11)	5-26-47	3749
2364	No. 4 (11)	6-2-47	3715
	VARIETY VIEWS		
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museum (9)	6-2-47	3715
2346	Bronco Babes (9)	6-23-47	3715
2347	Brooklyn, U.S.A. (10)	9-4-47	....
2348	Play and Plenty (9)	8-11-47	....
	NAME-BAND MUSICALS		
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (15)	4-2-47	3575
2307	Tommy Tucker & Orch. (14)	4-9-47	3402
2308	Charlie Barnet & Orch. (15)	4-16-47	3818
2309	Charlie Spivak & Orch. (15)	5-14-47	3807
2310	Jitterumba (15)	6-25-47	3807
2311	Record Party (15)	7-2-47	3715
2312	Tony Pastor & Orch.	8-27-47	....
	SING AND BE HAPPY SERIES		
2382	The Singing Barbers (9)	2-17-47	3460
2384	Let's Sing a Western Song (10)	5-19-47	3807
2385	Let's Go Latin (10)	7-21-47	3818
2386	Kernels of Korn	8-18-47	....
2387	Manhattan Memories	8-25-47	....
	THE ANSWER MAN		
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575
2395	No. 5 Storm Warning (9)	6-9-47	3715
2396	No. 6 Here's Your Answer	7-28-47	....
2397	No. 7 Lights of Broadway (9)	8-18-47	3807
2398	No. 8 Hoop Skirt, Bustle and Skin	8-25-47	....
	TWO-REEL SPECIALS		
....	Harnessed Lightning	....	....
2201	Fight of the Wild Stallions	8-25-47	....

WARNER—VITAPHONE

	TECHNICOLOR ADVENTURES		
3802	Rubber River (10)	11-16-46	3348
3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	3807
3805	Glamour Town (10)	8-2-47	3807
3806	Branding Irons (10)	8-16-47	....
4801	Land of Romance (10)	9-6-47	....
	TECHNICOLOR SPECIALS		
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	3-1-47	3575
3005	Song of a Nation (R) (20)	5-31-47	3702
3006	Hollywood Wonderland (20)	8-9-47	3785
3007	Romance and Dance (20)	8-30-47	....
	FEATURETTES		
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598
	SPORTS PARADE (Color)		
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	3702
3508	Flying Sportsman In Jamaica (10)	5-24-47	3702
3509	A Day at Hollywood Park (10)	6-7-47	3691
3510	Tennis Town (10)	6-21-47	3818
3511	Sportsman's Playground (10)	7-5-47	3785
3512	Carnival of Sports (10)	8-23-47	....
3513	Fishing the Florida Keys (10)	9-27-47	....
	MELODY MASTER BANDS		
3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
3606	Zero Girl (R) (10)	7-19-47	3785
4601	Freddy Martin & Orch. (10)	9-13-47	....
	BLUE RIBBON CARTOONS (Color)		
3304	Have You Any Castles (7)	2-1-47	3485
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	....
3309	The Sneezing Weazel (7)	7-26-47	3785
3310	Rhapsody in Rivets (7)	8-16-47	....
3311	Sniffles Bells the Cat (7)	9-20-47	....
	MERRIE MELODIES CARTOONS (Color)		
2711	Roughly Squeaking (7)	11-23-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Antics (7)	2-15-47	3551
2715	Scent-imental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	3691
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy (7)	6-14-47	3818
3701	Inki at the Circus (7)	6-21-47	3807
3702	Crowing Pains (7)	7-12-47	3785
3703	Pest in the House (7)	8-2-47	3818
3704	Foxy Duckling (7)	8-23-47	....
3705	House Hunting Mice (7)	9-6-47	....
	"BUGS BUNNY" SPECIALS (Color)		
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan (7)	3-22-47	3575
3719	Easter Yeggs (7)	6-28-47	3807
	VITAPHONE VARIETIES		
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
3404	So You're Going to Be a Father (10)	5-10-47	3679
3405	So You Want to Be in Pictures (10)	6-7-47	3807
3406	So You're Going on a Vacation (10)	7-5-47	3818
4401	So You Want to Be a Salesman (10)	9-20-47	....
	MEMORIES OF MELODY LANE		
4201	Let's Sing a Song of the West (10)	9-27-47	....

MISCELLANEOUS

	Operation Underground (Telenews) (18)	12-11-46	3349
	Divorce—USA (Telenews) (14)	7-10-47	3735
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.)		
	Vol. I, Release 5 (10)	12-46	3466
	Vol. I, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539
	When a Man's a Prince (Grant Intl.) (13)	6-18-47	3702

SERIALS

COLUMBIA

8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	....
9120	The Sea Hound (15 episodes)	9-4-47	....

REPUBLIC

691	Son of Zorro (13 episoes)	1-18-47	3349
693	Jesse James Rides Again (13 episodes)	3-21-47	3715
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
694	The Black Widow (13 episodes)	6-10-47	3785
....	G-Men Never Forget. (12 episodes)	....	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3820-3821, issue of September 6, 1947.

For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3819
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	....	.....	....	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	....	Jean Arthur-William Holden	Aug. 1,'47	100m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer-Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3819
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3819
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The (PRC)	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 6,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	....	Eddie Dean-Roscoe Ates	Sept. 27,'47	....	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	69m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	...	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed (PRC)	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Oct. 11,'47	....	.....	....	3782	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3819
Brute Man, The (PRC)	EL	705	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1,'47	77m	July 26,'47	3746	....	....
Bury Me Dead	EL	....	Mark Daniels-June Lockhart	Sept. 20,'47	....	.....	....	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3783
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.) (Eagle-Lion)	PRC	106	Stewart-Granger-Jean Kent	Not Set	.	.....	....	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	3819
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	.	.	....	3759	....
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	2263	....	3577
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Christmas Eve	UA	....	George Raft-George Brent	Sept.,'47	....	.....	....	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	53m	Mar. 1,'47	3502	3410	.
Copacabana	UA		Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	(PRC) EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.	.	....	....
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	75m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	82m	July 5,'47	3713	3138	3819
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3795
DANGEROUS Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3667
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	.	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3819
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	. .
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels (PRC)	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	....	Lawrence Tierney-Edmunde Lowe	July 5,'47	72m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Don Ricardo Returns (PRC)	EL	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2,'47	3757	3126	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16,'47	71m	July 12,'47	3725	.	....
Driftin' River (PRC)	EL	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	....
Driftwood	Rep.	629	Ruth Warrick-Walter Brennan	Sept. 15,'47	.	.....	....	....	....
† Duel in the Sun (color)	Selznick	.	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3819
Dust Be My Destiny (R.)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EASY Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3795
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	.	Errol Flynn-Ida Lupino	Not Set	.	.....	....	2861	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	....	.....	....	....	....
FABULOUS Dorseys, The	UA	.	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3703
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3795
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3819
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	59m	Aug. 30,'47	3806	3759	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	.....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	...
Forever Amber (color)	20th-Fox	....	Linda-Darnell-Cornel Wilde	Not Set	....	.....	3475	....	...

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For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	....	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct.,'47	....	.....	....	....	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frieda (British)	Univ.	....	David Farrar-Glynis Johns	Not Set	97m	Aug.23,'47	3793	....	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	72m	Aug. 23,'47	3793	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	....	.....	....	3666	....
Gas House Kids (PRC)	EL	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gas House Kids Go West (PRC)	EL	711	Emory Parnell-Chili Williams	July 12,'47	64m	July 19,'47	3735	....	....
Gas House Kids in Hollywood (PRC)	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades (PRC)	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	58m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	....	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	100m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marline Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	106	Sally Gray-Trevor Howard	Sept. 13,'47	91m	July 26,'47	3746	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3795
Gun Law (PRC)	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	....
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches (PRC)	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	73m	Aug. 2,'47	3758	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	.	.....	....	3363	....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Sept. 13,'47	72m	Aug. 9,'47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Boby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3819
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3747
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3819
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
International Lady (Reissue) (PRC)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	.....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3819
It's a Joke, Son (Reissue) (PRC)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3819
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Sept. 20,'47	72m	Aug. 30,'47	3805	....	....
Johnny Frenchman (British)	Univ.		Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....

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KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	....
Key Witness	Col.	....	John Beal-Trudy Marshall	Not Set	67m	Aug. 9,'47	3769	....	....
Killer at Large (PRC)	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	75m	June 14,'47	3678	3666	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Oct. 4,'47	....	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	98m	Aug. 23,'47	3794	3735	....
Kit Carson (Reissue) (PRC)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady Chaser (PRC)	EL	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (R.) (PRC)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash (PRC)	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	....	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	65m	Aug. 30,'47	3806	....	....
Life with Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3819
Lighthouse (PRC)	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	94m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie McDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	101m	May 31,'47	3654	....	3819
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 15,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	....
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	103m	Aug. 23,'47	3793	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	.....	....	3717	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3819
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	....	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	....	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	....
Mutiny in the Big House (R.)	Mono.	....	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464

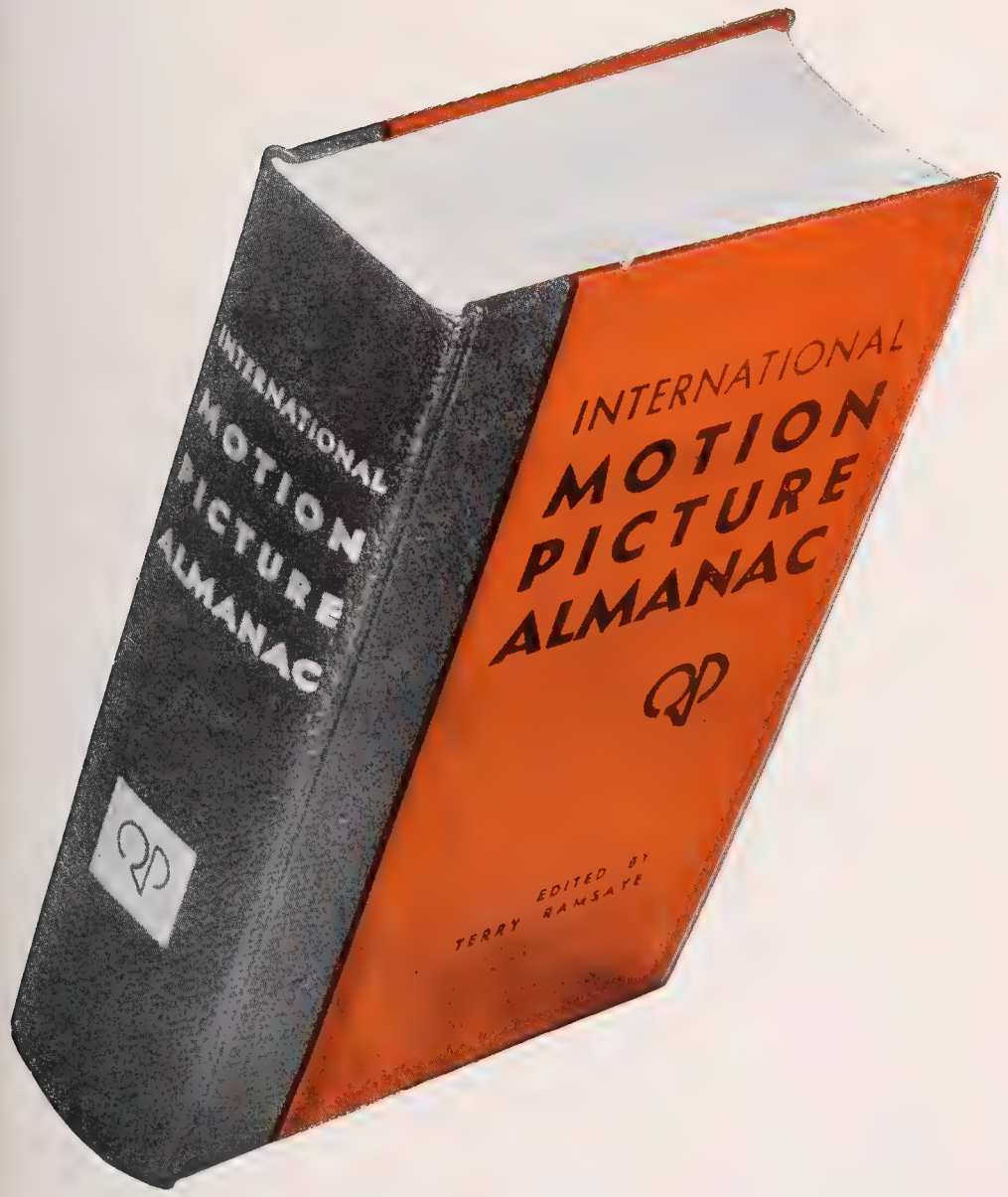
Title	Company	From Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3795
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct.,'47	....	.....	....	....	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Illona Massey	June 25,'47	91m	May 17,'47	3629	....	....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3819
Out of the Blue	EL	....	George Brent-Virginia Mayo	Sept. 27,'47	84m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Andrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set		.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns (PRC)	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble (PRC)	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May. 3,'47	3610	3434	....
Philo Vance's Secret Mission (PRC)	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justic (PRC)	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Express	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 27,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	..	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Railroaded (PRC)	EL	710	John Ireland-Sheila Ryna	Aug. 30,'47	....	.....	....	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue (PRC)	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	...
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red Hornet, The	Mono.	626	Roland Winters-Louise Currie	Oct. 18,'47	....	.....	....	....	....
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	...	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	.
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	91m	May 31,'47	3655	3475	3819
Return of the Lash (PRC)	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The (PRC)	EL	....	Donald Woods-Bobby Blake	Feb 20,'47		.....	....	3527	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Aug. 23,'47	....	.....	....	....	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	..
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept 9,'46	57m	Oct. 12,'46	3250	3163	3350
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Not Set	....	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Aug. 2,'47	..	.....	....	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	...	.....	....	3735	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb 8,'47	3459	3163	
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3819
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	..	.	.
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3783
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	105m	July 19,'47	3733	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	85m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	..
Slave Girl (color)	Univ.	622	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
† Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	.	.....	....	3759	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	88m	July 26,'47	3746	3735	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	119m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set		.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.) (PRC)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Boby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas (PRC)	EL	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild (PRC)	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The			Larry Parks-Ellen Drew	Not Set	....	.....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	...
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celie Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket (PRC)	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt	Mono.	666	Documentary	July 26,'47	....	.....	....	....	....

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Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	72m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	3795
Tumbleweed Trails (PRC)	EL	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3783
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	Not Set	....	.....	....	3809	....
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	....
Unsuspected, The	WB	....	Joan Cualfield-Claude Rains	(T) Sept. 17,'47	....	.....	....	3818	....
Untamed Fury (PRC)	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	..
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3819
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	3819
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3819
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory (PRC)	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	....	.....	....	3809	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	....	Helmut Dantine-Mary Anderson	Not Set	101m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country (PRC)	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	....
Wild West (color) (PRC)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3819
Women, The (R.)	MGM	....	Norma Shearer-Joan Crawford	(T) Sept. 22,'47	135m	Sept. 2,'39	....	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

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MOTION PICTURE HERALD

AMERICA



The WORLD MARKET

VOL. 168, NO. 11; SEPTEMBER 13, 1947

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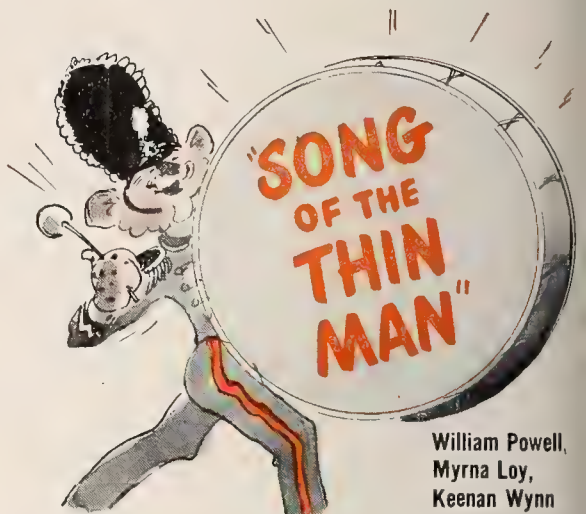
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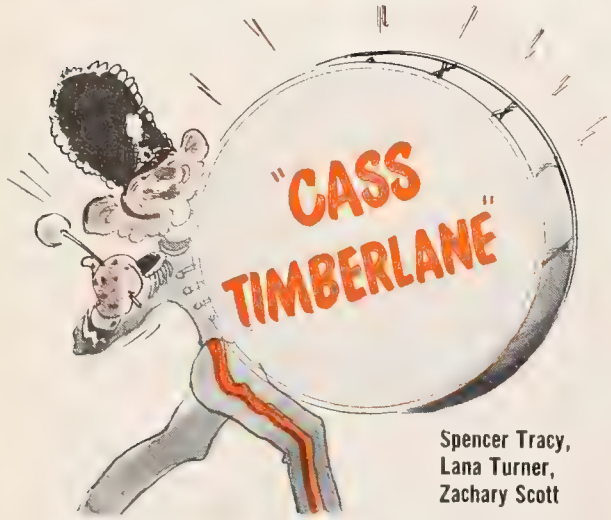
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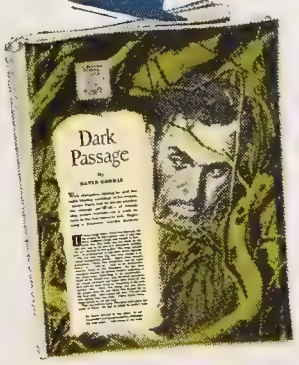
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 168, No. 11

September 13, 1947

VALUES & COSTS

THE value of anything, including pictures, is in what it can command on the market. The price of most everything is most always what the traffic will bear. That is the law of free enterprise in a free world.

Pregnant considerations pertaining to the much-discussed cost of production in relation to threatening strictures in the market abroad, especially in Britain, arise from reports of the situation in Hollywood reported upon by Mr. William R. Weaver in this week's news pages.

Out in Hollywood, where there is and has been so much talk of retrenchments, our Hollywood editor finds one single expression of action, not too directly connected with the current situation. That is in the arrangement between the Independent Motion Picture Producers Association and the assorted unions and guilds which is, in effect, recognition that the makers of the less pretentious product are in what is called a "separate category". The special category gets concessions under, and agilely within, the rules indicating a concession calculated at about twenty per cent.

Not quite so flatly stated, there is understanding that the big employers, who have set the big scales, are in a position to profit proportionately considerably more than the lesser producers and distributors; hence, they are to be charged, in effect, more.

This is, of course, an admission that the charges are not precisely for the work done and service rendered as work, but that the charges are to be scaled on what the product can be calculated to do at the box office. That is a form of declaration of partnership and participation, reduced to an approximation by payrolls. That is a figuring of what the traffic will bear.

And that, in turn, brings inevitably the reflection that ultimately, even if tediously and slowly, all values are conditioned by what the traffic will bear. The headlong spending which brought astronomical figures into Hollywood cost sheets was spending in deliberate competition for shares in what it was calculated the public would pay. Inevitably, that is a process which must sometime, somewhere, reach a ceiling —and in time react from it.

■ ■ ■

SHOULD you be wondering about motion pictures and the American program in Germany, here are some excerpts of observations in a letter from a skilled observer of wide motion picture experience.

"General Clay is a fine soldier, and it is reported he works sixteen hours a day, but a lot of the Army has the tempo of deep South village on a summer day in a heat wave. It isn't a soldier's job to make policies, or remake Germany into a peaceful nation, so the Army has some thousands of civilians to help. They are largely people who draw at least twice what they could earn in the States. Hosts of chiselers. A former film usher, good for $25 a week at home, is a film officer at $10,000 a year. He did well importing cigarettes, too, before the Army stopped that.

"Some of our people honestly think they can change the thinking of another nation, even habits, likes and dislikes. When the Army of the Occupation leaves here there will not be a trace of it in five years. The only thing that can stay is our films. If the Germans like them the American picture will have a great future in Germany and be a great help. The big worry is that the old Nazi crowd will regain power and regulate our pictures out as they did before the war. And there the Army doesn't help. There are too many two-passport Americans—the Germans call them synthetic Americans—whose interests are not primarily with the U.S.A. or our pictures.

"If our naive Government would take out of Germany every civilian employee who was not born in the United States, we would have a chance, at least a better chance."

■ ■ ■

OUT in the Great Lakes country around Upper Sandusky in Ohio Mr. Leo Jones has a string of theatres which live right off the soil. He was in the HERALD office the other day considering the scenic splendours of Rockefeller Gulch and discussing things cinema. The farmers, he observes, have vastly more money in the bank than ever before, and they are spending less of it, notably at the local theatre box office.

"The farmer," remarks Mr. Jones, "lives, not from payday to payday but from crop to crop and year to year. He has to look farther ahead. He has to think things out. Right now he is entirely conscious of economic and political uncertainties, at home and around the world. He feels cautious. He is not going to the bank to draw out money for fun. Of course, nobody does that anyway. Tickets are bought with pocket money. His stays in the bank. He is going to wait and see."

■ ■ ■

¶ One hesitates to make a deduction but there seems a cultural significance in the fact that the toy makers have quit producing cast iron mechanical banks for the kiddies and are now putting the metal into cap pistols.

—Terry Ramsaye

THE WORLD MARKET

THIS ISSUE presents the second special attention of this journal of international circulation, acceptance and authority, to the world scene of the motion picture.

It presents in total a picture of the array across the map of those centers of enterprise from which the industry's evolving new world is to be formed.

Sporadic, tentative, and experimentally adventuresome as some of them are, these manifestations tend to present that automatic unity of purpose which is both inspired and compelled by the entertainment function of the screen. The controlling interest is showmanship, which is still showmanship in any land and any language.

Out of the superficial differences comes conviction of a unanimity, the fact that around the globe, regardless of the complexities of special circumstance, the world of showmanship is the nearest to "One World" that has been achieved, or is likely to be, for awhile. So near as there is one world, it is the world of the motion picture.

THIS WEEK IN THE NEWS

Nail Polisher

London Bureau

ALL SCHEDULED passengers save one boarded a British European Viking airliner at Northolt. The loudspeaker sounded the "All Aboard." The plane didn't move because that solitary passenger, disregarding the call, continued with the painting of her finger nails, her toilet accessories laid out on a table in the waiting room. The loudspeaker sounded another alert. The missing passenger didn't budge. Then an airline official walked over to the passenger and suggested the plane was leaving. She got into the aircraft 10 minutes late.

The nail-polishing passenger: Paulette Goddard.

Morale Booster

UNITED WORLD FILMS, the 16mm subsidiary of Universal-International, this week started to do its part in increasing national output and bettering employee-employer relationships. Its tools: a library of over 10,000 films and a nationwide dealer distribution organization. Its methods: tailored half hour film programs to fit any class of industrial users, the program including sport films, cartoons, travelogues, newsreels, and musicals. The cost: $5.00 per weekly issue on any day of the week. The results: too early to tell.

Rank's Flour

London Bureau

RANKS, LIMITED, that's the flour-milling concern, not the motion picture making machine, announced another good year with the payment of a second interim dividend of seven per cent, making the year's dividend 15 per cent. That's the dividend the company has paid annually since 1941. The mills are still under the control of the Ministry of Food. But stockholders don't mind at that dividend.

Popcorn Fame

THE SECOND installment in the career of the "hushed bag," the noiseless popcorn bag introduced last week in California by its inventor, Irving Levin, is a happy story. The plot thickens. Mr. Levin's fame grows. Erskine Johnson, Hollywood commentator, flew to San Francisco last week at the invitation of Mr. Levin, district manager of San Francisco Theatres, and, after viewing the non-crackling, non-crinkling cellophane bag, declared:

"If the Academy of Motion Picture Arts and Sciences doesn't award Irving Levin an Oscar in March, I'm going to award him one.

"His name should go down among the greats of the movie world. Thomas Edison invented the movies, D. W. Griffith took them out of store fronts and put them into great plush palaces, Warner Brothers gave us sound.

"Irving Levin is responsible for noiseless popcorn bags."

Mr. Levin is now being snowed under by inquiries from exhibitors throughout the country, their nerves long frayed by that snap, crackle, pop.

Make It Plural

AFTER DUE consideration of the title "T-Man," Eagle Lion Films executives have struck out that "A" in "Man" and substituted an "E." Change in title was prompted, says Eagle Lion, "by the theme of the film, which is a composite story inspired by many actual case histories (of counterfeiting rings) in the records of the Treasury Department. The change of title, it is felt, more clearly conveys the feeling that the picture deals with the achievements and exploits of the department as a whole, rather than with the experiences of a single Treasury agent." No heroes in the Treasury; it's all teamwork.

Yates Buys

Hollywood Bureau

REPUBLIC confirmed Monday that Herbert J. Yates, Republic president, had completed a deal Friday with Harry Goetz whereby he would acquire the Republic stock holdings of Mr. Goetz. Mr. Yates is understood to have purchased all or most of the 80,000 shares held by Mr. Goetz in Republic and associated companies. Although the purchase price was not announced, it was estimated to be approximately $500,000. The transfer settles a long standing controversy.

MGM Entertains

TO RELAX the delegates to the Inter-American Defense Conference in Petropolis, Brazil, MGM brought some 16mm projection equipment into the auditorium of the Quitandinha Hotel the latter part of August and started running 16mm prints of their features — attracting audiences of 500 or more. First pictures included "Mrs. Parkington," "The Picture of Dorian Gray," and "The White Cliffs of Dover." The shows, MGM was frank to admit, were not only a gesture of good will, but a demonstration of the technical advances made in 16mm exhibition.

INDEPENDENTS save 20%, while major studios are stymied Page 13

UNION heads meet on coast dispute, and then go home Page 14

FILM unions fighting layoffs of home office employees Page 14

CRIPPS plans Commissar to rule the screen of Great Britain Page 19

MPA denies it has refused to undertake London talks on tax Page 20

TWENTIETH-FOX closes arrangement for credit of $25,000,000 Page 21

ON THE MARCH—Red Kann in comment on industry affairs Page 22

EXHIBITORS expected to ratify merger of MPTOA and ATA Page 26

NATIONAL SPOTLIGHT — Notes on industry personnel across country Page 36

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Rolling His Own

AN EXHIBITOR who didn't like the stories he saw on the screen has written a novel that the Williams-Frederick Press thinks offers "definite possibilities for a three and a half hour, two-features-in-one motion picture of dramatic scope." The author is Stanley Lawton, once in charge of music and stage presentations for the Keith-Albee circuit in Greater New York and later an executive exhibitor. His novel is "Her Secret World," containing, according to the publisher, over 160,000 words of "passion, love and a family curse," written with "every bit of his experience in the film industry." The story is a modern love story, with a long costume piece prologue-background of the Civil War and the War of 1812. In other words, it includes the kitchen sink.

They Shape Up

DR. LEO HANDEL is a good man with curves and figures, but the curves are usually graphs and the figures are usually in columns—stuff that's grist for the mill of his Motion Picture Research Bureau. As a sort of holiday, Dr. Handel recently surveyed a nation-wide, exclusively masculine audience to find the five shapeliest motion picture actresses. The results of the curves and figures of this survey are: Esther Williams, Betty Grable, Marie McDonald, Rita Hayworth and Lana Turner. Good figuring.

Spiral

HAVING to work for a living is a tough proposition to say the least, but there is a ray of happiness for some—providing they are skilled wage earners—in a survey just published by Macfadden Publications. Skilled wage earners on an average now get as much as, or more, they say, than experienced and trained white-collar men. And to prove it the survey says that, while in 1939 the average wage earner had to work some 25 minutes to be able to afford the price of one movie admission, he now has to work only 22 minutes to visit his favorite theatre.

The white-collar worker is having a tough time, according to the report. During an average 1947 week, for instance, skilled wage earners made about $1,265,000,000. White-collar workers made only $760,000,000 and the survey explains it by saying salaries have stayed comparatively stable in view of the general rise of things.

The average wage earner today works about 12 minutes for one gallon of standard grade gasoline; four hours and 50 minutes for a pair of shoes; 17 minutes, as against 28 minutes, for a piece of soap and 155 eight-hour days for a Ford four-door sedan. In 1939 he could have had the car only by working 166.88 eight-hour days. As for bread—it takes 6 minutes to earn a loaf today as against 7 minutes in 1939.

Trapped

MICHAEL OBERMEIER, president of Local 6, Hotel and Restaurant Workers, AFL, may be deported as an undesirable alien—in other words, a Red—because of a motion picture, the New York *Journal-American* reported September 8. Reporting the arrest of Mr. Obermeier for deportation proceedings, Howard Rushmore wrote in the *Journal*: "Obermeier was exposed when it was learned that his union was leading a drive by Communist-dominated AFL and CIO unions to assure success of 'The Roosevelt Story,' movie portraying the life of the late President, by an all-out propaganda campaign and by buying up huge blocks of tickets."

Red Tape

ON THE VERGE of selling Liberty Films to Paramount, Frank Capra, a Liberty partner, told the New York *Times* in Hollywood the other day that unless the Treasury Department recognizes the sale of Liberty to Paramount as a tax-free reorganization of Liberty's affairs, the transaction will have to be called off. Mr. Capra said he and his partners, William Wyler, George Stevens, and Sam Briskin, are awaiting a Treasury ruling on their exchange of Liberty stock for about $5,000,000 of Paramount stock.

Fourth Try

MAKING PICTURES to the satisfaction of Howard Hughes isn't the easiest thing in the world even if one has plenty of experience in the field. Melchior Ferrer is the fourth director—succeeding Preston Sturges, Max Ophuls and Stuart Heisler—trying to contrive a satisfactory ending for Mr. Hughes' "Vendetta," only he's going about it the smart way. Knowing that Mr. Hughes does not see the same things as a director in the script, he proposes to spend 10 days, and $15,000, shooting his version of the ending without scenery against a background of black velvet. The new ending in its final form will come a little higher—to about $200,000, Mr. Ferrer says.

PEOPLE

SOL KRUGMAN has been appointed district sales manager of the Selznick Releasing Organization for the Philadelphia, Washington and Pittsburgh territories, it was announced in New York last week. He replaces E. J. FONTAINE, who has been promoted to eastern division manager.

MRS. MABEL R. PARKHOUSE, for 23 years a member of the legislative department of the Motion Picture Association, has resigned effective Friday, September 12. Mrs. Parkhouse joined the MPA in October, 1924, as secretary to Charles C. Pettijohn.

DR. C. B. JOLLIFFE, executive vice-president in charge of RCA laboratories division, last Friday was elected to the board.

WILLIAM McCRAW, executive director of Variety International, was toastmaster at the farewell dinner given ARTHUR FRUDENFELD, retiring RKO division manager in Cincinnati. Sponsored by the local Variety Club, the dinner was held at the Netherland Plaza Hotel and was attended by 175 guests.

DONALD NELSON, president of the Society of Independent Motion Picture Producers, and his assistant, MARVIN FARIS, arrived in New York Sunday from Hollywood to discuss the British tax question with eastern film executives.

WILLIAM FELD, industry sales and distribution executive, Monday was appointed district manager of Eagle Lion Films in the St. Louis, Omaha and Des Moines exchange areas.

NAT NATHANSON, San Francisco branch manager for United Artists, was guest of honor at a dinner given by the local Variety Club last week. MR. NATHANSON has been transferred to the Chicago office. CLARENCE OLSON from Denver will take over Mr. Nathanson's duties in San Francisco.

BEN DOMINGO, manager of the RKO theatre in Boston, was promoted to New England division manager of the circuit Monday. EMIL H. GROH, whom he succeeds, has been promoted to regional director of RKO Theatres in Ohio.

ULRIC BELL, newspaper man and journalist and with Twentieth Century-Fox since early this year, has been appointed publicity manager for the company, succeeding JULES FIELDS, resigned.

MONROE GOODMAN, assistant to OSCAR MORGAN, Paramount short subject sales manager, was elected president of the Paramount Pictures Club in New York Tuesday.

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THIS WEEK the Camera reports:



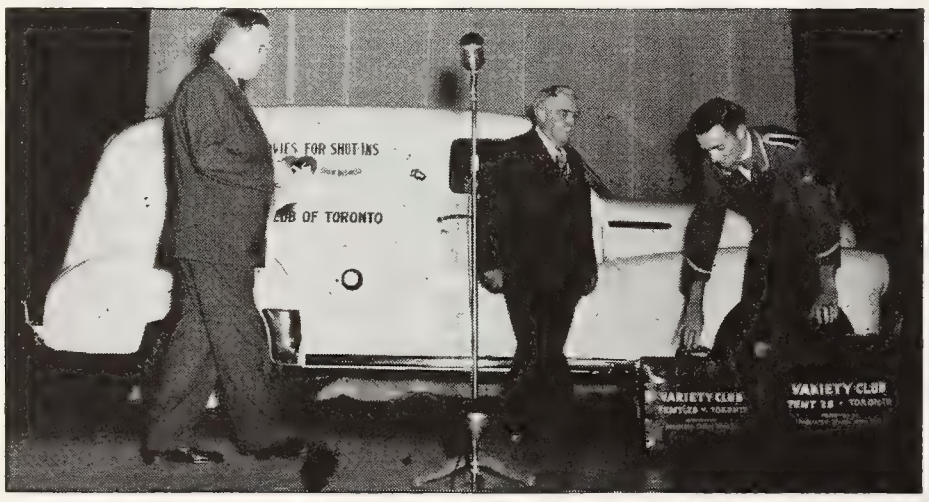
PREMIERE. J. Arthur Rank's latest, "Captain Boycott", had its London premiere September 1 at the Gaumont. The story of the Irish landlord who put "boycott" into the language was seen by, left to right, Captain Charles Boycott, descendant of the original; Cecil Parker, the film's "Boycott", and J. W. Dulanty, High Commissioner for Eire.



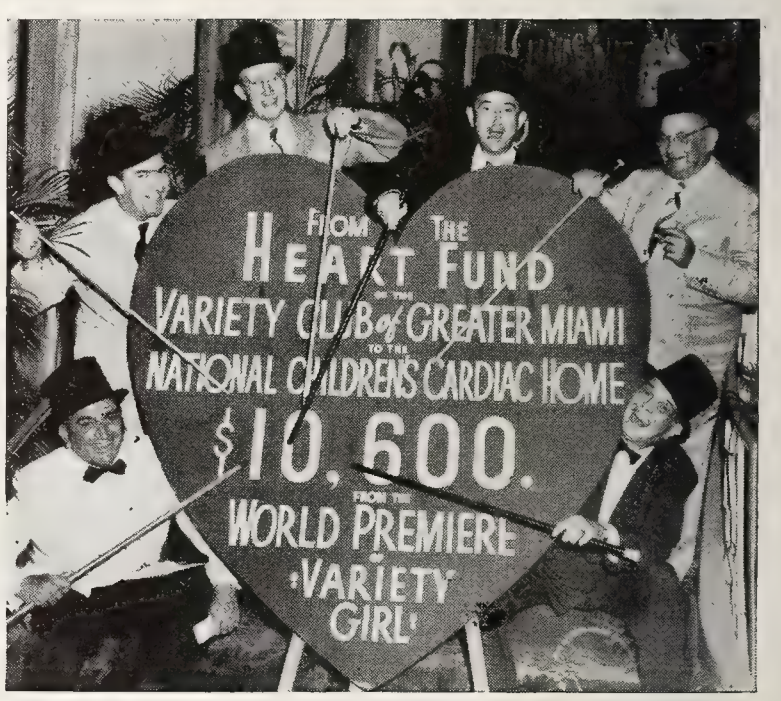
CONFERENCE. As part of his plan to bring more production to New York City, Mayor William O'Dwyer, right, chats in City Hall on problems of the producer in New York with David Hempstead, producer of "Portrait of Jennie", shot in the city. The Selznick picture was one of many for which location shots are made in New York. For story on New York's attempt to bring production there, see page 28.



CREW. At left is the newsreel crew that accompanied President Truman on his recent visit to Brazil. At left, Clarence Ellis, Warner Pathe News sound man; right, Murray Alvey, cameraman for the Warner newsreel. They were assigned on the newsreel pooling basis used in connection with Presidential coverage.



GIFTS. Toronto's Variety Tent staged a benefit for shut-ins at the Imperial, last week. J. J. Fitzgibbons, Chief Barker, left, receives a portable projector from J. E. Norrish, center, Associated Screen News. The truck is another gift.



BENEFIT. Hearts were high at the Greater Miami Variety Club's benefit premiere of "Variety Girl" at the Beach theatre, August 27. Clockwise around the heart-shaped report on the show are: Harry Saffer, Cardiac Home president; Sonny Shepherd, Wometco Miami theatre; Dan Fitch; George Hoover, head of Paramount Enterprises; Jack Miller, and Don Lanning, who is the dean of the night club operators of Miami.

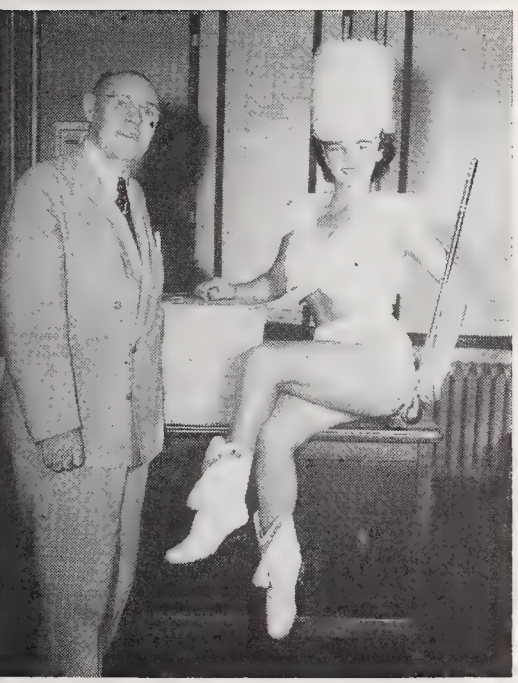


GREETINGS. MGM sales executives climaxed last week's sales meetings by visiting their studio to greet Louis B. Mayer, in charge of production. Back row, left to right: Sam Gardner, Ernest Emerling, S. F. Seadler, Jack Byrnes, Burtus Bishop, Jr., and E. J. Mannix. Front row, left to right: John Maloney, Rudy Berger, George Hickey, William F. Rodgers, vice-president in charge of sales; Mr. Mayer, Edward Aarons and William Zoellner. All saw the new releases.



VISITOR. Ernest Turnbull, left, general manager of Hoyt's Theatres, 156 of them in Australia, was guest of honor at a Hollywood luncheon given last week by Charles P. Skouras, right, president of National Theatres.





MEMORIAL. Samuel Goldwyn, left, raised $8,672.78 with his recent live-talent "Giants of Jazz" jamboree. He gives that money to Danny Kaye, studio chairman for the Damon Runyon Memorial Fund for Cancer Research, an enterprise aided by many in the industry.

CHEESE. William Ferguson, MGM exploitation director, receives a 50-pound cheese from the Beaver Dam, Wis., American Legion unit. It was presented by Rosemary Schwebs, obligingly posing for cheesecake.



AWARD. Eddie Cantor on September 3, in Philadelphia, received the United Jewish Appeal's 1947 Humanitarian Award from Barney Balaban, Paramount president and UJA industry chairman, for his work for Europe's Jews. It is part of the annual nationwide campaign for funds.



CARACAS CONFERENCE. Feting Arthur Baldwin, manager, National Theatre Supply Export, extreme right, during his Latin-American tour are, left to right: R. Wellish, editor, *Mifilm*; Ilio Ulivi, Cines Unidos circuit; Juan Sapene, president, Caracas Exhibitors Association; Sr. Palacios, Cines Unidos partner; Luis Muro, Carcel circuit partner; Martinez Matilla, Castenada associate; Jose Castenada, manager, National Supply; Vincente Vallenilla, theatre owner, and Mr. Baldwin.



MEETING: Victor Leon, center, Lima, Peru, producer, with O. C. Johnson, right, Westrex Corporation engineer, now on a Latin-American tour. At left is Milciades Prado, manager of the Lima Western Electric office.



THE DUCK. At left, at the New York *Daily News* Harvest Moon Ball are Clarence Nash, left, the voice of Donald Duck, and Paul Hollister, RKO publicity head. The Harvest Moon Ball, an annual affair of the newspaper, was held in Madison Square Garden, following the usual custom.



PRODUCERS. Conferring at Universal-International, last week, were, left to right, Sydney Box, British producer; Earl St. John, production counsel to J. Arthur Rank, and William Goetz, in charge of production for U-I.



EDITOR. Helen M. Stote is editor of the monthly *Journal* of the Society of Motion Picture Engineers and in charge of all the Society's publication activities.



MANAGER. Margaret C. Kelly is office manager of the SMPE under its expanded setup, with Boyce Nemec as executive secretary. Miss Kelly supervises office routine.

INDEPENDENTS SAVE 20%; MAJOR STUDIOS STYMIED

Special Union Contracts Enable IMPPA Units to Save and Hold Quality

by WILLIAM R. WEAVER
Hollywood Editor

Five weeks after the stoppage of shipments to Britain and the issuance of orders for compensatory economies on the home front the single curtailment of consequence visible in Hollywood is a 20 per cent saving in production costs achieved by some producer members of the Independent Motion Picture Producers Association who were not affected by the loss of the British market anyway for the reason that they never had it to lose.

Apart from this conspicuous development, which conceivably could turn out to be a good deal more intimately related to the solution of the whole industry's conservation problem than it now appears to be considered, the Hollywood scene displays these signs of stress:

1. The production index (pictures shooting) is down from the 49 of five weeks ago to 32. In the light of bulging announcements of production ahead (Example: Eight Paramounts costing $12,000,000 this autumn) this drop-off, which roughly approximates numerically the 33 per cent reduction figure offhandedly mentioned as desirable, is realistically regarded by the talent guilds, by agents aware of commitments, and by the profession, as a lull.

2. Most major independents are refraining from rushing their next pictures into production, in part by way of seeing which way the wind is going to blow, and how hard, and in part because they're under no pressure to hurry.

3. The major studios, having instituted just about all the available non-injurious economies when that spring wave of bad news from the domestic box offices broke over the town, and finding themselves therefore a little short on practical expedients for indicating compliance with the second retrenchment order, have given a marginal number of dispensable payrollees their severance checks, aggregating a flyspeck on the cost picture, and have laid off between pictures several hundred crafts people normally held over, aggregating a sizeable dent in August to balance the autumn bulge.

Production executives, anonymously for reasons of dictated strategy, say the reason there has been no sweeping slash of production costs is the special condition imposed in the cut order, to the effect that savings must be made "without reducing quality or number of picures."

They give a thousand reasons why this can't be done, pointing out, for one example among many, that if James Cruze had made "The Covered Wagon" with one wagon and one Indian, he needn't have bothered. The path of arbitrary reduction leads straight down from "A" pictures to "C" pictures, they say, and from dollar admissions to dime admissions. It's pretty clear that path is not going to be taken.

HOLLYWOOD EMPLOYMENT REPORTED DOWN 30%

Employment today in Hollywood's film studios is down about 30 per cent from last year. This means that 7,200 people have been removed from the payrolls, according to an Associated Press dispatch of September 6, quoting "competent sources in the industry." This figure on firings was worked out on a basis of 30 per cent of 24,000 as a mean average of the most working in the studios at any one time, although there are about 30,000 people employed. AP's sources said the decline in employment was gradual during the year and could not be directly linked to the British tax on American films and the subsequent American ban on film shipments to Britain. This action did, however, accelerate the retrenchment, according to the Hollywood spokesmen.

Reduction Achieved with Actor Guild Contract

Nevertheless, it was precisely a reduction of costs "without reducing quality or number of pictures" that the producer members of the IMPPA achieved with the signing August 18 of a contract with the Screen Actors Guild under the terms of which an IMPPA producer making a picture budgeted under $100,000 can buy more acting for X dollars than any other producer in Hollywood. With the signing of the SAG contract, similar special arrangements, written and unwritten, previously negotiated with other guilds and unions, went into effect.

Queried by your investigator September 4, IMPPA president I. E. Chadwick, father and chief negotiator of the "separate category" plan for keeping outlay within income, said, "We can't be sure yet how great the saving will be, but it's averaged about 20 per cent so far, and we think it will average more as we get going on volume production. Our members are already producing about 25 per cent more pictures than they were, and will be up to 50 per cent by this time next month. Several of our people who haven't made a picture in the past two years are swinging back into production, now that they know they have a chance of getting their costs back."

"Separate Category" Plan A Year in Negotiation

The "separate category" plan was upwards of a year in negotiation, and its success required relevation of records in substantiation of contentions made. Unions and guilds asked for proof, inspected that which was offered, and then made their own surveys of costs and revenues. It was established to their satisfaction that production costs, notably but not exclusively attributable to union wage increases granted by major producers and assessed automatically to all others, had risen to a level at which a producer in the indicated budget bracket could not retrieve his costs.

It was established that for this reason the production of small pictures had declined to the extent of some 150 pictures annually within the past five years, and that the decline had cost union and guild members a most desirable amount of employment.

One by one, and after exhaustive exchange of views and opinions, the unions and guilds came around to tacit agreement that it was to their interest to get that 150 unmade picures made. It was unanimously agreed that outright reduction of wage scales in behalf of this or any one group of producers was out of the question.

Cooperation Was Obtained By "Negative Concession"

So it was by "negative concession," rather than by scale deviation, that the sought cooperation was extended. (*Example*: Day players, whose overtime starts after eight hours on other jobs, at time-and-a-half, forego the time-and-a-half until the eleventh hour on a picture in the separate category. IATSE requires employment of a minimum of four men per camera crew on all other pictures, but now settles for three in the separate category cases. Agreements with other crafts are in general kind).

It is an agreed condition of the "separate category" agreements that IMPPA producers will step up the number of productions to a degree warranting the concessions made. IMPPA producers say maintenance of prevailing quality at that level is automatically a corollary.

Specifically, the "separate category" agreements apply to features budgeted inside

(*Continued on following page, column 2*)

UNION HEADS MEET AND GO HOME

Walsh and Hutcheson in Chicago Agree on New Session October 20

The two key figures in the long jurisdictional dispute in Hollywood—Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, and William L. Hutcheson, president of the carpenters union—at long last met and discussed the situation in Chicago late last week, but all they could agree on was another meeting in Los Angeles October 20.

The conference was also attended by a number of other AF of L union heads, and was presided over by Representative Carroll Kearns, head of the House Labor sub-committee which last week finished its hearings on the coast labor situation.

Impression Favorable

Although the meeting lacked positive results, the general impression was favorable and there was some hope that the Hollywood jurisdictional tangle might be settled in view of reports that the conference had been held in a most amicable spirit and that the union leaders had "more views in agreement than in disagreement."

This optimism was echoed by Mr. Kearns when after the Drake Hotel meeting he said: "I am very greatly indebted for the fine cooperation. I had the pleasure of sitting through one of the most affable meetings I ever hoped for. The outcome by unanimous voice was to adjourn until Monday, October 20. We hope that we may find a solution to the strife in Hollywood."

Following the get-together, Mr Walsh and Mr. Hutcheson posed amiably for pictures. Other union heads attending included Robert Byron of the sheet metal workers; L. P. Lindelof of the painters and decorators; William Maloney of the operating engineers; J. Scott Milne of the electrical workers, and Harvey Brown of the machinists. The AF of L executive council, which met in Chicago this week, was not expected to take any action on the Hollywood dispute in view of the conferees' decision.

Cites Red Tieup

In Hollywood, meanwhile, the IATSE, through Roy Brewer, its international representative, got in the last word in the month-long investigation of the studio labor situation by Mr. Kearn's committee. Charging that the IATSE had been deprived of a fair hearing, Mr. Brewer asserted that the 11-month old strike of AF of L craft union workers, combated by the IATSE, was the result of a "marriage of convenience" between Communists and the AF of L Brotherhood of Carpenters.

Mr. Brewer also charged that the Hollywood hearings were used "as a sounding board in an endeavor publicly and unjustifiably to pillory the IATSE." At the same time he added that it had been proved beyond a doubt that Mr. Walsh's administration had been "a clean, fair, vigorous, democratic organization."

"We were promised that the IATSE would be given a complete opportunity to present its evidence. We expected that the hearings would be conducted on the plane of authenticated facts—not on the basis of hearsay, unproved charges, or reckless innuendo. Our hopes were futile. The promise was broken. Our expectations were not realized."

COAST COSTS

(Continued from preceding page)

$90,000 (and finished inside $95,000) and to Westerns budgeted inside $40,000 (and finished inside $45,000). If half of the 150 pictures mentioned turn out to be Westerns, and the other half features those statistics add up to a budgetary total of about $10,-500,000—and when the 20 per cent saving indicated by experience thus far is looked at again in the light of that total it resembles $2,100,000.

The majors' labor bill for 1945, according to a then chairman of the board of the Association of Motion Picture Producers, was about $80,000,000 (which doesn't include strike expense.) In July of 1946 a two-day strike caused by other matters resulted in a 25 per cent increase for all unions, which presumably brought the annual total figure up to $100,000,000. This year all studio workers received a cost-of-living increase of 11.17 per cent. This would seem to produce a flash total of $111,170,000 for 1947, but in view of the recently negotiated substantial increases for screen actors and screen extras the figure can be set down as $115,000,000 without risk of overstepping fact.

Figure an Inflexible Item For Next 12 Months

That figure is in the nature of an inflexible item for the next 12 months, for the reason that all contracts which were due to expire within that period have been extended a year as a measure of protection against possible disruptions which might otherwise have resulted from application of the Taft-Hartley law August 22.

The IMPPA formula was applied to a smaller total item, and is related to this one no more intimately than one chooses to relate it, but its arrival on Hollywood's economic scene assuredly is as dramatically timed as if written into the script of one of those $40,000 Westerns.

SPG and SOPEG Fighting Layoffs In Home Offices

Holding that the companies' layoff policy motivated by the recent elimination of the British market was unjustified, Leon Roth, president of the Screen Publicists Guild, and Sid Young, president of the Screen Office and Professional Employes Guild, at a joint New York press conference last week, outlined a unified plan for action to combat the firings by taking the issue to the public. At the same time they declared that neither union intended to modify its wage increase demands.

In the case of the companies which have reduced staffs, the unions claim a violation of the contract section dealing with the right of the companies to lay off union members for economic reasons. In a letter to the Motion Picture Industry Committee, SOPEG asked for an immediate meeting of that group with the union. SPG has asked 20th Fox for a meeting to discuss arbitration proceedings in the matter of layoffs.

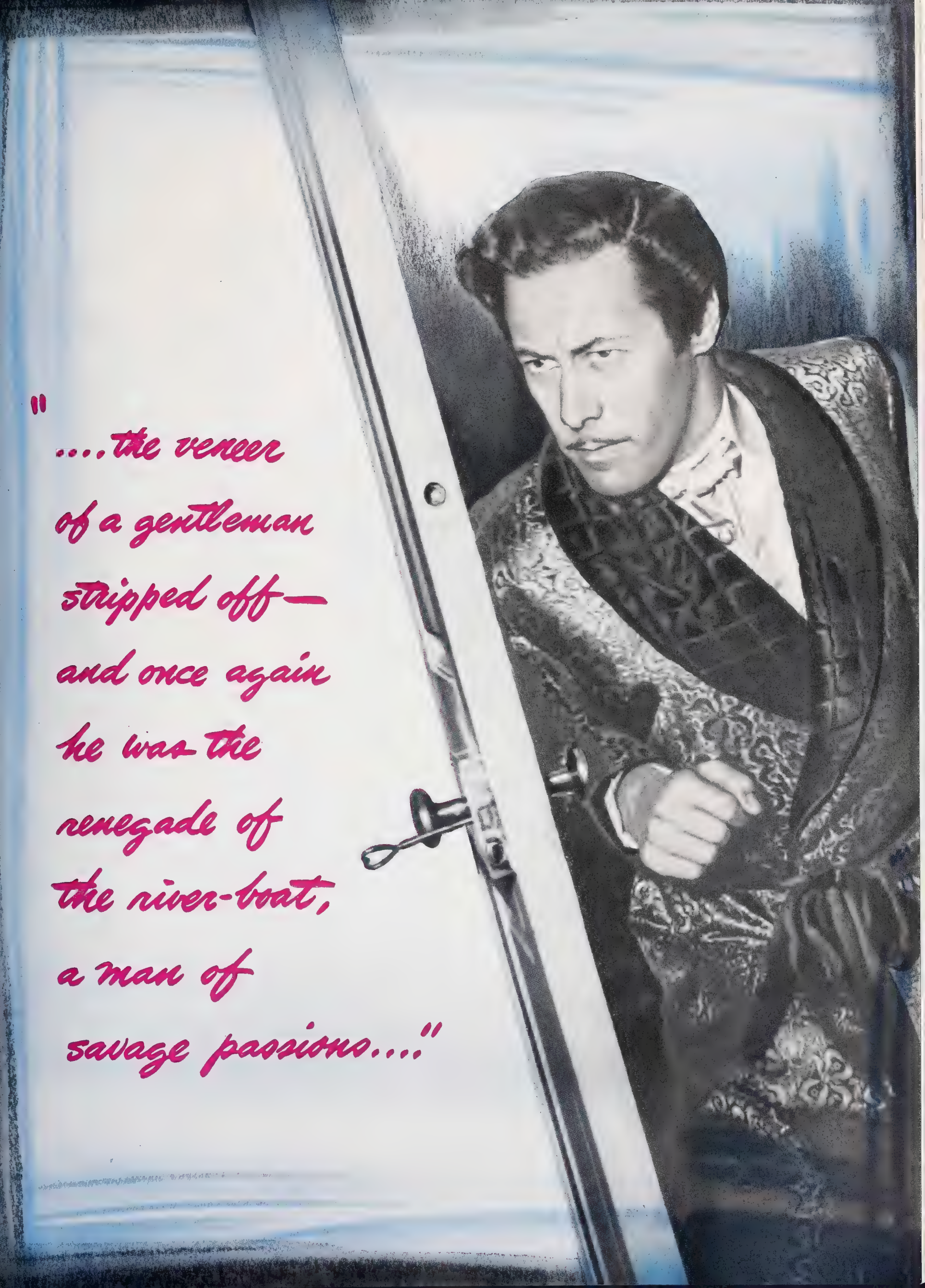
To date, the companies have let out 84 SPG and SOPEG members as the result of economy moves. SOPEG had 16 layoffs at Loew's in addition to seven two weeks ago; 30 at Paramount and 16 at UA, where the original total was 40, but was later reduced to 22, and ultimately to 16. SPG had nine of its members laid off at 20th-Fox and seven at United Artists. Both unions represent a membership of some 3,500 in the New York home offices. Both at Loew's and at Paramount the majority of those laid off came from the contract departments.

To combat any further layoffs and to force reinstatement of those let go, SOPEG and SPG intend to inform the public through ads, leaflets and demonstrations, Mr. Young said. At a joint membership meeting August 28 funds were set aside for this purpose. Also under discussion at that time was the possibility of a merger of the two unions. Both Mr. Young and Mr. Roth denied that there had been discussion of a switch from the CIO to the AF of L-affiliated International Alliance of Theatrical Stage Employes. He admitted, however, to having contacted IATSE locals with a view to arranging a meeting to discuss layoffs.

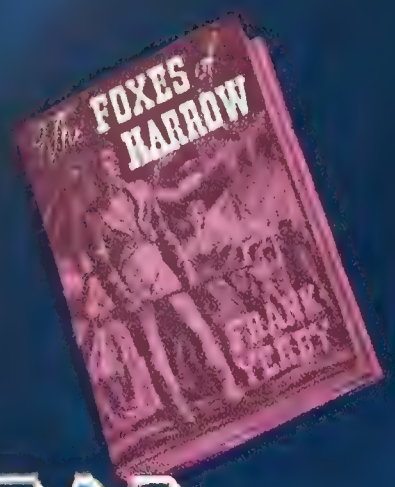
SOPEG was to have opened wage talks with the companies in New York Wednesday. The union is asking a 30 per cent or $10 a week raise, as well as a 15 per cent guarantee for promotional increases. SPG meets with the companies September 27. It is asking a straight 30 per cent increase.

Tradeshow for "Power"

"Power Behind the Nation," the two-reel featurette produced by Warner Brothers and to be distributed under the auspices of the Motion Picture Association, will be given a special national tradeshowings Wednesday, September 17.



"....the veneer
of a gentleman
stripped off—
and once again
he was the
renegade of
the river-boat,
a man of
savage passions...."



With the clash and fervor of emotions that spawned Harrow out of a half-jungle wilderness!
A man of violence...
A woman of fascination...
A flamboyant era that laughed at its own destruction!

RE

Richard Haydn · Victor McL

Charles Irwin · Hugo Haas · Dennis Hoey · Roy Roberts · Directed by JOHN M. STA

The Foxes of Harrow



ARRISON · MAUREEN O'HARA

· Vanessa Brown · Patricia Medina · Gene Lockhart

luced by WILLIAM A. BACHER · Screen Play by Wanda Tuchock · Based on the Novel by Frank Yerby

In the tradition of



Boxoffice Best-Sellers

NIGHTMARE  ALLEY

TYRONE POWER IN "NIGHTMARE ALLEY" with JOAN BLONDELL • COLEEN GRAY • HELEN WALKER • Taylor Holmes Mike Mazurki • Ian Keith • Directed by EDMUND GOULDING • Produced by GEORGE JESSEL • Screen Play by Jules Furthman • Based on the Novel by William Lindsay Gresham • Director of Photography—Lee Garmes, A. S. C.

DAISY  KENYON

JOAN CRAWFORD • DANA ANDREWS • HENRY FONDA in "DAISY KENYON" with Ruth Warrick • Peggy Ann Garner Martha Stewart • Connie Marshall • Nicholas Joy • Robert Karnes • Produced and Directed by OTTO PREMINGER Screen Play by David Hertz • Based on the Novel by Elizabeth Janeway

THE  SNAKE PIT

OLIVIA DE HAVILAND and MARK STEVENS in "THE SNAKE PIT" • Directed by ANATOLE LITVAK • Produced by ROBERT BASSLER • From the Novel by Mary Jane Ward

FOREVER  AMBER

Darryl F. Zanuck presents "FOREVER AMBER" • Color by TECHNICOLOR starring LINDA DARNELL • CORNEL WILDE RICHARD GREENE and GEORGE SANDERS with GLENN LANGAN • RICHARD HAYDN • JESSICA TANDY • ANNE REVERE John Russell • Jane Ball • Robert Coote • Leo G. Carroll • Natalie Draper • Directed by OTTO PREMINGER • Produced by WILLIAM PERLBERG • From the Novel by KATHLEEN WINSOR • Screen Play by Philip Dunne and Ring Lardner, Jr. Adaptation by Jerome Cady

GENTLEMAN'S  AGREEMENT

Darryl F. Zanuck presents GREGORY PECK • DOROTHY McGUIRE • JOHN GARFIELD in Laura Z. Hobson's "GENTLEMAN'S AGREEMENT" • Produced by DARRYL F. ZANUCK • Screen Play by MOSS HART • Directed by ELIA KAZAN

CAPTAIN  FROM CASTILE

Darryl F. Zanuck presents "CAPTAIN FROM CASTILE" • Color by TECHNICOLOR • Starring TYRONE POWER with JEAN PETERS • CESAR ROMERO • JOHN SUTTON • LEE J. COBB • Antonio Moreno • Thomas Gomez • Alan Mowbray Barbara Lawrence • George Zucco • Roy Roberts • Marc Lawrence • Directed by HENRY KING • Produced by LAMAR TROTTI • Screen Play by Lamar Trotti • From the Novel by Samuel Shellabarger

CRIPPS PLANS COMMISSAR TO RULE BRITAIN'S SCREEN

Trade Board Chief Would Nationalize Films and Make del Giudice Boss

by PETER BURNUP
in London

Synchronizing in unhappy precision with the arrival here Monday of John Wesley Snyder, U. S. Secretary of the Treasury, for his money-talks is the uncovering of grave dissension between two sections of the Government in regard to the Dalton tax. Much-lauded friend hitherto of the British industry and advocate of international motion picture exchange, Sir Stafford Cripps, president of the Board of Trade, appears as the forthright, even mortal, enemy of any revision of the tax.

No disclosure of Governmental dissension on the matter—policy differences in this Socialist Administration are a commonplace nowadays—has been made to date. But it's likely, when the disclosure is made, to evoke a considerable explosion in trade circles; particularly when the Cripps film policy becomes known and the manner in which it was evolved.

Sees Britain Capable of Meeting Own Needs

Sir Stafford not only affects to see British studios capable forthwith of meeting the country's film demands, but is disposed to appoint none other than Italian Filippo del Giudice into a position virtually of Commissar-in-chief of Britain's film industry.

Mr. Del Giudice, in the wartime boom, carved out a considerable reputation as the maker of unusual pictures. He has remarkable gifts of florid exuberance. Coming to this country as an attorney-at-law during the Mussolini regime in Italy, he found a desk in the office of fellow-Italian Mario Zampi, then managing director of the newly-formed Two Cities.

Mr. Zampi, at the outbreak of war, went elsewhere. Lawyer del Giudice took over and, with admittedly grand gusto, rode the waves of wartime booming prosperity with a succession of costly but striking pictures: "In Which We Serve," "Henry V.," "Way to the Stars," *et al.* J. Arthur Rank and his team of salesmen and exhibitors, it is fair to say, had a hand in that success. Fair, also, to record that there were other Two Cities' outgivings which by no manner of means had the same reclame.

With Recession Came Break Between Rank and Producer

Came, with the portents of inevitable box office recession, the break between Mr. del Giudice and Mr. Rank. John Henry Davis, the latter's "other hand," had an acknowledge hand therein. None could expect the Lion of Exuberance to lie down with the Lamb of Prudence when the box office started to fade.

Mr. Del Giudice went out and formed his divertingly-titled Pilgrim Pictures; what is more, he embarked on sedulous cultivation of Governmental favors.

Sir Stafford, regarded as the one Cabinet Minister who had bothered to become the official authority on motion picture affairs, became a regular weekend visitor at the Buckinghamshire home of Mr. del Giudice. That is a floridly equipped establishment which once was the property of Two Cities and, so, one of the Rank Organization's capital assets. Mr. Rank, in one of those gestures, handed the exciting place over to Mr. del Giudice as a parting gift.

Stolid, foot-to-the-ground Foreign Secretary Ernest Bevin was also a frequent attender at the weekend fiestas. "Sheepcote"—that is the establishment's name—is conveniently adjacent to the Thames River's enchanting upper reaches. Mr. Del Giudice has a sizeable launch on the river. The populace on the river's banks were regularly diverted by the spectacle of the vessel cruising between Maidenhead and Henley; president of the Board of Trade and Foreign Secretary disporting themselves whilst Filippo del Giudice prepared the spaghetti.

Del Guidice's Program Won Over Sir Stafford

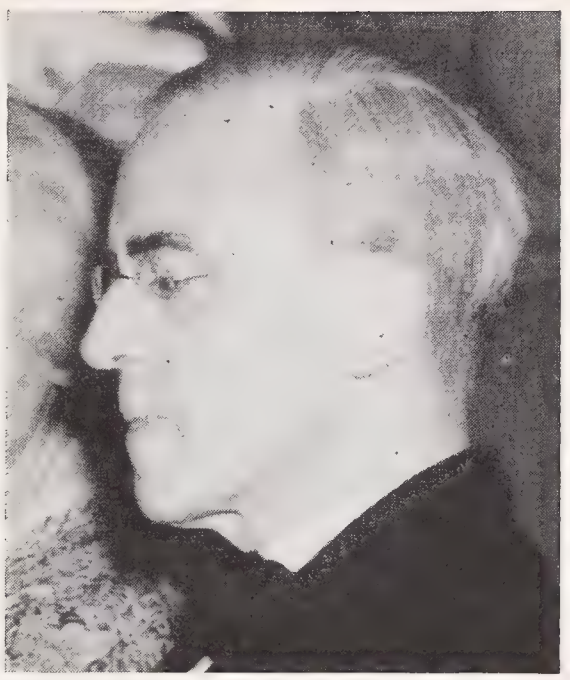
Staid Mr. Bevin pulled out from the pleasant exercices, but it may be surmised that stoic, austere, Sir Stafford found fascination in the fabulous setup. Certainly, he had long talks with eloquent Mr. del Giudice. Certainly, the latter drew up a lengthy memorandum setting out just precisely what Britain's films wanted; nominating himself moreover as the Lord High Panjandrum. Certainly, Sir Stafford Cripps is completely sold on the suggestions.

The gravamen of the del Giudice thesis is that motion picture's evils spring from the "mercantile-minded men" who up to date have run them. There's a powerful dig there at his old antagonist, John Henry Davis. Pictures must come from the "spirit,"

(Continued on following page, column 2)



FILLIPPO DEL GUIDICE, host and cook at Sheepcote.



SIR STAFFORD CRIPPS, austere, but likes spaghetti.

THE CRIPPS PLAN

The retention of the 75 per cent tax on foreign film remittances, the use of that tax as a big stick to make the British industry self-sufficient, and the appointment of producer Filippo del Giudice as a Commissar-in-chief of Britain's industry are the principal elements in the film policy of Sir Stafford Cripps, president of the Board of Trade.

This policy was evolved during a long series of discussions between Sir Stafford and Mr. del Giudice as the two gentlemen floated down the Thames, eating spaghetti aboard Mr. del Giudice's launch.

It is Mr. del Giudice's thesis, backed by Sir Stafford, that pictures should be produced by artists, not by accountants; that distribution methods must be revolutionized, and that the Dalton tax should be used to force Britons to appreciate British product.

MPA DENIES BAN ON LONDON TALKS

U. S. Industry Watching to See How Australia and Argentina Will Move

Britain was not the only foreign market the American industry was worrying about this week.

Last Thursday in Washington, officials of the Motion Picture Association heatedly denied, London reports that the American members of the Joint Anglo-American Advisory Committee on motion pictures had refused an offer from the British Film Producers Association to meet in discussions on the British tax, and then turned their attention to Argentina and Australia.

Australian Status Uncertain

Last week's announcement by Prime Minister J. B. Chifley of Australia that film remittances to the U. S. would be reduced by 30 per cent was by midweek still not formally and officially transmitted to American distributors who were still wondering what form this reduction would take: a monetary freeze? a quota? a tax?

One suggestion, put forward by the Australian Government, was that the U. S. should invest $2,000,000 annually in the Australian industry, thus curtailing payments to America by 30 per cent since these payments have been amounting to about $6,000,000 annually.

In Argentina all imports are still temporarily suspended. This was effected by the Central Bank August 21.

Looking at the situation as it affects U. S. motion pictures, the Department of Commerce issued a report this week in Washington which charges that the U. S. motion picture industry was discriminated against in half a dozen different ways even before imports were banned.

Lists Discrimination

The report, prepared by Nathan D. Golden, the Department's motion picture consultant, lists these specific examples of discrimination in Argentina:

Rebate of municipal taxes in proportion to the amount of time devoted to national pictures; an interpretation of the surtax charge of film imports so as to base the tax on remittances rather than the fixed charge per foot; a decree requiring theatres to devote from 11 to 40 per cent of their playing time to Argentine films; a requirement that all theatres to show at least one nationally produced newsreel or documentary at each performance; decrees imposing higher income taxes on 50 per cent of all remittances, "a percentage far in excess of the charges assessed against any other industry or commercial enterprise."

CEA WANTS TO TALK ABOUT TAX—AND NOW

London Bureau

The Cinematograph Exhibitors Association has asked an interview with Sir Stafford Cripps to present their proposals for a solution to the tax impasse. It would be advantageous, it was felt, if the proposals were presented orally, since the "subject might drift about for months, causing irreparable damage to the industry." J. Arthur Rank and Sir Philip Warter, chairman of Associated British Pictures, will sit in on the Cripps-CEA meeting.

Prime Minister Attlee said Wednesday his Government would consider any proposal of American producers for an alternative to the 75 per cent duty which would secure an equivalent result. It was never his intention, he said to bar American films from England.

BRITISH TAX

(Continued from preceding page)

not from the accountant's mind. Distribution methods must be revolutionized. Why should Del's "Henry V" be slipped into a cinema's programme for a routine three days? It should run "forever and ever."

What is more, this Dalton tax must continue. For therein the Britons will come, perforce, to appreciate the local product.

It's a fantastic proposition, but the hard fact is that Sir Stafford is convinced. Other members of the Government have heeded the many other arguments lately laid before them. Herbert Morrison, deputy Prime Minister, lately said, slightly pathetically, at dinner with certain film executives, "We don't want to ruin your industry. We don't want to deny people the pictures they prefer. We simply haven't the dollars to buy them." Mr. Morrison has been given reasonable suggestions through which the current impasse may be overcome.

It's certain that in the coming few days there'll be another battle royal in the Cabinet confines.

Doctrinaire, legalistic, austerity-minded Sir Stafford has lately been listening to, in addition to the sybaritic del Giudice, the counsels of the extremely turbulent left-wing Association of Cine Technicians.

Frail, earnest, 37-year old A.C.T. secretary George Henry Elvin is known here for his devoted adherence to extreme left-wing doctrines. His public activities reveal an apparent ideological readiness to accept ethical standards peculiar normally to propagandists of the All Red World.

His Film Industry Employees' Council laid a lengthy plan before the Government calling for more British films in view of the Dalton tax. The Council urged the industry should concentrate on medium-priced productions without the sacrifice of quality; joint consultation is necessary between the two sides of the industry to devise a plan for stepping-up production; the Government should help the development of the industry.

Asks British Make "Full Use" Of American-Owned Studios

All those aims, though arguable, are conceded at least to be amiable in design. But, having presented the Government with the plan, Mr. Elvin elicited newspaper support for his added claim that "full use be made of American owned or controlled studio space in Britain" and making the unequivocal statement: "Apart from the smallest of these American studios in this country, not one film has been completed since the end of the war."

That assertion was either hokum or just plain skullduggery, for Mr. Elvin must have known the facts.

There are three American-owned studios here. Warners' Teddington plant was knocked out by a flying-bomb and is still under reconstruction; the small Twentieth Century-Fox Wembly place cannot be used until the Government issues a permit for its repair; MGM's Elstree studio was under Government requisition as an aircraft factory throughout the war. Five of the last-mentioned's seven stages are available to the British producers and, in fact, have been used by them these many months.

It is true—despite Mr. Elvin's approach to other newspapers—only one sheet (the pinkish-complexioned *Star*) fell for his maladroit mischief-making. Even members of A.C.T.'s Elstree branch were moved to protest and summoned their secretary to explain himself. Mr. Elvin to date has confined himself to informing his disturbed followers that he's been too busy at the Trades Union Congress to deal with them.

Pass Resolution Calling for Strong British Industry

This union, meeting at Southport, Lancashire, last Sunday, unanimously approved a resolution from the ACT declaring that for cultural and economic reasons it is "vital" that Britain have its own strong film industry and not be dependent on America for 80 per cent of its film entertainment. In moving the resolution, Mr. Elvin welcomed the British tax and urged the TUC to submit a policy to the Government for short-term and long-term action to raise British films to "their rightful position in the world."

Meanwhile, it is certain that Sir Stafford will be in for some hard talking from his Cabinet colleagues when those odd doctrines of his are aired. Sounder-minded members of the Government currently want very badly an understanding with Mr. Snyder.

U. S. Proposing World Pact for Screen Freedom

Washington Bureau

A proposed international agreement on freedom of information, giving specific recognition to freedom for motion pictures, was made public by the State Department Monday.

The proposed agreement, prepared under the direction of Richard J. Finnegan, publisher of the Chicago *Times,* is designed to provide the ideas that all branches of the communication industry would like to see written into future information treaties.

Although there is some doubt if the freedom for motion pictures is spelled out in as great detail as desired by the industry, the treaty defines "information agencies" as including motion picture producing companies and "correspondents" as including "newsreel and other documentary picture production personnel."

The treaty provides that correspondents shall be able to enter other countries and travel about them freely and that all copy can be sent out without "censorship, deleting or editing," except for requirements of military security.

An international commission is to be set up to decide on complaints of violations.

In making the proposed treaty public, William Benton, Assistant Secretary of State, invited interested persons or groups to submit their comments and suggestions to the State Department. Motion picture industry groups were consulted by Mr. Finnegan while he was drawing up the draft.

RKO Set to Distribute Berman's "Joan"

RKO will release "Joan," the screen version of Maxwell Anderson's "Joan of Lorraine," starring Ingrid Bergman, it was announced this week. The agreement was signed by N. Peter Rathvon, RKO president, and the three principals of Sierra Pictures Company, Inc., Walter Wanger, Miss Bergman and Victor Fleming. Cameras on "Joan" will start rolling September 16 at the Hal Roach studios. The production will be on a lavish scale and in Technicolor, the announcement said. The screenplay was written by Mr. Anderson and Andrew Solt.

Originally, MGM was to distribute the picture, but could not agree on distribution terms with Sierra.

Four 16mm Films Ready

The March of Time, through its Forum Edition branch, is currently making available three new 16mm films for use in schools, churches and clubs. They are: "The Rise and Fall of Nazi Germany," "The F.B.I." and "The American Teacher." The company is also releasing a "special" entitled "Nobody's Children."

Bulgaria Ratifies Agreement With MPEA for U. S. Films

The Bulgarian Government has ratified the interim film distribution agreement with the Motion Picture Export Association and the first film shown in that country under the new pact opened in Sofia this week, a cable from Jean Birkhahn, MPEA representative in Sofia, informed the New York home office this week.

The official approval of the MPEA pact with Filmsko Delo, the state-owned film monopoly, opens the door of some 300 Bulgarian houses to the product of MPEA member companies. Some 20 films are slated for distribution in Bulgaria during the next six months.

According to Mr. Birkhahn, the Bulgarian press hailed the ratification of the agreement with great enthusiasm. Tickets for the first week's showing of Paramount's "So Proudly We Hail" at the Modern Theatre in Sofia were sold out in advance.

Schoenstadt Suit Finally Settled

Chicago Bureau

The anti-trust suit brought almost six years ago by the Schoenstadt Circuit against all major distributors and the Balaban and Katz and Warner Brothers circuits has been settled out of court, and Wednesday Judge Phillip Sullivan in Federal court here dismissed the case. The suit was brought in behalf of Schoenstadt's Chicago south-side Piccadilly theatre.

The suit, according to Aaron Stein, attorney for the plaintiff, was "settled to the mutual satisfaction of all concerned, with the Piccadilly finally getting the playing position it is rightfully entitled to."

No announcement was made regarding the amount of money involved in the settlement. Schoenstadt had originally sought damages of $3,750,000.

Fire Prevention Trailer Made by Filmack

A new one-minute trailer dramatizing the need for the prevention of waste and tragedy resulting from fire, and sponsored by Underwriters' Laboratories is available to exhibitors for showing during the 1947 Fire Prevention Week, October 5 to 11, it was announced this week.

Produced by Filmack Corporation, the trailer features Horatio Bond, chief engineer of the National Fire Protection Association, who delivers his message against a background of flames. The safety talk is available in the New York area at no cost since the Fire Protection Institute here acts as the official sponsor.

For the rest of the country exhibitors will either have to pay a charge of $5.50 for each print or else will have to find a sponsor, whose name is inserted at the end.

20th-Fox Credit Arranged for $25,000,000

Under a credit agreement executed September 4, Twentieth Century-Fox Film Corporation filed with the Securities and Exchange Commission in Philadelphia last Friday a proxy statement pertaining to the right to borrow all or any part of $25,000,000 from six banks.

The proxy statement is directed to the prior preferred stockholders of the company whose majority consent is necessary to permit borrowings under the credit agreement in excess of $5,000,000. The banks involved in the credit arrangement are the Chase National Bank, Bankers Trust Company, Bank of America, Manufacturers Trust Company, Chemical Bank and Trust Company, and the Commercial National Bank and Trust Company.

In explaining the purpose of the credit agreement, the company said it is currently indebted to the banks under the agreement in the amount of $5,000,000 as permitted by its certificate of incorporation. This borrowing was effected last Thursday for working capital purposes. Additional borrowings may be made from time to time as needed.

Borrowings under the agreement will bear interest at the rate of 1½ per cent per annum until September, 1949; 1¾ per cent until September, 1950, and two per cent thereafter.

The board of directors of the company has fixed the close of business on September 15, 1947, as the record date for the determination of the prior preferred stockholders who are to be solicited and to be entitled to express their consent or dissent to the agreement.

As of the close of business September 3 there were 89,388 shares of prior preferred stock outstanding. No meeting of the prior preferred stockholders will be held. Holders of prior preferred stock will be requested instead to express their consent in writing prior to October 24, 1947.

Northio Theatres Cuts Matinee Admissions

The Paramount theatre, Hamilton, O., has reduced Saturday, Sunday and holiday matinee admissions from 60 to 40 cents for adults and from 20 to 14 cents for children until 2 P.M., after which regular prices will prevail. The Palace and Rialto theatres, also in Hamilton, have made similar price reductions for children. At the Palace, adult admissions have been cut from 45 to 35 cents until 5:30 P.M. on Saturday and until 2 P.M. on Sundays and holidays. Reduction in adult admission at the Rialto is from 35 to 30 cents until 5:30 P.M. Saturdays and until 2 P.M. Sundays and holidays. All houses are units of Northio Theatres, a Paramount subsidiary.

ON THE MARCH

by RED KANN

THE British tax situation has interfered with a number of matters. One was the go-ahead on a public relations program developed by the Advertising and Publicity Directors Committee of the M. P. Association. Barring the unforeseen, approval will be forthcoming before the snow flies and possibly sooner.

Purpose of the program is "to combat in a sustained and positive fashion the effects of hostile or careless criticisms of the industry." Charles Schlaifer, chairman of the committee and a spearhead in this development as he was in the revision of the Advertising Code recently, is burning with determination and enthusiasm. Reflecting himself and his committee, he predicts no miracles but plenty of improvement in a state of affairs under which the industry "deserves better than to be a lone whipping boy for self-appointed critics of all varieties, including the sheerly flippant and the oddly malevolent."

No one will argue the possibilities for improvement. The field is wide open; in fact, it is almost virginal. The circumstances are pitifully few in which this industry has traded blow for blow. The Senate committee investigation ahead of our entry into the war was one, but the vacillation and the seesawing which characterized the conferences ahead of the decision to engage the late Wendell Willkie were something to behold. We acted boldly in cutting off exports to Britain after the 75 per cent tax bombshell exploded regardless of how unprepared we were for a concussion of such magnitude.

But, the attitude, at large, has been to run to cover, to tread softly, to apologize, to neglect. We have been vulnerable, consequently, not because of inherent weakness but through lack of decisiveness and coordinated campaigning at rebuttal when justification was in our camp.

For example, the industry has done substantially nothing to offset the disproportionate comparison between British and American films which is so thoroughly integrated in a number of directions by now. Britain has sent over a number of very worthwhile motion pictures, the cream of her limited numerical crop representing her total output over a period of years. There should be no effort at distorting facts, but the facts also allow that Hollywood, on the basis of total output over the identical period, is very much in the running as well.

American studios, confronted by the complex demands of a vast market, turn out a good deal of junk, but the uncertainties of production respect no boundaries and Britain is never beyond them. This is comforting and not new for the industry to appreciate, but it is important to have this understood elsewhere.

Similarly, the industry has been extremely lax in setting up resistance to the political fireworks cascading around the question of Communism in Hollywood. If efforts are being made to slip in bids for this kind of political philosophy, which is not unlikely, they provide no justification for attempts to smear a whole industry. The point here is that the detractors have imbedded their propaganda well while the industry has undertaken no sustained or organized program to tell its side of the story.

THE contemplated public relations program is sweeping enough to include such territory. It intends proceeding on basis of truth-telling, not whitewashing. By concept, there will be no excuses made for poor motion pictures, but much claim set forth for the good. A bad situation, no matter what or how it may arise, cannot be covered by falsification nor is this projected as part of the agenda.

The essence of the approach will be a look at the record, not out-of-context portions but the whole record. The approach will be conditioned on the correct realization that this is a large industry made up of several hundred thousand employees all of whose conduct cannot be expected to rise above criticism; that there will be breaks in the line governing good taste; that errors in judgment, of course, will be made.

Nevertheless, there is much in the record providing a reason for shouting, with dignity and without blatancy, and the task is to induce a frame of mind across this country and, beyond if possible, which will accept the facts on their presentation and without the disbeliefs and the smirks which commonly prevail now.

All this, obviously, is a long-range program which cannot be productive of overnight result. The reputation of the industry outside its own boundaries and, unfortunately, frequently within them has been ignored to an extent approaching wanton neglect. It is high time this condition be remedied.

There will be setbacks and discouragements. Progress, it is wise to assume, will come slowly. In the Hollywood arena alone the task is gigantic. It will be difficult for many there to understand why and how the line between their undeniable rights as individuals and their responsibility as public figures merges into one. If this were always so in a world marked for trouble, Hedda Hopper would not have the occasion to report Tyrone Power and Lana Turner had thousands of tiny purple orchids flown from Honolulu to decorate a large-scale party.

This whole enterprise, finally, may never reach maximum fulfillment. To ask for it is to ask too much. But its importance is attested to by the intention to get going. However belatedly, this must be acknowledged as an encouraging sign.

Sees Tax Hitting Independents

Regardless of the severity with which the British tax finally will be put into effect, it will be the independent and not the major producer who will suffer the most in the long run. This is the opinion of George Sidney, MGM director, as expressed in New York this week. Mr. Sidney was here between pictures, reading scripts and seeing the current Broadway plays.

"Nobody, including the British industry, wanted the drastic tax move," Mr. Sidney said. "Eventually things will level off. The majors will be able to use frozen funds to produce in England. Then they will take these pictures to the U. S. and earn dollars with them. But what is the poor independent going to do? He depends on the British income for his next picture and what he is allowed to use in Britain will never be enough to even think of producing a film there."

Mr. Sidney at the moment has no picture assignment, having recently brought in "Cass Timberlane," starring Spencer Tracy and Lana Turner, six days ahead of schedule. "At the moment that's the only contribution a director can make to major studio's economy drive," he said, adding that some of the smaller studios had asked directors to reduce the number of takes, and the like.

"It is difficult to see how he can reduce budgets," Mr. Sidney said. "The public is asking for bigger and better things all the time. The press hits Hollywood for becoming 'too big,' but actually it's the public who dictates." The director who has "Anchors Away" and "Holiday in Mexico" to his credit, saw the industry in a cycle of realism.

South American Theatre Market Booming: Baldwin

South America offers a good potential market for theatre equipment, since there are about 125 modern theatres being constructed there, Arthur F. Baldwin, National Theatre Supply export manager, said in New York Monday. Mr. Baldwin has just returned from a 10-week visit to theatre operators and company dealers in 18 South American countries. Mr. Baldwin said he found a need for more and larger theatres. At present houses do not have enough seating capacity to meet steadily increasing demands. In every country, he added, an even wider expansion program was being retarded by exchange controls and restrictions.

Theatre Retains Attorney

Seymour Simon, Chicago attorney, has been retained by D. F. Kelliher in behalf of the Sprague theatre, Elkhorn, Wis., to handle the matter of eliminating clearances given to Lake Geneva, Wis., and Delavan, Wis., over Elkhorn by Twentieth Century-Fox, RKO, Columbia, Universal and Warner Brothers.



"Payoff for showman in metropolis or whistle-stop" —MOTION PICTURE HERALD

M-G-M's
SONG OF LOVE
World Premiere
RADIO CITY
MUSIC HALL

KATHARINE
HEPBURN · PAUL HENREID
ROBERT
WALKER

in M-G-M's
Song of Love

A CLARENCE BROWN PRODUCTION
with LEO G. CARROLL · HENRY DANIELL · HENRY STEPHENSON
Screen Play by Ivan Tors, Irmgard von Cube & Allen Vincent, & Robert Ardrey
Produced and Directed by CLARENCE BROWN

"PICTURE OF THE MONTH"
in COSMOPOLITAN and
REDBOOK MAGAZINES

"Headed for big money."—FILM DAILY

"A sure draw." —VARIETY

"Insurance for any boxoffice . . . heavy grosses." —MOTION PICTURE HERALD

"Boxoffice . . . deeply moving . . . magnificent entertainment."
—SHOWMEN'S TRADE REVIEW

"Should pile up extra heavy grosses."
—DAILY VARIETY

"Should ring the boxoffice bells of the nation." —HOLLYWOOD REPORTER



A Love Story so beautiful it was set to music . . .

Columbia Plans More Color for Short Subjects

An increase in color and one-reelers was the outstanding feature of an announcement this week from Maurice Grad, Columbia Pictures short subject sales manager, who disclosed that the company was planning to releast 28 two-reelers, 84 single reels and three serials during the 1947-48 season.

Of this total 24 reels will be in color—an increase of 14 over the current year. There are also four more two-reelers and 36 more one-reelers than were released during 1946-47.

The Three Stooges will make eight two-reel comedies. The rest of the two-reelers will be divided up between 10 "All-Star" and 10 "Assorted Comedies." The "All-Star' comedies will feature Harry Von Zell, Sterling Holloway, Andy Clyde and Joe De Rita, Gus Schilling, Dick Lane and Hugh Herbert will appear in the "Assorted Comedies.'

Color cartoons will be increased with the release of eight "Color Rhapsodies," eight "Color Phantasies" and eight "Color Favorites" which will be a series of re-releases chosen from the most popular "Color Rhapsodies" of the previous year.

"Thrills of Music" will have 12 releases with Fred Robbins, disk jockey and a number of top name bands already signed up for the series. "Screen Snapshots" will be continued with 12 on the schedule. Bill Stern will narrate the 12 "Sportreels." The "Community Sing" series will contribute 12 reels to the season's product. Added to the release schedule will be 12 one-reelers of a new series, "Film Novelties."

Three serials are set for the coming year. "The Sea Hound" features Buster Crabbe. "Brick Bradford" is based on the King Features cartoon strip, and "Tex Granger" is a Western serial based on the cartoon strip appearing in "Calling All Boys."

Warner Zone Men Discuss Operation, Exploitation

A return to pre-war standards of theatre operation and exploitation was the theme of a Warner circuit district meeting held in Albany, N. Y., Monday. The meeting was attended by managers from Albany, Troy and Utica. G. J. Latta, zone manager, and C. A. Smakwitz, assistant zone manager, led the discussion, during which Mr. Latta stressed keeping down expenses, conserving supplies and watching small things in theatre operation. He said Warner theatres are amply stocked with fuel and other necessities. Mr. Smakwitz urged courtesy be shown by ushers, doormen and cashiers; that uniforms be kept clean and neat, and suggested brighter theatre fronts. He called for more vigorous exploitation and better attention to tieups.

LATE REVIEW

Ride the Pink Horse

***UI*—Melodrama Plus**

With momentum, impact and tension enough for two melodramas, this second demonstration of Robert Montgomery's ability to star in and direct a picture with profit to both departments has, in addition, three character portrayals distinguishing it from the best of other films of its kind. Graphically produced by Joan Harrison from colorful, thoughtful script by Ben Hecht and Charles Lederer, film is rich in audience values that promise strong grosses.

Montgomery plays a grim easterner arriving in New Mexico intent on blackmailing a war profiteer who ordered his pal's murder. The project takes him through dangers, beatings and attacks, which he survives with the cooperation of an adolescent Spanish girl, an obese Mexican carousel operator, a friendly though opposed FBI operator who has followed him seeking evidence against the profiteer. He finally abandons his plan, however, when he turns over to the FBI man the evidence with which he has been attempting blackmail.

Thomas Gomez as the carousel operator, Art Smith as the Federal operative, and Wanda Hendrix as the girl who befriends the blackmailer without clearly knowing why, turn in sparkling performances, while Fred Clark, as a profiteering mobster, sets a new pattern for screen heavies.

From the novel by Dorthy B. Hughes, the picture is unique in setting, novel in development and direct and strong in appeal.

Previewed at the Academy Award Theatre, where an all-press audience approved in terms of applause. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, not set. Running time, 101 min. PCA No. 12676. General audience classification.

Gagin ..... Robert Montgomery
Pila ..... Wanda Hendrix
Pancho ..... Thomas Gomez
Bill Retz ..... Art Smith
Carla ..... Rita Conde
Maria ..... Iris Flores

Grandon Rhodes, Fred Clark, Tito Rinaldo, Richard Gaines, Andrea King

Byrnes to Hollywood for House Un-American Probe

James F. Byrnes, former Secretary of State and now special counsel for the motion picture industry, left Washington Wednesday for Hollywood. While there he will discuss industry problems with film executives and make preparations to present the industry's case to the House Un-American Activities Committee. Mr. Byrnes' trip was announced by the Motion Picture Association, which said he would be accompanied by Joyce O'Hara and Edward Cheyfitz. Prior to his departure Mr. Byrnes said he would not appear before any Congressional committee.

WE Sets Quarterly Dividend

The Western Electric Company board of directors this week declared a quarterly dividend of 75 cents per share on the outstanding capital stock, payable September 30 to stockholders of record September 24. Last June 10 the dividend was 62½ cents.

U.A. Is Opening "The Outlaw" in Broadway House

Howard Hughes' "The Outlaw" apparently won another and possibly the final round in its bout with New York City this week when United Artists announced that the much-discussed film was to open at its Broadway theatre Thursday morning, September 11.

At midweek there were no indications of any interference with the exhibition by Benjamin Fielding, New York City License Commissioner, and a UA spokesman said simply: "We're going to open on schedule."

At the same time UA advertising executives made it clear there would be no sensationalism in advertising the film. Previously, "Outlaw" advertising copy and display had landed the film in hot water and had caused the Motion Picture Association to withdraw its Production Code seal of approval from the Hughes production. For the current run advertising even avoided such words as "daring" and "famed" and contained no pictures of Jane Russell, who was first introduced in the film. Copy will be limited to this statement: "Now you can see Howard Hughes' production 'The Outlaw,' introducing Jane Russell."

So far, according to Paul Lazarus Jr., UA advertising and publicity head, his company has not heard from Mr. Fielding's department. Only a terse "no comment" was available from the latter's office. The picture was to have been shown on a 24-hour, round-the-clock basis.

The trouble of "The Outlaw" in New York started last winter after Mr. Hughes had already engaged in a sharp dispute with the MPA over the films' advertising. Mr. Fielding then filed and lost an appeal with Dr. Ward C. Bowen, acting director of the Motion Picture Division of the New York State Education Department, asking for a revocation of the state's license on "The Outlaw."

Last April New York Supreme Court Justice Bernard Shientag dismissed a Hughes Tool Company complaint against Mr. Fielding and Police Commissioner Wallander, ruling that a final decision on "The Outlaw" remained with the courts only after a violation. Mr. Fielding's attitude resulted in the refusal last year by Harry Brandt and Arthur Mayer to play the UA release in their Broadway houses. The commissioner then declared that he would revoke the license of any theatre that played the picture.

Christmas Date for "Captain"

The New York premiere of Twentieth Century-Fox's "Captain from Castile," starring Tyrone Power, will be held Christmas Day at the Rivoli theatre.

MERGER EXPECTED; ALLIED SAYS NO

MPTOA-ATA Meet Opens Thursday in Capital; It May "Draft" Gamble

From 400 to 600 delegates are expected to attend the joint meeting of the American Theatres Association and the Motion Picture Theatre Owners of America next Thursday and Friday, September 19 and 20, at the Shoreham Hotel in Washington, D. C.

Ratification of the plan to merge the ATA-MPTOA into one organization will head the agenda. The meeting is scheduled to discuss admission taxes, the American Society of Composers, Authors and Publishers and its new theatre licensing plan, freedom of the screen, public relations, road show exhibition policy, film exports as affecting domestic exhibition, and other industry problems.

Meanwhile in Washington Wednesday Abram F. Myers, Allied States Association general counsel, in a letter to Fred Wehrenberg, MPTOA president, declined an invitation to attend the merger convention since, he said, it would not be fitting for an officer of an independent exhibitors' association to attend a meeting of two associations which included affiliated theatres in their membership. Jack Kirsch, president of Allied States, also declined.

The convention plans were completed in Washington last Thursday at a meeting called by A. Julian Brylawski, convention chairman. Present were Mr. Brylawski, Sidney Lust, Frank Boucher, Gene Ford, Hardie Meakin, Harry Bachman, Morton Gerber, Carter Barron, Jack Foxe, Mrs. Sidney Lust, Mrs. Bernard Lust, William Hoyle and Henry Ferber.

Delegates will register at the Shoreham Hotel next Thursday.

Opening Session Friday

The convention's first business session will get under way at 10 A.M. Friday morning, will recess for lunch, and then resume again at 2 P.M. During the afternoon session the wives and daughters of the delegates will tour Washington. That evening there will be a cocktail party for the convention to be given by Herman Robbins and George Dembow of National Screen Service, followed by a dance in the hotel's Blue Room, at which exhibition leaders, industry executives and Washington and Hollywood leaders are expected to be present.

Before resuming its business session at 10 o'clock Saturday morning the delegates will be guests of the Washington MPTOA at a Hunt Club breakfast. During the final session Saturday afternoon the new officers of the organization will be presented, and Saturday night will be devoted to the president's supper dance in the west ballroom featuring cocktails and dancing.

In New York early this week it was indicated that Ted Gamble, board chairman of the ATA, was "the most logical person" to fill the presidency of the organization which will emerge from the union of the ATA and MPTOA. This was revealed as officials of both organizations were meeting to prepare a slate of new officers.

Since Mr. Gamble has said at various times that he would not be a candidate for a high office in the new organization a "draft Gamble" campaign is said to be in the offing.

Wolfson Refused Bid

When the merger was first discussed last June, Mitchell Wolfson, executive of Wometco Theatres, Miami, had been mentioned as a leading prospect for the presidency, but he flatly refused to be a candidate. A similar refusal came from S. H. Fabian, president of ATA.

Indications that there may be a determined stand to retain the Motion Picture Theatre Owners of America name for the new organization increased last Friday when it was announced that the MPTOA of West Virginia had approved the proposed merger but asked that the MPTOA label be preserved. Similar action was taken several weeks ago by the MPTO of Oklahoma.

Merger Vote Unanimous

J. C. Shanklin, president of the West Virginia MPTOA, said that the vote of his organization in favor of the merger with ATA was unanimous. However, his announcement of the results of the mail ballot on the subject said the membership would like to retain the MPTOA name.

When the merger of the ATA with the MPTOA was approved by the boards of the two organizations at their meeting in New York in July it was proposed that the name of the new organization be the Theatre Owners of America. However, the new name, as well as the merger itself, and other material issues involved in the merger, are subject to the approval of all member units.

Tri-State Owners To Meet In Memphis, October 14

R. X. Williams, Oxford, Miss., president of Tri-State Motion Picture Theatre Owners of America, announced Tuesday that the organization will hold its annual convention October 14-15 at the Hotel Chisca in Memphis. Mr. Williams said the convention will be a "homecoming," with all salesmen, exhibitors and distributors invited.

Admissions Tax Cut Seen Plan Of Treasury

Washington Bureau

A reduction in excise taxes, including the Federal admission tax, is considered certain to be part of an Administration tax program now being drawn up by Treasury Department officials. Details are not available, but Treasury sources say the thinking is to spread tax reduction over many types of taxes, hence the emphasis on excise tax reduction.

The sources refuse to say how much of a reduction in the admission tax is included in the Treasury plans, but indicate the cut might be increased if the industry's foreign market continues to shrink and some additional help becomes imperative.

The Treasury program is also reported to contemplate little or no tax relief for corporations; little income tax reduction in the top brackets; putting the community property tax on a nationwide basis, and a slight boost in exemptions.

The Republican-dominated Congress has made many promises for reductions in excise taxes during recent hearings, and it also favors heavy personal and corporate income tax cuts. However, there is some question of just what will get priority if the budget will not stand too much tax cutting.

Ohio Exhibitors Ask Three Per Cent Limit on Taxes

Renewed efforts to induce Ohio city legislators to limit new municipal admission taxes to three per cent and to broaden the base of such taxes was pledged by 75 Ohio theatre men attending a statewide meeting in Columbus during the weekend. The meeting was sponsored by the Independent Theatre Owners of Ohio. No overall strategy was mapped.

Allied National Board Will Meet October 14

The national board of Allied States Association will meet in Detroit October 14 and 15 in conjunction with the annual meeting of Michigan Allied, Abram F. Myers, general counsel, announced in Washington Wednesday. A second meeting of the national board will be held in Milwaukee November 29 and 30, two days preceding the organization's national convention.

Jersey Unit Meets Sept. 22

The Federation of New Jersey Theatre Owners has called a meeting of New Jersey exhibitors September 22 at the Stacy-Trent Hotel, Trenton, at which time it will be decided whether the Federation shall continue as a permanent unit. The Federation meeting was originally to be held September 30.

REGARDING M-G-M's TRADE SHOW OF "THE WOMEN"–

Thanks to all our exhibitor friends for their wonderful part in the success of M-G-M's Masterpiece Reprints. We started with "RAGE IN HEAVEN" which won wide favor with exhibitors and public. Right now "THE GREAT WALTZ" is continuing the pace and the reprint of "GONE WITH THE WIND" is proving to be one of the biggest box office events of the year!

Now M-G-M brings back "THE WOMEN," that luscious and lusty picture of the ladies as men seldom see them. Here are just a few of the personalities who appear in it: Norma Shearer, Joan Crawford, Rosalind Russell, Joan Fontaine and Paulette Goddard. What names to put up on your marquee! Enough stars for five pictures. And what a picture it is. By all means come to the trade show. You'll thank us for another great Reprint to delight the public. Come to the trade show — and bring the women!

What A Cast!



Norma Shearer



Joan Crawford



Rosalind Russell



Paulette Goddard



Joan Fontaine

NORMA SHEARER
JOAN CRAWFORD

ROSALIND RUSSELL

in

"THE WOMEN"

with

MARY BOLAND — **PAULETTE GODDARD**
PHYLLIS POVAH — **JOAN FONTAINE**
VIRGINIA WEIDLER — **LUCILE WATSON**

From the Play by **CLARE BOOTHE**

By Arrangement with
Max Gordon Plays and Pictures Corporation

Screen Play by Anita Loos and Jane Murfin

Directed by GEORGE CUKOR — **Produced by HUNT STROMBERG**

A METRO-GOLDWYN-MAYER MASTERPIECE REPRINT

CITY	PLACE AND ADDRESS	THE WOMEN	
ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 9/22	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 9/22	10 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 9/22	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 9/22	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 9/22	2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 9/22	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 9/22	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	MON. 9/22	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	MON. 9/22	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 9/22	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	MON. 9/22	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 9/22	2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	MON. 9/22	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	MON. 9/22	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 9/22	10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 9/22	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 9/22	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 9/22	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	MON. 9/22	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 9/22	10:30 A.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 9/22	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	MON. 9/22	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 9/22	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 9/22	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 9/22	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 9/22	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 9/22	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 9/22	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 9/22	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 9/23	1 P.M.

New York Moves To Ease Rule on Location Shots

Moving to cut red tape that in the past has hampered producers shooting pictures in New York City, Edward C. Maguire, newly appointed city coordinator for film production, and a special committee of industry representatives this week agreed on the establishment of a "motion picture permit" to free location shooting from the requirements of the street carnival permit.

Officials of the police, housing, building and other city departments, all of whom in the past had a say in the issuance of permits, participated in several conferences this and last week. Two more meetings are scheduled for the coming week. Mr. Maguire also revealed that Mayor O'Dwyer planned to invite film company presidents to confer with him at City Hall in the city's current drive for expanded production here.

Companies Represented

The special industry committee includes W. D. Kelly, Loew's; Hal Hode, Columbia; L. E. Thompson, RKO, and Tom Mead and Gilbert Kurland, Universal-International. Other industry representatives present at this week's meeting included Edward C. Dowden, Loew's; Douglas Travers and Harold Lewis, RKO Pathe; Thomas Murtha, state representative of the IATSE, and Sal Scoppa, studio mechanics representative.

The new "motion picture permit" approval for motion picture work in New York will be obtained from one individual in the Police Department. According to Mr. Kelly, Mayor O'Dwyer is not seeking to "lure the movie industry away from Hollywood" as publicized, but is merely anxious to make it easier for producers to shoot scripts dealing partly or wholly with New York, on the spot. There has been no talk of new studio building plans.

Sees Progress Made

In announcing plans for a conference of the Mayor and the film company presidents, Mr. Maguire said that, because of the "responsible cooperation" extended by the industry, New York City was "right now" in a position to become a major film producing center. He also said that so much progress had been made in "streamlining" production operations in the city that he foresaw cleaning up his work as coordinator in about two months.

The representatives of the special committee who conferred with Mr. Maguire and city department officials also are members of a permanent advisory committee named to further aid the production coordinator.

Buys "Time Has Come"

Triumph Pictures has purchased "The Time Has Come," an original story by Graham Baker and Teddi Sherman.

Urge Relaxation of D. C. Building Code

Washington Bureau

A 19-man citizens' committee September 5 unanimously urged the District of Columbia Commissioners to relax the provisions concerning new theatres in the proposed D. C. building and fire code. Almost 200 changes in the building code were asked by the committee, which included five theatre representatives.

The unanimity of opinion in favor of the relaxation makes commission approval a foregone conclusion. The commissioners must act within 30 days. Among the changes affecting new theatres were: standing room permitted in one-half the lobbies and foyers, provided the requisite exits are provided, instead of the flat ban on standing room in the original code; permission to submit alternate seating plans and plans for location of exits; reduction in exit height and width requirements, and deletion of certain fire alarm provisions.

Julian Brylawski, president of the Motion Picture Theatre Owners of Washington, D. C., led the Washington theatre owners' delegation in asking the code changes.

Legion of Decency Reviews Eleven New Productions

The National Legion of Decency last week reviewed 11 new productions, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Adventures of Don Coyote," "Bulldog Drummond Strikes Back," "Fun and Fancy Free," "Hollywood Barn Dance," "Red Stallion" and "Smoky River Serenade." In Class A-II, unobjectionable for adults, were: "The Case of the Baby Sitter," "Kiss of Death," "The Pretender" and "Stork Bites Man." "Singapore" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce."

Film-Vaudeville Policy For Reopened RKO House

The remodeled and modernized RKO Jefferson theatre, on 14th Street, New York City, was to reopen Saturday evening with a stage and screen show, comprising "Dear Ruth" and "Dark Delusion" and five acts of vaudeville. The theatre will present vaudeville shows every night and all day on Saturday and Sunday, in addition to the regular double feature screen program. There will be three changes of program every week, including changes in the vaudeville program.

Warners Shift Foreign Managers

A shift of three Warner Brothers branch managers to new situations in South America was announced this week. Affected are Lester Cohen, former Panama manager, who is transferred to Peru and also becomes supervisor for Ecuador; Jack Scribner, Trinidad manager, who takes over in Panama, and Leo Green, formerly Hong Kong manager, who was appointed to head the Trinidad office.

U.S. Is Studying ASCAP Demand After Complaints

Following exhibitor complaints, Justice Department officials in Washington said this week they were giving "careful consideration" to the theatre-licensing arrangements made by the American Society of Composers, Authors and Publishers to determine if there is "any apparent violation of the anti-trust laws."

They had reference to the recent ASCAP notification to exhibitors, raising music license fees an average of 300 per cent. Abandoning its per seat taxation, the Society now is asking a levy amounting to the equivalent of the income from one capacity performance at top adult prices. A Justice Department spokesman said a number of complaints, "running into the dozens," had been received from theatre men protesting the tax increase and this had prompted the study.

It was emphasized, however, that the mere fact of the investigation did not necessarily mean that Department officials believed a violation of the Sherman Act was involved. One official said the exhibitors' letters did not ask the Government to take specific action, but only wanted it "to do something."

Officials of the Motion Picture Theatre Owners of America and the American Theatres Association were to have discussed the new tax with ASCAP in New York Friday. The two organizations have made efforts to obtain representation of all major exhibitor groups in these talks. Theatre Owners of Metropolitan Washington this week voted to work for a change in the copyright law.

Justice Department officials meanwhile were studying an ASCAP proposal to settle the Government's suit against the Society's international contracts. Although Department spokesmen would not reveal ASCAP's suggestions, it was understood the Society had offered to dissolve its affiliations with its counterparts in 25 foreign countries. This would mean putting the pacts on a non-exclusive basis and, according to ASCAP, would eliminate any basis for monopoly charges. The fact remains, however, that the foreign groups would continue to channel their repertoire through ASCAP here.

ASCAP's annual meeting will be held in New York early in October, it was announced this week. Deems Taylor, president, will report to the membership on operations during the past year.

Fabian Circuit Balks at Advanced Admissions

Fabian Theatres, one of the largest circuits in the east, has taken a stand against pictures at increased admission price. The circuit rejected "The Best Years of Our Lives" for its Class "A" houses and indicated it might shun all increased admission features in the future. "Best Years" has played in the circuit's minor houses only.

ALLIED ARTISTS

is proud to report that

COSMOPOLITAN

MAGAZINE

has selected

"Black Gold"

together with

"Life With Father"

"The Hucksters"

"The Long Night"

as

The 4 BEST FILMS

for

COSMOPOLITAN'S MOVIE CITATIONS

(September Issue)



August International Combined with

COSMOPOLITAN

September

Cosmopolitan's

Movie Citations of the Month

—4 Best Productions

By Louella O. Parsons

Motion Picture Editor, International News Service

THE CLASSIC

Broadway's record play, "Life With Father," comes to the screen with William Powell in the top role.

THE MESSAGE

Intolerance takes a severe rapping in the Indian story, "Black Gold," featuring Anthony Quinn.

September song to you Cosmopolitan readers ... to a four-four beat and a rhythm of ... ess. For what do you know ... g this month ... —count ... is your ... e lea ... ment ... setting, ... whole world ... t be a bit surprised if, in ... em!)? This classic, born in our time, ... is "Life With Father," which has already broken ... Broadway stage history. Now it is ... ...

...you crave tenderness and ... proof that the very best things in life are ... Have you been searching for a film which the whole family will love whether Daddy is a college professor or a gas-station attendant and even if Roger is only seven? For such an evening, I offer you "Black Gold" which I loved! And, of course, I haven't forgotten a ... as a lonely ... Night," and it's ... Each production is, in its way, stimulating and ...

NOW READ THE BOXOFFICE STORY of "BLACK GOLD"

"BLACK GOLD"

TEST ENGAGEMENTS

Smash!

OKLAHOMA CITY

Sock opening week at Warner's Midwest Theatre followed by a move-over to the Liberty for second great session!

Terrific!

CINCINNATI

Motion Picture Daily reports business soaring high above average at the RKO Grand and big second week at the Lyric!

Sensational!

LOUISVILLE

Variety says, "Gave the Strand one of the finest weeks it's had in a year!" Fred Dolle held film for second smash stanza!

Sizzling!

GRIFFITH THEATRES

C. F. Motley wires, "Opened our entire circuit in 'A' houses on preferred time and business on par with anything in long time. Give us more like this!"

Allied Artists PRODUCTIONS

Raves that mean Business!

"Filled with what it takes to make grosses mount from opening day on! A natural on all counts!"

MOTION PICTURE HERALD

"Has everything a film company could wish a big picture to have! Charged with human interest!"

HARRISON'S REPORTS

"This deserves 'A' time bookings! Designed to tug at the hearts of those who will see it!"

THE EXHIBITOR

"Carries an honest guarantee of solid grosses! Surefire boxoffice bait! Real-life dramatic story!"

MOTION PICTURE DAILY

AREA-WIDE RADIO PROMOTION!

- Simultaneous showings in each territory backed by Allied Artists' long-run radio barrages!
- Blanket coverage by top stations pounding home the sales story of "Black Gold's" color, thrills, adventure and romance!
- Special promotional features designed to garner peak listener interest!

Set Your Dates *NOW* To Take Full Advantage of The Campaign in YOUR Area!



THE HOLLYWOOD SCENE

Studios Mark Time as Productions in Work Drop to Thirty-Two

Hollywood Bureau

The pictures-in-production tally dropped last week to 32, against the previous week's 36. Last week 11 were sent to the cutting rooms and eight were started. Columbia, Monogram and Warners each sent two before the cameras. Paramount and Republic had one each.

At Columbia a musical and Western were started. The former was "Mary Lou," featuring Frankie Carle's orchestra, with Joan Barton, Glenda Farrell and Thelma White. Sam Katzman is the producer, with Arthur Dreifuss directing. "Whirlwind Raiders," a new Charles Starrett-Smiley Burnette Western, is directed by Vernon Keays, with Colbert Clark producing.

"Johnny Belinda," one of the Warner pair, a screen version of the Broadway stage success, stars Jane Wyman and Lew Ayres, with Agnes Moorhead and Charles Bickford heading the support. Jean Negulesco is directing for Jerry Wald. After shooting backgrounds in Europe, "To the Victor" got its Hollywood start, with Dennis Morgan, Viveca Lindfors and Tom D'Andrea.

Monogram Starts New Joe Palooka Picture

Monogram started a new one in the Palooka series, "A Palooka Named Joe," starring Leon Errol and featuring Joe Kirkwood and Elyse Knox. That studio's other one was "The Old Gray Mayor," with Freddie Stewart, June Greisser, Noel Neill and Gene Krupa's band. Hal Chester is producing and Reginald LeBorg directing the Palooka film, with Will Jason as the producer-director on the latter.

"The Long Gray Line," new Alan Ladd film and a story of West Point cadets, started at Paramount, with Donna Reed playing opposite Ladd. Robert Fellows is producer, John Farrow is directing. At Republic "End of the Rainbow" was the new one, featuring William Lundigan, Gail Patrick, Charles Winninger and Gene Lockhart. Allan Dwan is producing and directing.

Mickey Knox, a new young Hal Wallis player who did a three and a half years' hitch in the Army, has written a story of his many adventures, titled "Rendezvous at 0100" which Hal Wallis considered excitingly dramatic enough to option for future production. The GI-actor will play the role of himself in the screen version.

Paramount Delays Work On "Sainted Sinners"

The production start on Paramount's "Sainted Sinners," scheduled for the cameras late this month, has been postponed until a later date. The withdrawal of Betty Hutton from the cast, to become a mother, necessitated the switch in schedule. . . . A new Jack Wrather production, "Follow Me Quietly," will be filmed for most part in New York. As an Allied Artists production, it will be released by Monogram.

The next starring picture for Deanna Durbin will be a story of current life in Washington, "White House Girl." She will portray a switchboard girl in the White House. Karl Tunberg, author of the screenplay, will produce, with William Seiter directing it as a Universal-International release. . . . RKO Radio announces that "The Great Man's Whiskers," a drama of Abraham Lincoln's day, will be produced during this autumn. . . . Monogram announces five pictures on the September filming schedule. . . . Republic has purchased an original story, "The Vanishing Express," based on an incident in the lives of the bandit brothers, Frank and Jesse James. William Elliott and John Carroll will co-star as the James brothers, with Joseph Kane as producer-director.

"Billion Dollar Baby," a musical of the "roaring twenties," which Samuel Goldwyn purchased two years ago, is being whipped into shape for possible production early in 1948. . . . Royal Crest Productions, headed by John Shelton in association with Ted Tetrick, has purchased an original screen comedy by Sidney Salkow and John O'Dea. A new independent company setup, they plan to start filming next January.

George Marshall To Direct "Hazard"; Goddard Stars

Paramount has assigned George Marshall to direct "Hazard," with Paulette Goddard and Macdonald Carey set for the starring roles. A romantic comedy, it will be an adaption of the Roy Chanslor novel. Mel Epstein will produce. . . . Howard Bretherton will direct two films for Longridge Productions, "Code of the North" and "Law of the Mounties," which will be released by Screen Guild Productions. . . . Rudy Mate, former Columbia director, has been raised to the post of producer at that studio. . . . Monogram has set Edward A. Blatt to direct "Smart Woman," an Allied Artists production. Blatt was formerly associated with Mark Hellinger at Universal-International.

On a loanout deal with MGM, Frank Capra has signed Robert Walker for one of the top roles in "State of the Union," that of the fast-talking, fast-working publicity man and campaign manager in the story. . . . James Mitchell, star of the Broadway musical "Brigadoon," has signed a seven-year contract with Michael Curtiz Productions. Mitchell will report to Curtiz February 1, 1948, to play the "heavy" role in "The 49'ers," Western adventure in Technicolor, which will star Doris Day. Curtiz will direct, with George Amy as producer. It will be the first on the Curtiz Productions

STARTED

COLUMBIA
Whirlwind Raiders
Mary Lou

MONOGRAM
A Palooka Named Joe
The Old Gray Mayor

PARAMOUNT
The Long Gray Line

REPUBLIC
The End of the Rainbow

WARNERS
Johnny Belinda
To the Victor

COMPLETED

COLUMBIA
Glamour Girl
Blondie's Anniversary

MGM
On an Island with You

MONOGRAM
Rocky
The Man from Powder River
The Quest of Willie Hunter

PRC
The Red Hornet
Tornado Range

REPUBLIC
Slippy McGee

UNITED ARTISTS
Untitled Hopalong Cassidy

UNIVERSAL-INTERNATIONAL
A Double Life

SHOOTING

COLUMBIA
A Little Spanish Town

EAGLE LION
Prelude to Night
Northwest Stampede

MGM
Homecoming
Luxury Liner

PRC
Enchanted Valley
Open Secret

PARAMOUNT
The Paleface

20TH CENTURY-FOX
The Snake Pit

RKO RADIO
I Remember Mama
Rachel
The Miracle of the Bells
Race Street
Station West
Berlin Express
Good Sam

SELZNICK
Portrait of Jennie

UNIVERSAL-INTERNATIONAL
A Letter from an Unknown Lady
The Naked City
Mortal Coils

WARNERS
Christopher Blake
April Showers

INDEPENDENT
War Party (Argosy)
The Tender Years (Alson)

1948 list. . . . Jose Ferrer, who won acclaim in the title role of "Cyrano de Bergerac" on Broadway, has been signed to play the role of the Dauphin in the Ingrid Bergman film, "Joan of Lorraine." It will be the Latin actor's first screen role.

Barbara Stanwyck checked in last week for her title role in the screen version of MGM's "B. F.'s Daughter." . . . Columbia has signed Robert Lowery for a romantic lead role in their new musical, "Mary Lou." . . . Florence Bates, Allen Jenkins and Roscoe Karns have been given featured roles in Republic's "End of the Rainbow." , , , Douglas Fowley joins the cast of Columbia's "Coroner Creek." . . . One of the top roles in Warners' "Christopher Blake" has been assigned to Cecil Kellaway.

Burt Lancaster will play the role of Chris, the son, in Universal-International's screen version of "All My Sons."



Claude Rains, on the 'phone, watches Michael North who watches Joan Caulfield and the recumbent Constance Bennett in this taut scene from Warners' "The Unsuspected", a Michael Curtiz production.

Must Increase Home Audience, Lyons Insists

by WILLIAM R. WEAVER
Hollywood Editor

There's one plain, practical and totally unpolitical method of compensating for the loss of revenue from Britain, and it's been in plain sight of everybody all the time but nobody's bothered to make use of it, says a ranking Hollywood producer and talent agent who's well into the process of doing just that.

In a nutshell, he says the obviously available and appropriate replacement for the 55,000,000 Englishmen who will not be buying tickets regularly to see American films is the 70,000,000 Americans who aren't buying tickets regularly either, and he tells how he's going forthwith about the business of getting those Americans into the habit of regular theatre attendance.

Ways and Means Available

He is Arthur Lyons, president of the renowned A. & S. Lyons, Inc., a top-ranking talent agency here and in New York this past quarter century or so, and president of Producing Artists, Inc., now engaged in filming "Prelude to Night" at the new Motion Picture Center studio with a cast, not yet completed, that includes Zachary Scott, Louis Hayward, Diana Lynn, Lucille Bremer, Sydney Greenstreet and Martha Vickers.

The 70,000,000 Americans who can be converted from infrequent and semi-occasional picture-going to a habit of regular weekly attendance (and he'll settle for 55,000,000 of them) are, he says, the able-bodied and financially competent citizens you have left over after you subtract Dr. George Gallup's figure of 57,000,000 weekly theatre visitors from his total of 125,000,000 could-have-been-hads. Just how hard it will be to convert the once-in-awhile into regulars isn't entirely predictable, he says, because it's never been deliberately and intelligently undertaken, but the ways and means of accomplishing the objective are known, or quickly knowable, and the obligation devolvent upon everybody in the industry is to begin using those ways and means right now. (He sent his "Prelude to Night" into production two weeks after Britain broke the bad news).

Must Understand Reasons

Before you can expect to convert them, says the man who's been over this phase of the problem and implemented his plans before starting to talk about it, you've got to understand why the stayers-away stay away. Work on that study long enough, he says, and you come up with the dismal explanation that most pictures offer little attraction for certain substantial segments of the nation's public, notably including the intelligent, the intellectual, the discriminating and the artistically-inclined, by which, he adds, he does not mean the long-hairs.

He cites some examples: "Carnegie Hall," he says, is attracting a music-conscious public that most showmen never saw before and didn't realize was there. "Henry V," he says, has drawn into the cinemas a Shakespeare-conscious and stage-conscious public few showmen ever expected to sell a ticket to. To be sure, he goes on, a picture produced with a view to making special appeal to these or other groups of chronic stayers-away has painful limitations if it does not make appeal likewise to the established screen public, "but when it does combine a special interest appeal of that kind with a solid appeal to the regular film public you have a 'Life With Father'."

The examples he cites illustrate only marginally the pattern of his planning. To get at once into the heart of the undertaking the producer-agent is establishing at once in centrally-located Chicago a bureau of exploration and promotion which will establish contact with cultural societies of all variety, study clubs, social organizations, throughout the nation. It's function will be to determine realistically and in detail—the types and kinds of subject matter that the stayers-away will come to see.

He expects, by this means, to find out why the over-30 age group tends so uniformly to space out the theatre visits which verged on weekly when it was the under-40.

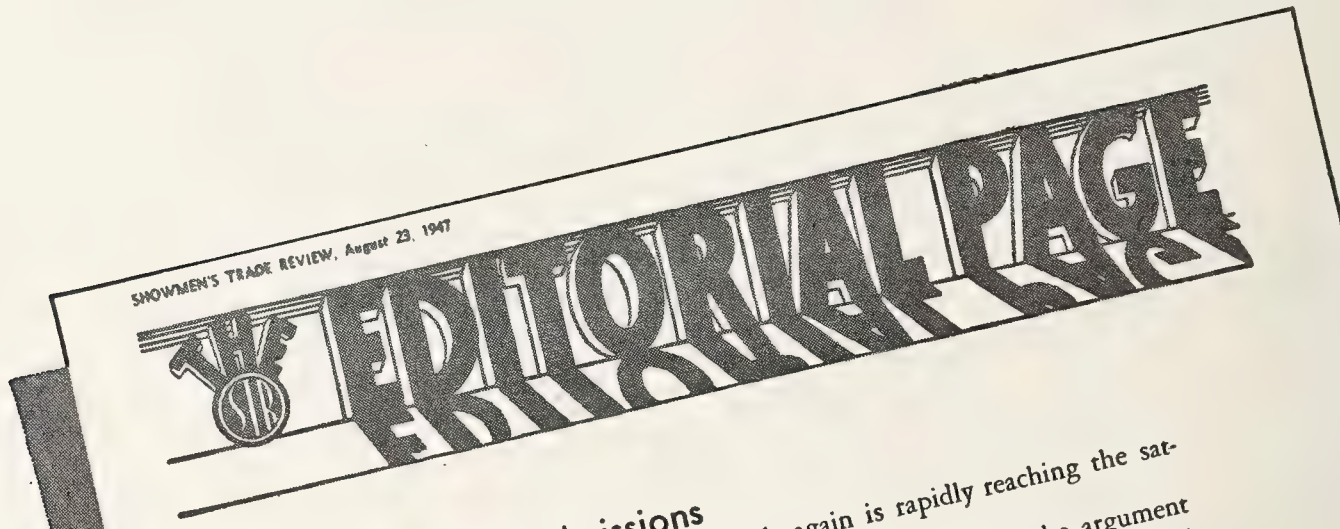
Against "Haphazard" Economies

"Meanwhile," says Mr. Lyons, "it would be the height of folly for Hollywood to apply haphazard economies in an attempt to offset the loss of the British market. Oh, it's all right to knock out a few luxurious practices, which never should have been tolerated anyway, and to streamline some of the operations of standard studio departments, but these are marginal economies and won't make much difference in the total production bill.

"A time like this calls for making better pictures, rather than for adulterating the output, and there's no cheap way to make a better picture. If we've got to live within the domestic market, we've got to give the domestic market product good enough to warrant its giving us our livings.

"If it's American...

I AM republishing the highlights of Chick Lewis' recent editorial in Showmen's Trade Review, because it so fairly represents both the exhibitor's problem and his opportunity. ★ Advanced admission prices do represent a real problem if they are going to be used indiscriminately. But if they are used where they are justified...when a truly fine picture comes along...they are not a problem to the exhibitor, but a chance to obtain the same results obtained by Mr. Sam C. Meyers, whose unsolicited letter below is typical of the experience of every exhibitor who has played "The Best Years of Our Lives" at advanced prices. ★ Today more than ever, in view of the British tax, we must attract more people to the motion picture theatres in America. This can only be


SHOWMEN'S TRADE REVIEW, August 23, 1947

EDITORIAL PAGE

Advanced Admissions

The advanced admission price cycle again is rapidly reaching the saturation point just as it did some years ago.

There is, undoubtedly, a lot of merit to both sides of the argument now raging anew between exhibitors and distributors. It seems logical that a picture of unusual entertainment quality should be entitled to a better than average price at the box-office.

On the other hand, this blanket policy may get by in the first runs but may have a decidedly bad reaction at the subsequent-run theatres. This was the case some years back when a large number of advanced admission pictures were announced by many of the companies.

☆ ☆ ☆

On the face of it, it would seem that whenever an exhibitor could get a higher admission he would be tickled to take advantage of it. He's in business to make money too. So if the vast majority of them are against such a policy it can only be assumed that it is because they fear the wrath of their patrons.

☆ ☆ ☆

If the advanced admission picture is the goose that lays golden eggs, let's not kill it with too many advanced-admission deals. The occasional top-quality picture that may get the increased scale from time to time is not going to create too much of a fuss in any community. But, coming along too often, the result may be rapid decline and death of the goose.

☆ ☆ ☆

That's the exhibitor's side.

From the producer's standpoint, there is very convincing evidence that certain standout pictures properly handled can and do produce results that make it impossible and uneconomically sound to forego the extra revenue.

Take a sensational illustration in the news this week.

Sam Goldwyn's "The Best Years of Our Lives," after 38 weeks as a downtown attraction on Broadway, this week opened day and date in 49 theatres in the metropolitan New York district, at advanced prices.

The gross for the opening day at the 49 theatres was $160,038.

That is fact and figures—and they cannot be ignored.

—*"CHICK" LEWIS*

it's unsurpassed!"

done by improving, not reducing, the calibre of American pictures. To do this, however, requires the cooperation of the exhibitors in charging an advanced admission price when the exceptional picture comes along. ★ Last week *Lord Beaverbrook* appealed in his papers to the British film industry to seize upon the opportunity presented by the British tax and to build swiftly and surely so that it could prove the truth of the slogan, *"If it's British, it's good."* ★ That's fine...but let us here all work together so that we can continue to say truthfully..."*If it's American, it's unsurpassed.*"

Samuel Goldwyn

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925 Spanish Court
Wilmette, Illinois
Wilmette 3900

TEATRO DEL LAGO
No Man's Land
Wilmette, Illinois

WILMETTE THEATRE
1120 Central Avenue
Wilmette, Illinois

GLENCOE THEATRE
630 Vernon Avenue
Glencoe, Illinois

STADIUM THEATRE
1716 Central Street
Evanston, Illinois

LIBERTY THEATRE
Libertyville
Illinois

MELROSE THEATRE
Melrose Park
Illinois

Sam C. Meyers

SUBURBAN THEATRES

August 20, 1947

Mr. Sam Gorelick
R.K.O. Radio Pictures
1300 S. Wabash Ave.
Chicago, Illinois

Dear Sam:

This is the first letter in a complimentary vein I have ever written to a film distributor in over 30 years I have been an exhibitor. Operating a chain of Chicago subsequent run theatres you know that on several occasions I have refused to buy "The Best Years Of Our Lives" from you because I was strongly opposed to playing any picture at advanced admission prices; but when I heard of the sensational record business that other Chicago subsequent run theatres were doing on "Best Years" at advanced admission prices, I decided to take a chance and buy the picture for my circuit and have the first engagement at my Stadium theatre.

Needless to tell you that we not only broke every record and grossed more in one week than we usually gross in six weeks at the Stadium, but I never received more compliments from the customers nor do I know of any picture that gave me so much pleasure and satisfaction. I have just completed the engagement of "Best Years" at my Glencoe Theatre which follows the Stadium, and the experience was exactly the same, and I am positive we will have the same results in all the other theatres of my circuit.

Playing "The Best Years Of Our Lives" was one of the most profitable and pleasant experiences in all my years as an exhibitor. I consider it a privilege to have played "The Best Years Of Our Lives" and I honestly believe it is the greatest picture and the finest entertainment ever produced.

Sincerely yours,

Sam C. Meyers

Sam C. Meyers

SCM:ew

ALBANY

Fabian's Palace spotted "Mother Wore Tights" right behind "The Bachelor and the Bobby Soxer." Warners' Strand followed "Cry Wolf" with "The Egg and I." The Ritz took "Cry Wolf" on a move down from the Strand, with "Bush Pilot" as the co-feature. The Strand has "Life With Father" opening September 17. That's the day after "Variety Girl" will be given a special evening performance at the Palace for the benefit of the Variety Club's Heart Fund. Tickets are being sold at $1.20. When that goes into the history book, Variety Club will get busy on the Better Homes Exposition at the State Armory, November 1-8. . . . Local film theatre managers expected to feel the competition of "Holiday on Ice," a skating show presented under Masonic auspices begun September 9. . . . Jerry La Roque has sold his lease on the Fairyland in Warrensburg to Philip Baroudi, North Creek operator. La Roque has been proprietor of the town's only motion picture theatre for 39 years. His wife served as cashier. . . . The Paramount and Fox exchanges are in the throes of drives. Paramount has the "45 Years of Leadership" under way, and the Fox drive is in honor of Andy Smith, new general sales manager.

ATLANTA

Johnson City, Tenn., has at last legalized Sunday shows, but before any picture can be shown on Sunday it will have to be censored by a special board. . . . Belle Glades, Fla., will soon have a new theatre. . . . Visitors in the city were: Walter Morris, Knoxville; R. L. Bailey, Blountstown; Abe Borisky, Birmingham. . . . Hap Barnes, vice-president and general manager of the B. F. L. Amusement Co., announces that he will open his new drive-in theatre near Auburn-Opelika, Ala., about the last of the month. It will accommodate 450 cars. . . . Harry Phillips, Alabama sales representative for United Artists, has moved his headquarters from Selma to Montgomery. . . . The Crescent Amusement Company, Nashville, will soon start work on a new $500,000 drive-in theatre and shopping center. The New drive-in theatre at Muscle Shoals, Ala., has opened to the public, accommodating 300 cars. . . . The new Coosa theatre, 700 seats, at Wetumpka, Ala., owned by Mrs. Phil Enslen and her son, was opened last week. Another Negro theatre will open soon at Monroeville, Ala. . . . Mrs. J. E. Harden is the new owner of the Ellaville theatre at Ellaville, Ga., purchased from Mr. and Mrs. Hosteller. . . . Dixie theatre, Apalachicola, Fla., is remodeling with a new neon sign and box office. . . . James McCannold, former manager of the Grand theatre, Orlando, Fla., transferred to Tallahassee, Fla., as manager of the Ritz. . . . H. R. Ram, owner of the Patricia theatre, Aiken, S. C., has taken over the Grantsville theatre, Grantsville, S. C. . . . Elizabeth Y. Dick will build a new theatre soon in Clinton, S. C.

BALTIMORE

Still warm beginning week of September 4. Century brought back "Gone With the Wind" at regular prices and it started with outstanding big business. Stanley opened



fine with "Welcome Stranger." Times and Roslyn had "Queen of the Amazons," plus "Stork Club," and opened well. Town held "The Bachelor and the Bobby Soxer" for a fourth week, doing fine. New theatre held "Mother Wore Tights" for a third week's good business. Hippodrome held "Down to Earth" for second week, with vaudeville held over headed by the Mack Triplets. Keith's had "Variety Girl" going into a strong second week, as did the Little with "Fantasia," and the Mayfair with "Adventure Island." . . . Another death in Baltimore was that of James G. Nelson, Sr., on Sunday *American* editorial staff, in charge of the motion picture section. . . . Belnord theatre, managed by George Rommell for Durkee Circuit, reopened redecorated and renovated by Dave Brodsky. . . . Gayety burlesque theatre reopened by Hon. Nichols. . . . Harold P. See appointed manager of television for WBAL by Harold C. Burke, general manager. . . . F. R. Huber resigned from Peabody Conservatory of Music to devote entire time to be managing director of Lyric.

WHEN AND WHERE

September 18–20: Famous Players Canadian eastern convention at the Chateau Frontenac, Quebec.

September 19–20: American Theatres Association and Motion Picture Theatre Owners Association joint membership meetings to consider ratification of a resolution to unite the two organizations. The meetings will be held at the Shoreham Hotel in Washington, D. C.

September 24–29: Theatre Equipment and Supply Manufacturers and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30–October 1: Kansas-Missouri Theatre Association for Kansas and Western Missouri annual convention at the Phillips Hotel, Kansas City.

October 20–24: Society of Motion Picture Engineers 62nd semi-annual convention at the Hotel Pennsylvania, New York City.

BOSTON

Although the weather turned cool and upped grosses last week, the city-wide exodus for Labor Day held grosses low and close to average. "Variety Girl" at the Metropolitan, which opened with the Heart of Variety Benefit shared box office honors with "The Bachelor and the Bobby Soxer" in its second week at the Memorial. Both houses, however, held close to average, although leading the city. . . . "Fantasia," continuing in its sixth week at the Kenmore, held comfortably to average. . . . Independent exhibitors announced two new members, Julius Meyer of the Olympia theatre in Cambridge, and Philip Smith, with three theatres in South Boston—the Strand, the Strand Ipswich and the Broadway. Smith returns as a member after leaving Independent for a short interval.

CHICAGO

Labor Day weekend and back-to-school movement made its mark on Loop business with first run houses going into a slump. Newcomers on the scene are "Mother Wore Tights," plus Virginia O'Brien topping stage show at the Chicago, which opened fairly brisk; "That's My Man," with Harold Russel on the stage of the Oriental, which got off to a slow start, and "Cry Wolf" at the Roosevelt. Best among the holdovers was "Life With Father" at the State Lake, with "Crossfire" at the Palace next in line. "The Secret Life of Walter Mitty," Woods; "Down to Earth," United Artists; "The Bachelor and the Bobby Soxer," Grand, and "Welcome Stranger," Apollo, holding up fairly well during the lull. . . . Film Row is rampant with rumors of economy moves, although the bix swing of the axe, if any, is yet to come. 20th Century-Fox apparently leads the way in this direction by reportedly letting out 16 from local staff, including Cleve Adams, veteran of some 20 years in film sales and with Fox for the past five years. . . . Cecil B. DeMille coming in early next month for local opening of "The Unconquered," and while here scheduled to speak before several civic clubs. . . . Jimmy Savage back in Michael Reese Hospital because of his bad leg. . . . Eddie Levin back to B & K publicity department after an absence of almost eight years. . . . 20th Century-Fox publicist Eddie Solomon and BK's Ed Sequin grabbed heavy lineage for "Mother Wore Tights," with Loop screening attended by retired showgirls of yesteryear garbed in tights worn during their heyday.

CINCINNATI

Despite record hot weather and heavily exploited outdoor competition, film theatres here have been, with a few exceptions, doing unusually good business. In fact, "The Bachelor and the Bobby Soxer" garnered a terrific gross at the RKO Albee, comparable with returns when that house played stage shows in addition to pictures. This release was held for a second week, which is a rarity at this 3,300-seat house, the flagship of the local circuit. . . . In addition to distributing six Sunset Carson Westerns, Ed Wheeler, Astor franchise holder, has ac-

(Continued on page 38)

Unparalleled Event on the Industry's Calendar!

PARAMOUNT'S

12-CITY TRADE SHOW

FRIDAY, SEPT. 26

in the 12 key spots where the world will first see DeMille's masterpiece of the dauntless men and women who drew the map of a nation across the wilderness in lines of their own blood. Screened in *theatres* to accommodate the exceptional attendance this all-important production will attract.

CITY	PLACE	TIME
ATLANTA	RHODES THEATRE, 62 S. Rhodes Center, N. W.	11 A.M.
CHICAGO	ESQUIRE THEATRE, 58 East Oak Street	10 A.M.
CINCINNATI	FOREST THEATRE, 671 Forest Avenue	2:30 P.M.
CLEVELAND	LOWER MALL THEATRE, 310 Superior Avenue	11 P.M.
DALLAS	ESQUIRE THEATRE, 3419 Oaklawn Avenue	10 A.M.
DENVER	ESQUIRE THEATRE, Sixth Ave. and Downing St	2 P.M.
DETROIT	VARSITY THEATRE, 17121 Livernoise Ave.	2 P.M.
KANSAS CITY	VOGUE THEATRE, 3444 Broadway	2 P.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd St.	10:30 A.M.
PITTSBURGH	SHADYSIDE THEATRE, 5518 Walnut St.	2 P.M.
SAN FRANCISCO	HARDING THEATRE, 616 Divisidero St.	2 P.M.
WASHINGTON	CIRCLE THEATRE, 2105 Pennsylvania Ave. N. W.	1 P.M.



GARY *PAULETTE*

COOPER *GODDARD*

in

Cecil B. DeMille's

UNCONQUERED

Color by TECHNICOLOR

with *HOWARD DA SILVA* · *BORIS KARLOFF* · *CECIL KELLAWAY* · *WARD BOND*

Produced and Directed by Cecil B. DeMille

Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. · Based on the novel by Neil H. Swanson

(*Continued from page 36*)

quired distribution rights for "The Barber of Seville" in Ohio, West Virginia and Kentucky. . . . City Council at Hillsboro, Ohio, has enacted legislation to levy a three per cent tax on all amusements, except when given for charitable, religious or educational purposes. . . . A new theatre, to be known as the New Buckeye, will be built at Versailles, Ohio, by J. A. Stallings, who operates the Opera House there.

CLEVELAND

RKO Palace, playing a mixed policy, goes to vaudeville and film for a month of stage shows starting September 18 with Olson and Johnson. . . . Edwin R. Bergman, on Sept. 15, takes over as manager of the Film Classics exchange, owned by Albert Dezel, date on which his resignation from the Eagle Lion sales force becomes effective. . . . John J. Houlihan, manager of the Republic St. Louis branch, temporarily relieves Norman Levin as Cleveland branch manager. Mr. Levin, taken ill at the ITO convention in Cedar Point, was granted a leave of absence to regain his health. Nat Steinberg, prairie division manager, will pinch hit for Mr. Houlihan in St. Louis. . . . Variety Club starts its social season Saturday, September 20 and will hold open house every Saturday night during the winter, according to Chief Barker Nate Schultz. . . . Bob Nero, former Monogram shipper, has been appointed manager of the Variety Club. Sanford Gottlieb has resigned from the 20th-Fox sales force. . . . Emil Groth, RKO Ohio theatre zone division manager, stopped off here on route to his new Cincinnati headquarters, where he succeeds Col. Frudenfeld. . . . I. J. Schmertz, 20th-Fox branch manager, is named division drive leader for the Andy Smith sales drive now in progress. . . . "The King's Jester" opens at the Lower Mall September 9 for an extended first run.

COLUMBUS

"Mother Wore Tights," only new attraction in downtown houses, has things its own way, doing above average business at Loew's Ohio. The Palace had a second week of "The Bachelor and the Bobby Soxer," first time in several months that a picture has been held at the Palace. The Grand continued with "The Ghost and Mrs. Muir" to fair business, and the Broad, after two days' run in a projected second week of "Variety Girl," shifted to "Alexander's Ragtime Band" and "Western Union." . . . Leo Yassenoff's new National drive-in theatre will have competition when the nearby drive-in being constructed by the Miles circuit opens next week. . . . John Murphy, 17-year-old son of John Murphy, of the Murphy-Jackson theatres, was killed in an auto crash. . . . Leonard Bookwalters, Rex K. Dyer and L. K. Dyer, owners of the Eastlake drive-in theatre, Indian Lake, have asked damages of $20,000 of Florence Sutton and others residing in the Waterbury resort, in an answer and cross-petition filed in Common Pleas Court, Bellefontaine, Ohio. They allege they were wronged in being forced into court in answer to a suit filed by the plaintiffs, seeking a restraining order against the theatre as a nuisance.

DALLAS

Don Dickson of the Haskell theatre in Dallas celebrated his fifteenth year at the same location this week. . . . Ernest Leeves has joined Eagle Lion, replacing Raymond Willie, Jr., who has formed his own buying and booking service. . . . Visitors on the row this week were: W. A. Hanna of the Pic theatre in Ft. Worth, M. L. Maulden of the Alba theatre in Alba, Texas, Mrs. Leo Lambertz of the Karl theatre in Eustace, J. R. Shipp of the Ritz in Ladonia, Ross Brown of the Brown in Roanoke, C. H. Cox of the Strand in Gilmer, and J. W. Cole of the Raine in Emory. . . . Lee Adcock has purchased the Yancey theatre in Oakwood, Texas, from Bob Yancey. . . . Albert Sheldon, who was the former owner of the theatres in Electra, Texas, died this week. . . . Mr. and Mrs. M. W. Woods of Darrouzett, Texas, opened their new theatre this week.

DENVER

Pat Pinnell has resigned as Columbia salesman. Has eye on theatre partnership. . . . Bruce Marshall resigns as United Artists salesman. . . . George Frantz, head of Frantz Service Co., which makes theatre inspections, back from four-week trip east as far as Boston. . . . Denver Eagle Lion exchange moved from coast district to Kansas City district, headed by Beverly Miller. Miller and Del Goodman, EL representative in coast, in town for conferences with M. R. Austin, manager. . . . Robert Hill, Columbia manager, tendered exchange staff antelope dinner at Rocky Mountain Screen Club.

DES MOINES

Eight out of 10 Iowans are theatre-goers who like to attend the theatre once a week or "occasionally." And "The Jolson Story" ranks as the best feature these Iowans have seen in the last six months. These facts were shown in a recent cross-section survey of Iowa opinion conducted throughout the state by the Iowa Poll and published recently in the Des Moines *Sunday Register*. Greer Garson and Bing Crosby topped the list of favorite stars, the Poll showed; while women are greater fans than men. . . . The new Page theatre had its formal opening at Shenandoah August 30. . . . The Ayrshire, Ayrshire, is being repaired following a recent fire. New manager, directing the repair job, is Clifford Anderson. . . . The Tingley, Tingley, has opened under the management of Wayne Thompson of Van Wert. . . . L. H. Wasson is the new manager of the State and Fox theatres at Washington. . . . The Masonic at What Cheer is being redecorated. . . . Walter Rasmussen has bought the Star, Anthon, from Tom Sandberg. . . . New assistant manager of the Clarinda, Clarinda, is Tony Podolinsky, of Webster City. . . . H. L. Golliday, for seven years manager of the Strand and Orpheum theatres, Fort Madison, has been transferred to Lexington, Mo., to manage the Main Street and Eagle theatres for the Fox Midwest circuit.

HARTFORD

Frank Daly, son of Mickey Daly, of Daly Theatre Corp., Hartford, has resigned as assistant to Joe DiLorenzo, Daly Theatre Corp. Connecticut district manager, to become an inspector for the Hartford Street Department. . . . Sarkas Arakelian has submitted a plan for a drive-in theatre (to accommodate 500 cars) to the Haverhill, Mass., zoning board. Sponsor of the project is William R. Davis, also of Haverhill. . . . Joseph Pezzella of Worcester, Mass, is planning an amusement center, to include a theatre, in Westboro, Mass., on the Worcester-Boston Turnpike. . . . Loew's Poli circuit will resume a regular motion picture-vaudeville policy at the Lyric, Bridgeport, Conn., September 14.

INDIANAPOLIS

The turnstiles were clicking nicely at first run houses here again last week, the third in a row to beat summer averages. "Variety Girl" led the way by piling up a big $18,500 at the Indiana. "Song of the Thin Man" took a trim $12,000 at Loew's, "Dear Ruth" an excellent $9,000 in a moveover week at the Lyric, and "Brute Force" an adequate $8,000 in a second week at the Circle. . . . Downtown business has been booming, for these times, the past three weeks. The prosperity wave, however, hasn't yet reached the subsequent runs. . . . Theatres all over Indiana felt the pull of the State Fair's 525,000 attendance here last week. It was the second largest fair attendanec on record. . . . Art Baker, formerly manager of the Circle and Keith's, has reentered show business as manager of the Ritz and advertising manager for the entire Marcus circuit. His predecessor, Phil Zeller, has left to manage the Y and W house in Gary. . . . The Associated Theatre Owners of Indiana is urging exhibitors to make the public tax conscious by advertising the admission tax on equal terms with the total admission price on all schedules. . . . Seen on Film Row this week: Bill Studebaker, Logansport; Abe Kaufman, Terre Haute; Al Thompson, North Vernon; I. R. and Mike Murphy, Huntingsburg; Roger Wright, Akron.

KANSAS CITY

Kansas City's heat wave continues into the second week of September. Theatre attendance has spurted with each sharp upturn in temperatures. . . . Floyd B. Scott, manager of the Davidson theatre in Milwaukee is dead. . . . Wilma White, assistant cashier at the MGM branch here, has resigned. . . . Walter Lovan has installed an air cooling system in his Park theatre at El Dorado Springs, Mo. . . . The Dickinson circuit has reopened the Tampico, neighborhood houses, resuming the presentation of Spanish-language pictures.

LOS ANGELES

Encore Theatres, a new quartet of neighborhood theatres whose policy will be to present revival attractions and moveovers from the four Academy theatres, opened last week. The new group consists of the Melvan, Jewel, American and the Beverly Canon theatres. . . . Earl Strebe, Palms Springs theatre owner, was on the Row booking. . . . Bert Lentz, Columbia sales-

(*Continued on page 40*)

EVERY

"B. O. winn
—Variety

o catapult to top-
osser bracket.
't miss!"
Hollywood Variety

BODY

"Sure to make impressive mark
on boxoffice. Terrific impact!"
—M. P. Herald

"Outstanding, powerful. Garfield's best
guarantees grosses!"
—M. P. Daily

IS

SOLD

r g a n t u a n
sser. To appeal
any film taste!"
—Boxoffice

"Outstanding. Some of best
footage ever photographed!"
—Film Daily

ON

BODY and SOUL



ty boxoffice.
p any audi-
e on edge.
plosive!"
Hollywood Reporter

"Enterprise's best.
A new high in
photographic
magic!"
—Independent

It's all for you... from UA!

The ENTERPRISE STUDIOS present

JOHN GARFIELD • LILLI PALMER

in

"Body and Soul"

introducing HAZEL BROOKS as "ALICE"

with ANNE REVERE • WILLIAM CONRAD • LLOYD GOFF • JOSEPH PEVNEY • CANADA LEE
Directed by ROBERT ROSSEN • Produced by BOB ROBERTS • Original Screen Play by ABRAHAM POLONSKY

(Continued from page 38)

man, has returned from a business trip to Arizona. . . . Murray Gerson, Eagle Lion salesman, has resigned. . . . Lorraine Pearlstone, Columbia secretary, has resigned . . . Rube Harris, MGM salesman, after a long siege of sickness was on the Row visiting with friends. . . . Don Smith, Fox Principal manager for Yuma, was a visitor on Film Row. . . . Exhibitors Service is handling the booking for the Darwin theatre in Darwin. . . . Murray Peck is the new manager of the Temple theatre. . . . Joe Walters has been installed as manager of the Riveria theatre in Avalon. . . . Harry David, Intermountain Theatres, was seen on Film Row. . . . S. J. Gregory, president of the Alliance Theatres Circuit in Chicago, was a visitor. . . . B. A. Garson, Superior theatre, Montreal, was in town. . . . Mort Goldberg has leased the Beaux Arts theatre.

LOUISVILLE

The recently opened Strand theatre at Edmonton is to be sold to the highest bidder September 30, according to M. H. Sparks, the owners. . . . William Adcock has opened an outdoor 200-car drive-in theatre in Irvington. . . . Plans are being completed by the Kentucky Association of Theatre Owners for their coming convention which is to be held in Louisville starting October 22. . . . Major remodeling of the Ritz theatre, Louisville, has begun. The theatre will be enlarged, with new seating and equipment. . . . Construction of the new theatre in Pikeville is going along according to schedule. . . . Recent visitors: Erwin W. Rau, Leitchfield; Robert Enoch, Elizabethtown; M. H. Sparks, Edmonton; Elmer Hoehn and Sam Giltner, New Washington; D. H. Gray, Brodhead; Mr. and Mrs. R. H. Robertson, Springfield; Mr. and Mrs. J. B. Minnix, London; G. M. May, Corydon. . . . After a week at the Rialto, "Variety Girl" was moved over to the Brown for a week. "It Happened on Fifth Avenue," coupled with "The Guilty," went into its second week at the Strand. "Brute Force" opened at the National and "The Bachelor and the Bobby Soxer" at the Rialto. . . . After the recent boom in theatre building in the state, new construction has slackened. . . . Frank Riffle, Altec Service engineer in the Louisville area, has been promoted to field manager.

MEMPHIS

Steady first run attendance continues in Memphis. The late summer heat wave continues, with temperatures around and above 100. Loew's Palace opened strong with "Song of the Thin Man." Loew's State got off to a good start with "Mother Wore Tights." Malco had "Desert Fury," Warner had "Deep Valley," Strand "The Perfect Marriage," and Ritz "Western Union." . . . Memphis Board of Censors so completely cut up the Hal Roach comedy "Comedy Carnival" that its booking at Loew's State was canceled.

MIAMI

Labor Day saw Richard Waldron, five-year-old son of Alfred Waldron, 20th-Fox Movietone News photographer, killed when an explosion on their cabin cruiser knocked them off the boat. . . . Labor Day crowds saw big receipts in all the theatres, with many of the winter tourists already showing up. . . . The Capitol presented two shows for the price of one, with "Destry Rides Again" and "When the Daltons Rode" and finishes off the week with "Slave Girl" as the midnight show. . . . "Mother Wore Tights" is bringing more and more patrons in, with the hit songs being played on all disc-jockey shows in town.

MINNEAPOLIS

"The Bachelor and the Bobby Soxer" earned a holdover at the RKO Orpheum with a whopping $25,000 opening week. "Desert Fury" also grossed well at the State and "Welcome Stranger" moved into its eighth week in the loop. Business generally improved after a letdown during the state fair. . . . W. A. Frank, producer of "Dan Patch," was in Minneapolis with a crew to shoot racehorse scenes during the fair. . . . Nearly 100 delegates and guests attended the third annual convention, golf tournament and fishing jamboree of Minnesota Amusement company. . . . "Life With Father" has been booked for seven roadshow dates in the Minneapolis area, opening at the Century, loop house, September 26. . . . The special engagement of "Variety Girl" at Radio City netted about $14,000 for the Northwest Variety Club's Heart Hospital Fund. . . . Harold Lundquist has resigned from the Minneapolis 20th-Fox sales force. . . . S. J. Schuck has purchased theatres at Gonvick and Clearbrook, Minn. . . . Warners' new exchange here will be ready for occupancy this month.

MONTREAL

"Perils of Pauline" sails into a repeat session at the Palace, but will likely get pretty stiff competition from "Welcome Stranger" which opened at Loew's. "Carnegie Hall" out after three weeks at Loew's, Consolidated Theatres' flagship. . . . Business picking up slightly, but expected Labor Day weekend business didn't come through because of trek out-of-town. . . . Tony Beacon named new publicity chief for Eagle Lion in Canada. . . . George Heiber, United Artists branch head, in from territorial tour of the province, reports house record at Victoria theatre in Quebec City broken with "Carnegie Hall." . . . RKO Pathe camera crew in to start shooting waterfront scenes for "This Is America" series. . . . Film, "5,000-Mile Hand Shake," records story of peaceful U. S.-Canada relations. . . . Sign of the times: Bijou theatre, neighborhood house, first theatre to advertise dinnerware bonuses for the customer. . . . Learned now that Premier Duplessis' real reason for censoring 16mm films is to get at National Film Board products, which were previously beyond censors' jurisdiction.

NEW ORLEANS

Exhibitors visiting Film Row last week included Neal Mixon, Amite, La., and H. B. Guillory, of Ville Platte, La. Mr. Guillory was accompanied by Alexis Fountenot and two sons, also of Ville Platte. Nick Lamantia, of Bogaluso, La., was shopping, also. . . . Cole Brothers Circus provided stiff opposition for the local downtown houses last week, but fair business was nevertheless enjoyed. The Saenger offered "Desert Fury"; at the Joy, "Red Stallion" played its second week's run. Loew's State had "The Other Love," while "The Bachelor and the Bobby Soxer" played simultaneously at the Liberty and Orpheum theatres for a second week.

OKLAHOMA CITY

The box office of the Kemp theatre at Poteau is being repaired after a school bus ran into it. . . . The Oklahoma State sales tax report shows that during the past fiscal year 102 new theatres were in operation, 61 closed and 12 changed hands. . . . Austin Drive-In Theatre Corporation, Dallas, has been incorporated with $30,000 authorized stock by W. G. Underwood, C. C. Ezell and Albert H. Reynolds. . . . Page Theatre Corporation, Kansas City, Mo., has been incorporated with 100 shares of stock by George S. Baker, Flinton H. Jones, and James T. Britt. . . . B-J Enterprises, Inc., Kansas City, Mo., has been incorporated with 1,000 shares of capital stock at no par value by Lucille E. Jones, Flinton H. Jones, A. F. Baker and George S. Baker. . . . Twin City Drive-In Theatre, Dallas, has been incorporated with $40,000 authorized capital stock by C. D. Leon, Jack Bettis, and C. H. Brooks.

OMAHA

Omaha theatres opened September with a bumper week. All first runs soared over par, paced by a $14,500 gross at the Paramount for "Variety Girl." . . . This does not include the $5,000 "Variety Girl" grossed for Variety Club charities in its first night's performance. The Masonic Boy's Home had a large delegation at the premiere due to purchase of a sizeable block of tickets by front office and service Film Row locals. . . . Will Singer, RKO-Brandeis manager, was one of the judges at the Big Labor Day parade. . . . Ira C. Wotteyne has purchased the Tecumseh and Chief theatres at Tecumseh, Neb., from Ralph Hintz, who will move to California. . . . Max McCoy has moved from the Paramount booking department to become a Universal salesman.

PHILADELPHIA

The summer end and return of youngsters to school finds the new season getting off to a slow start with holdover prevailing for the most part. Biggest box office surprise is the strength shown by "Crossfire" at Warners' Aldine, where the picture came close to establishing a new house record and continues strong for a second week. . . . Motion Picture Associates will stage a memorial service September 22 at the Broadwood Hotel, at which time memorial plaques will be presented to the families of the late Sam Gross and C. E. Peppiatt, 20th Century-Fox officials who lost their lives in a recent air mishap. . . . Harold Coltum, formerly with Columbia, joined Eagle Lion as booker, replacing Matty Presby. resigned. . . . Harry Tyson resigned from United Artists as salesman and his territory in Harrisburg, Pa., will be divided among the remaining members of the staff. . . . William Solomon, Harrisburg salesman for 20th Century-Fox, also resigned. . . . Jay Eman-

(Continued on opposite page)

(*Continued from opposite page*)
uel, independent circuit head, has been appointed to the motion picture division committee for the State-wide Pennsylvania Week celebration. . . . Warners reopened the neighborhood Cadet this week with Ruth Murphy as manager. .

PITTSBURGH

The local Film Row was saddened last week by the death of Mrs. Eleanor Harris at 75. The only woman member of Variety International, Mrs. Harris was the widow of State Senator John P. Harris, pioneer Pittsburgh motion picture theatre owner, and sister of Harry Davis, another of the early theatre owners in western Pennsylvania. Her son, John, is the current head of the widespread Harris interests. . . . The special benefit showing of "Variety Girl" at the Stanley theatre netted $10,000 for the Variety Club Heart Fund. Principal beneficiary of the Heart-Fund is Camp O'Connell, which provides outings for hundreds of underprivileged children each summer.

SAN FRANCISCO

Most situations came through with a solid box office business this week—surprising exhibitors who expected the worst with a holiday weekend. . . . The Golden Gate, with "Bachelor and the Bobby Soxer" in its third week did better business this weekend than on opening weekend. Also scoring a lush box office return was "Burning Cross" at the Esquire, which did $12,000 compared to its average $7,500. . . . "Variety Girl" at the Paramount scored a heavy $28,000 at that spot. . . . The Variety Club's first annual golf tournament at Lakeside Country Club was reported as a huge success. . . . Jerry Collins, formerly booker for Fox West Coast's Peninsula District, has been elevated to assistant to George Milner. . . . Jack Foley takes over Collins' former post. . . . Roberta Gordon will remains with Robert McNeil when he leaves his office at Golden State Theatres to establish new offices elsewhere. McNeil will continue activities in real estate and other ventures. . . . Barney Bernard, well known theatreman, is at Hanneman Hospital following a heart attack. . . . Hulda McGinn trekked to San Jose to speak before the local Advertising Club on motion pictures. . . . Miles Gavigan, of the Golden Gate Theatre, is at home recuperating from his recent operation. . . . The Del Rey theatre at Monterey, which was destroyed by a fire some months ago, is now undergoing rebuilding and remodeling. The new house, according to Mark Keller, district manager for Golden State, will include 11 adjacent stores in addition to the theatre proper. . . . The Napa bowling alley will become a theatre very shortly when Blumenfeld Theatres complete construction work. .

SEATTLE

"Dear Ruth" was held over for the sixth week at the Liberty, while "Variety Girl" went into the third week at the Paramount and "Cry Wolf" entered its third week at the Orpheum. "Ivy" opened at the Fifth Avenue theatre, "The Other Love" opened at the Palomar, and "The Woman on the Beach" opened at the Music Hall. . . . William Tedford, former Fox West Coast Theatres representative, has been appointed Oregon district manager for Evergreen State Theatres. Mose Mesher, whom he succeeds, has gone to California as district manager in the San Diego area. . . . Out-of-town exhibitors on Film Row the past few days included: Hal Murphy, Olympia; A. G. Peechia, Eatonville; Paul Volkman, Wapato; Martin Brown, Yakima; Howard McBride and Joe Rosenfeld, Spokane; E. E. Thompson, Port Townsend; Ernie Landry, Cheney; Bill Conner, Fred Gamble and Les Theuerkauf, of Tacoma.

ST. LOUIS

Competition for the postwar entertainment dollar was stepped up by the announcement of a reorganization of the St. Louis Arena and Forest Park Highlands, with Arthur Wirtz of the Chicago Stadium Corporation reportedly at the helm. Hockey and basketball are the Arena's mainstays, but it has moved over into the theatrical field with annual showings of Ice-Capades. . . . A few local motion picture theatres finally said "uncle" to the protracted heat wave. The ice supply for their cooling systems was hit by ice rationing. No houses closed, instead stepping up the blowers and finding patrons cooperative. Fortunately, the blow struck after August's peak temperatures, but the thermometer remains in the 90's as the warm spell goes on and on. Ray Colvin is going to move the Exhibitors Supply Company to larger quarters at 3227 Olive Street before heading for the Washington, D. C., convention of the Theatre Equipment Dealers Protective Association of which he is president. The Theatrical Scenic Studios moved with him. . . . Dead: Albert Louis Fischer, veteran stagehand at the Melba of the Wehrenberg Circuit and formerly at Loew's State and Fox and William Kolar, long-time official at Kiel auditorium.

TORONTO

The chief stir of the week among Toronto theatres was the appearance of "Gone With the Wind" in a revival engagement at regular price scale at Loew's where it opened daily at 9 a.m. with many standees in line. . . . With the strengthening of patronage in spite of the big counter-attraction, the Canadition National Exhibition, four programs were held over, including "Welcome Stranger" at Shea's theatre, where the picture had set house records on Labor Day in the first week. . . . Another holdover was "Variety Girl" at the large Imperial while "I wonder Who's Kissing Her Now" remained for a second week at the Tivoli and Eglinton. . . . The Capitol and Victoria played a "Sea" revival in "The Sea Hawk" and "The Sea Wolf" with fair results. . . . The stage theatre, the Royal Alexandra, turned to still another revival in "The Great Mr. Handel" which has performed well there on several previous occasions. . . . "The Magic Bow" was good for a second week at the Odeon Fairlawn and "Mother Cabrini" held for a second week at the arty Kino theatre which is really a neighborhood house. . . . Finance Minister D. C. Abbott of the Canadian Government has gone to London to engage in first-hand discussions regarding the international financial crisis and it is expected nothing will be done about restricting Canadian luxury imports from the United States to conserve dollar reserves until he reports back to the Dominion Cabinet. . . . Marcus Loew's Theatres Limited, operating two Toronto theatres, has declared a third-quarter dividend of $1 on common stock, thus maintaining a four-percent annual rate. . . . The Ontario Government's Theatres Inspection Branch operated a 250-seat theatre at the Canadian National Exhibition, showing official films of 11 departments, with a total attendance of 34,000 for the 15 days of the fair. . . . The poliomyelitis scare in western Canada is keeping some of the Saturday morning theatre clubs closed.

VANCOUVER

Business was on the up-swing over the Labor Day holiday with a rainy weekend helping grosses. Most theatres did better than average, "Carnegie Hall" performed very nicely in opening at the Vogue, while "Welcome Stranger" at Capitol and "Slave Girl" at the Odeon-Hastings theatre enjoyed steady patronage. . . . Kelly Hayter, manager of the Community theatre at Salmon Arm B.-C., and his family were the victims of a fire that completely destroyed house, furniture and effects. . . . Premiere showing of the National Film Board's release, "Diamond Jubilee," a film documentary depicting Vancouver's history, development and beauty spots, was made at a meeting of the Board of Trade advertising and sales bureau. . . . Charlie Weiner, Canadian general manager for Selznick Releasing Organization, was a Vancouver visitor, working on publicity for "Duel in the Sun" which will be given its Dominion premiere at the Strand and Stanley, two F-P houses, September 29. . . . The Egg and I" is still doing SRO business in British Columbia theatres, It's on its second big week at the Plaza theatre, Victoria, and held over in other V-I theatres. Picture played eight downtown weeks in Vancouver. . . . The Richmond Amusements Limited have started building of the new theatre at Brighouse, B. C., a few miles from Marpole. Theatre will seat 800. It is the town's first house. . . . Frank Soltice, British Columbia sales representative, has been promoted to the Calgary territory to cover Alberta and Saskatchewan for E-L, Monogram and Hanson 16 mm.

WASHINGTON

Washington theatre business was good despite the exodus of thousands for the Labor Day weekend. Holdovers included "Bachelor and the Bobby Soxer" for a 3rd week at RKO Keith's and "Gone With the Wind" for its fourth downtown week at Loew's Columbia. New openings were "Mother Wore Tights," at Loew's Palace; "Kiss of Death," at Loew's Capitol; "Carnegie Hall," at Warners' Earle. Carryover was "Welcome Stranger" at Warners' Metropolitan after two weeks at the Earle. . . . The Playhouse, new art cinema, will be located at 727 15th St. N.W., and will be run by Mrs. Louise N. Miller and her Little theatre management and I. E. Lopert, of New York. Mr. Lopert's connection with the Little is the first step in the establishment of 500 art cinema theatres across the country. Present set-up include 13, with the Playhouse making it No. 14.

Plan Stipulation In Ad Film Case

Washington Bureau

Attorneys for four advertising film companies cited by the Federal Trade Commission for restraint of trade met Monday with Commission attorneys and agreed to present a stipulation to the Commission on Friday in an attempt to narrow the issues in the case.

Following the presentation of the stipulation, which will contain basic, uncontested facts about the four companies and their theatre contracts, the commission will hear oral argument on the case.

Spokesmen for the FTC said that in the brief meeting Monday attorneys for the film companies and the Commission agreed on the basic statement of facts to be contained in the stipulation.

The four respondents are: Ray-Bell Films, Inc., St. Paul; Alexander Film Company, Colorado Springs; United Film Ad Servic, Inc., Kansas City, and Motion Picture Advertising Service Company, New Orleans.

Loew's Declares Dividend

Loew's, Inc., has declared a quarterly dividend of 37½ cents per share on the company's common stock, payable September 30.



IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 3—President Truman in Rio hails signing of pact for hemisphere defense. . . . Crowds see air show at Cleveland. . . . Davis Cup tennis match. . . . New York Giants and All-Stars football game. . . . Jitterbugs at Harvest Moon ball.

MOVIETONE NEWS—Vol. 30 No. 4—India torn by bitter strife. . . . Science Mountain observatory films explosive activity of the sun. . . . Heliocopter proves to be a success in dusting cotton. . . . Miss America contest. . . . Kids in Cleveland have big blow-out with bubble gum. . . . Sports: Army and Navy football training. . . . AAU championship.

NEWS OF THE DAY—Vol. 19, No. 201—President Truman hailed in Rio. . . . Davis Cup thrillers. . . . Grid pros beat college stars. . . . Harvest Moon dance champs.

NEWS OF THE DAY—Vol. 19, No. 202—Terror reigns in India. . . . Personalities in the News: General Omar Bradley, Field Marshal Montgomery. . . . Adelaide Hawley introduces Miss America of 1947. . . . Football in the air. . . . Fishing deluxe. . . . Diving champ.

PARAMOUNT NEWS—No. 4—President Truman in Brazil. . . . First pictures of Cadiz arsenal explosion. . . . Sports: Davis Cup match. . . . World Series fever. . . . Football stars shine for charity.

PARAMOUNT NEWS—No. 5—Football: Army and Navy get set. . . . Berlin's biggest air shelter blasted. . . . Montgomery in France. . . . Nazi loot returned to Holland. . . . Dutch hail Queen on birthday. . . . Beauties own world series: Mrs. America, Miss America.

UNIVERSAL NEWSREEL—Vol. 20, No. 71—President Truman receives welcome at Rio. . . . Naval arsenal explosion at Cadiz. . . . National air races at Cleveland. . . . Giants beat All Stars.

UNIVERSAL NEWSREEL—Vol. 20, No. 72—Thousands dead as civil strife rages in India. . . . Italians cheer arrival of coal from U. S. . . . "Monty" reviews new French army in training. . . . Treasury Secretary sails to attend international monetary meetings. . . . England's tallest man. . . . Tuna caught by ton off Nova Scotia. . . . Miss America.

WARNER PATHE NEWS—No. 6—President Truman in Rio. . . . Cleveland air show. . . . Veterans cash bonds. . . . U. S. housewives shop in Canada. . . . Davis Cup tennis match.

WARNER PATHE NEWS—No. 7—15,000 singers salute Holland's Queen. . . . Model shows future Philadelphia. . . . Armless painter makes comeback. . . . Dutch recover looted gems. . . . Children styles for autumn and winter. . . . Entire village for sale. . . . Miss America.

Box Signs Fredric March For Columbus Role

London Bureau

Sydney Box has signed Fredric March for the title role in "Christopher Columbus," the producer announced Tuesday upon his arrival here from the U. S. The picture, in Technicolor, will go into production here next May. Questioned on his negotiations with James Mason, Mr. Box declared that it was unlikely Mr. Mason would play here or in America until the breach of contract suit filed against him by David Rose was settled. He admitted, however, he had talked to Mr. Mason about a deal involving £500,000 ($2,000,000).

Approve 15 Theatre Projects; 34 Applications Are Denied

Washington Bureau

Fifteen theatre building projects were approved by the Government during the week ending August 29. During the same period, 34 were denied. Total cost of the 15 approved is $623,720. Those denied involved $2,022,267. Since the new housing control act went into effect July 1, the Housing Expediter has approved 139 theatre projects costing $4,198,903, and denied 330 projects which would have cost $15,220,350.

Release Is Set For UN Picture

Theatrical distribution arrangements for the first film produced under United Nations sponsorship, "The Peoples' Charter," have been made in Canada, where Astral Films, Toronto, will handle the picture starting September 13 (United Nations Week). Two other films, one made by Canada and titled "Maps We Live By," and the other made by the U. S., and called "Searchlight on the Nations," have been completed, and will be released theatrically and non-theatrically by all UN members.

A total of 13 UN films was assigned to different nations early in August. In production at present are "Young Ideas," a film on the common problems and aims of youth throughout the world, being made by Czechoslovakia; "From Lighthouses to Radar," the story of international cooperation for safety at sea, being produced by France, and "Headquarters Story," first of two films on the new United Nations site, which is being made by UN's own film unit.

In the U. S. "The Peoples' Charter" is being released non-theatrically through Films of the Nations, Inc., New York. Theatrical distribution awaits an early meeting of the U. S. film committee for the UN when physical distribution problems will be discussed. It is understood that already established distribution channels will be sought for UN films. Theatrical distribution for UN films in France and Latin America will be arranged this autumn as soon as French and Spanish language versions are completed.

"Duel" Openings Surround Banned Memphis Area

With "Duel in the Sun" banned in Memphis, the feature has been set to play in surrounding territory. Beginning September 15' "Duel" will play the Crittenden theatre in West Memphis, Ark., just five miles from Memphis' main street.

The following day the picture will open at the Von theatre, Hernando, Miss., just across the state line from Memphis.

Selznick Releasing Organization has prepared an "advertising accessories' package for the 4,000 small town exhibitors expected to book "Duel in the Sun" but who cannot take advantage of the advertising program prepared by SRO for major playdates. The package contains a collection of three-sheets and one-sheets, window cards, heralds and similar matter.

Enterprise Signs Kramer

Enterprise Studios has signed Stanley Kramer, president of Screen Plays, Inc., as producer for the late Ring Lardner's comedy, "So This Is New York," starring Henry Morgan. Mr. Kramer's company will function as a corporate entity with Enterprise.

SRO to Handle "Mr. Blandings"

The RKO Radio—Vanguard Films joint production venture, "Mr. Blandings Builds His Dream House," will be distributed by the Selznick Releasing Organization, it was announced Monday in New York by N. Peter Rathvon and Dore Schary of RKO Radio, and by Daniel T. O'Shea and Neil Agnew of the Selznick organization.

"Mr. Blandings," which will be a picturization of the novel by Eric Hodgins, is owned 60 per cent by Selznick and 40 per cent by RKO. This is apart from distribution terms, which were not announced. The picture, which will go into production shortly, will be under the supervision of Mr. Schary and H. C. Potter will direct. It will star Cary Grant, Myrna Loy and Melvyn Douglas.

An exploitation campaign is being drawn up by Paul MacNamara, vice-president in charge of public relations for Selznick, and by Perry Lieber, studio publicity director for RKO. The picture is expected to be released next summer.

Mr. O'Shea said there will be further announcements concerning joint production ventures with RKO and other producers in the near future. RKO and Selznick share the ownership of various other pictures produced by RKO, but "Mr. Blandings" will be the first that is not distributed by RKO.



RCA, 20th-Fox in Television Pact

Large screen television research received another push this week when Spyros P. Skouras, president of 20th Century-Fox, and Frank M. Folsom, RCA executive vice-president in charge of the RCA Victor Division, announced the signing of a contract for a joint program of research into television's theatre possibilities.

The cooperative project will be located at 20th-Fox's Movietone Newsreel studio in mid-Manhattan, according to Mr. Skouras. Earl I. Sponable, technical director of 20th-Fox, will supervise the research program. Delivery of the first elements of the large-screen equipment developed by the RCA Engineering Products Department in Camden, N. J., will begin in the early autumn.

The announcement of the contract followed close on the heels of another agreement on joint television research by RCA Victor and Warner Brothers. That project is under way at the Warner studios on the coast. As with Warners, RCA will also provide 20th-Fox with technical and research information and will put experienced engineering personnel at the company's disposal.

Both Mr. Skouras and Mr. Folsom hailed the research program as of vital interest and importance to the motion picture industry. Large screen television was first demonstrated by RCA in New York in 1941.

Astor Completes Four Negro Films for World Release

Four features on Astor Pictures' newly expanded program of Negro productions are ready for world market release, Robert M. Savini, president of the company, announced this week in New York.

They are the 68-minute "Reet Petite and Gone," starring Louis Jordan, and three 30-minute subjects: "The Dreamer," with Mantan Moreland; "O' Voutie O' Rooney" starring Slim Gaillard, and "Ebony Parade" featuring 21 Negro entertainers of stage, screen and radio.

Early this year Astor started releasing 16mm versions of Negro pictures for showings in auditoriums and civic halls in towns where regular bookings could not be obtained. Three features, "Caledonia," "Tall, Tan and Terrific," and "Beware," have been released in the smaller gauge prints.

Herald Shooting "Harlem"

Herald Pictures is using the streets of Harlem, in New York, for authentic backgrounds and locations for its third picture, "Miracle in Harlem," which went into production Monday.

Drive-In Opens

People's Forest Drive-In Theatre Corporation, Winsted, Conn., has opened its drive-in theatre near Winsted. The theatre is 20 miles west of Hartford, on Route 44.

Short Product in First Run Houses

NEW YORK—Week of September 8

CAPITOL: A Mouse in the House ..... ***MGM***
On the Shores of Nova Scotia ..... ***MGM***
Feature: Romance of Rosy Ridge ..... MGM

GLOBE: Tennis Town ..... ***Warner Bros.***
Rhapsody in Rivets ..... ***Warner Bros.***
Feature: The Roosevelt Story ..... Tola Production

MUSIC HALL: Straight Shooters .. ***RKO Radio***
Feature: Down to Earth ..... Columbia

PARAMOUNT: Popular Science, No. 6 ***Paramount***
Everybody Talks About It ..... ***Paramount***
Much Ado About Mutton ..... ***Paramount***
Feature: Welcome Stranger ..... Paramount

RIALTO: In Love ..... ***Paramount***
Volley-Oop! ..... ***Columbia***
Feature: The Last of the Redmen ..... Columbia

RIVOLI: Champagne for Two ..... ***Paramount***
Diamond Gals ..... ***Paramount***
Feature: Crossfire ..... RKO Radio

ROXY: Mighty Mouse Meets Dead-Eye Dick ***20th Cent.-Fox***
Gridiron Greatness ..... ***20th Cent.-Fox***
Feature: Mother Wore Tights ..... 20th Cent.-Fox

WARNER: Carnival of Sports .. ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

WINTER GARDEN: Woody Woodpecker ***Universal***
Juvenile Jury No. 4 ..... ***Universal***
Feature: Something in the Wind ..... Universal

CHICAGO—Week of September 8

GRAND: Reading and Riding ..... ***RKO***
Flicker Flashback, No. 6 ..... ***RKO***
Feature: The Bachelor and the Bobby-Soxer .. RKO

ORIENTAL: Fatal Kiss ..... ***UA***
Hectic Honeymoon ..... ***Col.***
Carnival of Sports ..... ***WB***
Feature: That's My Man ..... Republic

PALACE: Magical Lulu ..... ***Paramount***
Running the Team ..... ***Paramount***
Feature: Crossfire ..... RKO

ROOSEVELT: Diamond Gals ..... ***Paramount***
Feature: Cry Wolf ..... Warner Bros.

STATE LAKE: House Hunting Mice ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

Airlines Seek to Reduce Air Freight Rates

Washington Bureau

Three airlines have asked the Civil Aeronautics Board to approve reductions averaging 33 1-3 per cent in air freight rates for a number of commodities, including motion picture films, effective October 5. These reductions would be on top of the 25 per cent cut that went into effect August 1 and would drop air freight rates on the three lines to about 12 to 14 cents a ton mile, only a few cents higher than the increased rate recently asked by Railway Express. The lines seeking the reduction are United, American and Pennsylvania-Central.

Four Majors File Suit On Percentage Returns

Four major film distributors, Paramount, Loew's, Warners and RKO, filed percentage suits last Friday in the United States District Court in Minneapolis against Sidney and William Volk, operating the Camden, Falls, and Niles theatres in Minneapolis. The complaint alleges inaccurate returns on percentage pictures. The following day Sidney and William Volk filed a complaint in the same court against eight major companies asking the court to determine the validity of the licensing contracts.

Atlantic Section of SMPE Meeting September 17

The Atlantic Coast Section of the Society of Motion Picture Engineers will meet Wednesday, September 17, at the Hotel Pennsylvania, New York. Subject of the meeting is the modern studio and location recording system. J. D. Cochrane, chief engineer of the electronics department of Blue Seal Cine Devices, will be the principal speaker.

Television Asks To Show Series

The Television Broadcasters Association last week announced that J. R. Poppele, its president, had sent a telegram to A. B. Chandler, Commissioner of Baseball, requesting that television be accorded equal rights with other services in covering the World Series games this year. The telegram stated that television, like radio, will help build box office returns in major league baseball by stimulating public interest in the game.

The Federal Communication Commission meanwhile granted two additional construction permits to commercial television stations in New Haven, Conn., and Wilmington, Delaware. Construction has been started on a new 552-foot antenna tower at the transmitter of WPTZ, Philco's television station in Philadelphia. The new tower is expected to quadruple the area served by the station. In New York, the Bamberger Broadcasting Service announced that it had placed orders for two new television transmitters with RCA and General Electric. They are to be used for New York and Washington.

In Chicago, Western Union announced last week that it was developing a microwave television relay system to link midwestern and eastern cities. The company will offer this service either on a leased basis to individual telecasters or networks or as a common relay service to stations desiring the service.

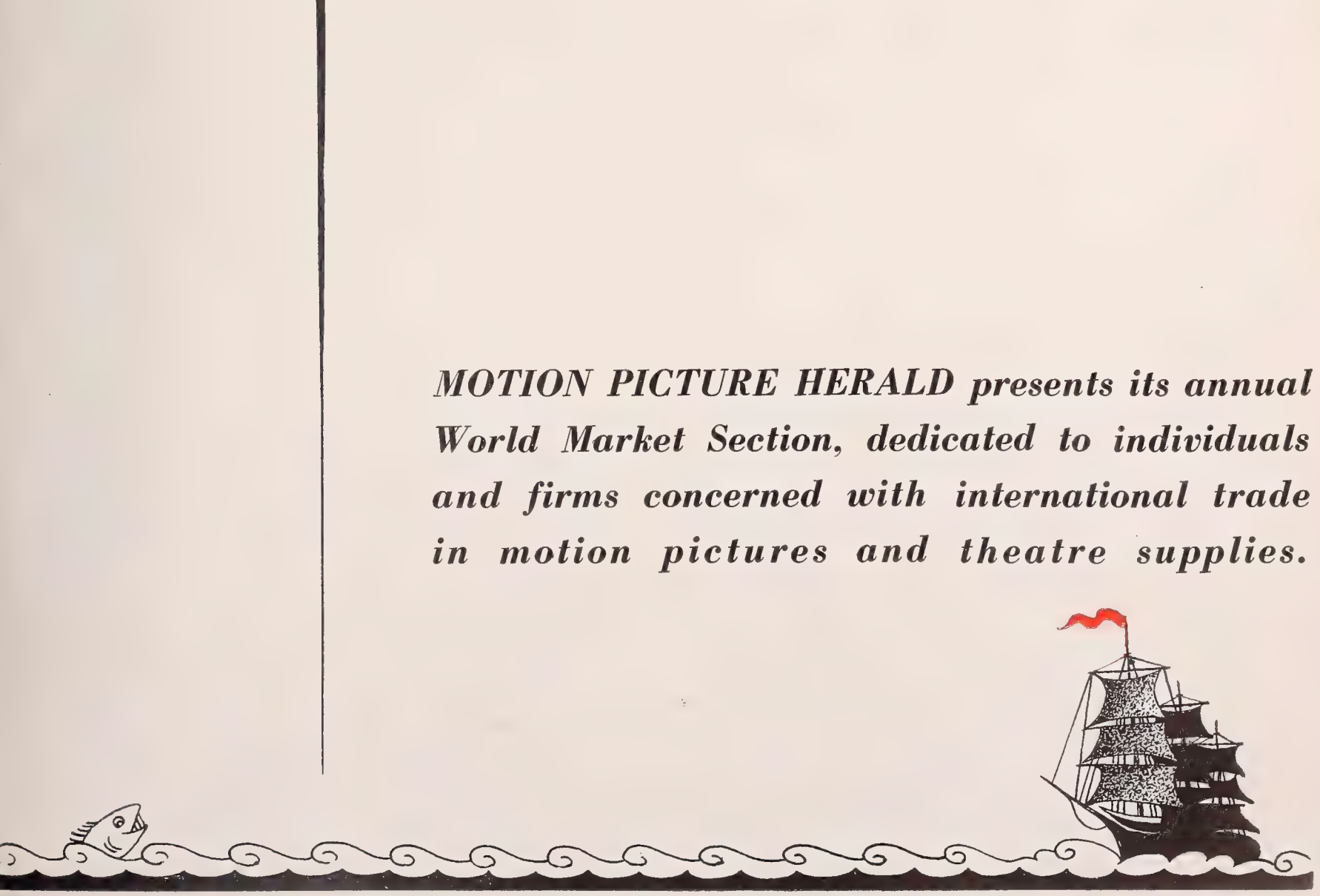
Laufer Leaves Monogram

Phil Laufer has resigned as New York trade press contact for Monogram Pictures. He has been an industry publicist for some years.



The WORLD MARKET

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Map from C. S. HAMMOND & CO.

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AROUND THE WORLD REPORTS ON SCREEN

HERALD'S SPECIAL CORRESPONDENTS IN MANY LANDS TELL PROGRESS OF POST-WAR INDUSTRY

ARGENTINA

by NATALIO BRUSKI

in Buenos Aires

DURING THE past 12 months the industry in Argentina has mirrored the extraordinary cost-of-living increases and the resultant confusion which has been a part of commerce in general. For example, first run theatres which once had an admission of $2 and $2.50 now charge $3.50 and $4. In some cases admissions have been increased to $5.

Municipal theatre owners have had their municipal taxes increased by as much as 120 per cent, while other taxes, including income taxes, have followed the upward curve.

Aside from this, employees' wages have been the cause of continuous disagreements, with employers forced to increase salaries periodically. With wages increased and with the addition of other factors, production costs have increased. The cost of a normal production could be calculated at $200,000 up to two years ago. Now it cannot be estimated at less than $300,000.

The struggles between producers and the syndicate of studio personnel are an every day affair, as a result of which work is hampered by frequent interruptions.

During the first seven months of 1947 only 20 Argentine films were released, although 80 had been planned for the year.

Since the end of the war, the building of theatres has increased. Due to the high cost and difficulties in obtaining the necessary materials, such building has been greatly restricted, however.

Foreign distributing companies, nevertheless, manage to obtain reasonable profits due to the present inflation and to the fact that the theatre is the principal popular entertainment.

About 80 per cent of the films shown here are American. British films have obtained a firm foothold. Italian pictures, which are new in this market, have obtained good receipts. Mexican films have ceased to be of interest.

Argentine production has assured success in its home market because of a decree, shortly to become law, which compels all theatres in the country to show native product.

AUSTRALIA

by CLIFF HOLT

in Sydney

THE AUSTRALIAN box office remains at buoyant levels and, for the big successes, receipts are not far behind the boom wartime figures. Everything points to a continuance of theatrical prosperity for a considerable period.

Although the country has a population of only 7,500,000, approximately 152,000,000 admissions are paid annually.

There are 87 city theatres in the Commonwealth and 1,513 in the suburban and country districts. To this total of 1,600 can be added nearly 50 touring shows which play the hamlets.

THE United States plays an active role as an importer and exhibitor of foreign features. According to records of the Motion Picture Division of the New York State Department of Education, applications for licenses for 340 foreign films were made during the period from April 1, 1946, to March 31, 1947. Mexico led in imports with 104 during the period, followed by England and Italy, with 46 each; France, 36; Austria, 16; Russia and Argentina, 14 pictures each; China, 13, and Sweden, 12. Other pictures came from Spain, Canada, Greece, Germany, the Belgian Congo, Chile, Colombia, Belgium, Brazil, Finland, Hungary, Poland, Switzerland, even Tibet. There are in 25 states of the U. S. between 110 and 120 theatres which regularly, if not exclusively, play foreign product. Many other houses play an occasional foreign picture.

In country centers, many theatres play three times weekly, some only once.

Until recent years essentially pro-American in their film tastes, Australians are showing an increasing regard for British product and many of the outstanding successes of the past year have been British.

As British films gain numerical strength, they will undoubtedly seriously challenge American supremacy here. Indeed, many influential Australian film executives opine that Britain will be out-grossing Hollywood within five years, if quality is maintained with quantity.

A maximum of five features wholly produced in Australia will be completed before the end of 1948. Some time next year local production will be accelerated by the J. Arthur Rank-Cinesound group, whose rebuilt and newly equipped studios at Pagewood (Sydney) should be functioning by then. Construction of new theatres, however, is at a standstill.

Australian theatre owners maintained their theatres in reasonably good condition throughout the war and a vigorous consolidation program has been carried out by the major circuits during the past year. Investors have lodged scores of applications to build new theatres in New South Wales and Queensland, the two states which have theatre licensing regulations.

Sub-standard shows made their first appearance in this territory in April. So far confined to the small hamlets which are not served by 35mm theatres, their number is gradually increasing.

BRAZIL

by I. A. EKERMAN

in Rio de Janeiro

CONTRARY TO what happened here in 1946, when we saw one or the other picture breaking established records, this year we have had no special record-breaking films, although we import the whole of the U. S. product.

This has been felt especially by the large circuits, which have reported receipts going down considerably. The reason is not only the lack of out-of-the-ordinary productions, but also the general financial situation of the country. There has been a considerable reduction of business in general.

The biggest recent local news is the organization of a new production company in Sao Paulo where the American producer, George Randoll, has purchased the long-dark Americana de Filmes studios to use for his productions.

Production costs have risen. Where once the average picture could be made for from $20,000 to $30,000, it cannot be made now for much less than $30,000 to $40,000.

During recent months more Italian and German-language films have been shown. Additionally, so many Argentine films are coming to Brazil that one independent circuit has become a distributor for Argentine films and is featuring these pictures in his midtown theatres almost exclusively.

These increased imports do not affect the presentation of Hollywood's "A" productions, but make it difficult to place the smaller budgeted American pictures.

CANADA

by W. M. GLADISH

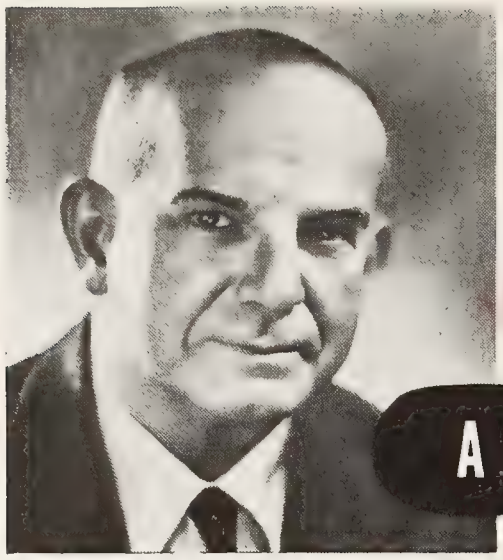
in Toronto

FRESH ATMOSPHERE has been added to the Canadian trade situation through the establishment at Toronto of Gaumont-Kalee, Ltd., another J. Arthur Rank branch for the distribution of British equipment. The first of a British type of projection machine already has been delivered in Toronto, with the announcement that such equipment will be installed in Canadian Odeon theatres.

Theatre construction has been off again—on again because of the continued shortage of building materials. Partly finished cinemas are in evidence in numerous centers. Canadian Odeon announced the opening in August of its new Fairlawn theatre, North Toronto, which had been in the hands of contractors for well over a year. Odeon's important first run in downtown Toronto has been in the course of construction for many months and only recently was the steel framework completed. Delays have hampered the erection of new Odeon units at Peterboro, Ottawa, Guelph, London, Ont., and elsewhere, but the company recently announced that its 1947-48 building program consisted of 25 theatres.

Delays and shortages have also affected the post-war construction program of Famous Players Canadian, which has prepared plans for many theatres, a fair proportion of which were actually started some months ago. Subsidiary companies have been able to make some headway with new projects, but actual openings

(*Continued on page 6*)



A MESSAGE FROM THE PRESIDENT

Times have changed since last we met. Then, Republic was a young company growing fast . . . and showing improvement every year.

We were moving with a steadiness and sureness toward our ultimate goal . . . a standard of product that would allow you to compete with the best on equal terms.

Now . . . in our twelfth year as a unified company I feel that performance has placed us within sight of that goal and that the current 1946-47 product and the forthcoming 1947-48 product plans have pushed Republic right up with the best. I believe there is every reason why we in Republic International can look every exhibitor straight in the eye and say truthfully and sincerely, "We've got the men, we've got the money and we've got the pictures to bid on equal terms with anybody for your best playing time."

During these twelve years we have made the greatest strides of any company in the business. There is no better equipped studio in Hollywood than your own Republic Studios. No company is held in higher esteem than Republic. No company has a more rounded production program nor a better record of delivery than Republic.

But most important of all, these past two years have witnessed a great change for the better in production policy. We now produce yearly ten top budget Deluxe pictures which will stand up in competition for story value, star value, director value and production value. And in addition, the popular Roy Rogers series and others to give you a well-balanced program throughout the year.

Of particular importance to the international field is Republic's developments with color. For the past five years Republic has invested large sums of money in its color process, Trucolor, now being perfected. The Roy Rogers pictures are now being produced in Trucolor and in the immediate future all of our Deluxe pictures will be produced in color.

For many territories Republic has a backlog of five years product available for immediate release. In producing all pictures Republic has taken into consideration the international markets. For this reason, our pictures, with emphasis on action, are particularly well-suited for practically every market.

So I say to you, in view of these facts the Republic Eagle has every reason to fly high and exhibitors who play Republic pictures will have every reason to be happy with Republic product.



I'VE ALWAYS LOVED YOU

Frank Borzage's Production in Technicolor • PHILIP DORN—CATHERINE McLEOD

ANGEL AND THE BADMAN

Starring JOHN WAYNE—GAIL RUSSELL

NORTHWEST OUTPOST

Starring NELSON EDDY—ILONA MASSEY

THAT'S MY MAN

Frank Borzage's Production • Starring DON AMECHE—CATHERINE McLEOD

WYOMING

Starring WILLIAM ELLIOTT—VERA RALSTON—JOHN CARROLL

DRIFTWOOD

Starring RUTH WARRICK—WALTER BRENNAN—DEAN JAGGER—CHARLOTTE GREENWOOD—NATALIE WOOD

THE FLAME

Starring JOHN CARROLL—VERA RALSTON—ROBERT PAIGE—BRODERICK CRAWFORD

MACBETH

ORSON WELLES' Production • RODDY McDOWALL—JEANETTE NOLAN—THE MERCURY PLAYERS

THE RED PONY

John Steinbeck's Story in Technicolor • Starring MYRNA LOY—ROBERT MITCHUM

12 ROY ROGERS PREMIERES

in TRUCOLOR
PATENT PENDING

4 SERIALS

REPUBLIC PICTURES

(Continued from page 3)

of affiliated theatres have been few and far between. Famous Players has been forced to be content with the overhauling of units.

It has been an interesting fact, however, that independent exhibitors in some parts of the country have been able to complete new theatres.

While no features have been produced in Canada thus far in 1947, one 1946 feature has been released through the Rank Organization in the Dominion and another 1946 production is ready for distribution.

In past months a number of Hollywood studios have made features with location shots filmed in Canada. Rank's Queensway Studios, Ltd., at New Toronto, Ont., has made headway with the turning out of a number of industrial and theatre short subjects, but Mr. Rank has said that no definite plans have been drawn for feature production in the Dominion.

CZECHOSLOVAKIA

by J. B. KANTUREK

in Prague

CZECHOSLOVAKIA's film monopoly has gotten the country's production activities into full swing, fully employing all studio space, all directors and technical staffs.

The Czechoslovak Motion Picture Company was divided into six production units recently, each unit headed by a production director, charged with all administrative and organizational affairs and with the units' financial affairs. V. Kopecky, Minister of Information, has now named six Czech directors as artistic heads of these units to work with the production directors.

By the end of 1947 it is expected that about 20 features will be completed for the year. Special accent is being put on comedies. Production here is limited to black and white features because the limited budgets do not permit production of Agfacolor features. The average production budget amounts to about 140,000 U. S. dollars.

There are approximately 1,900 theatres for 35mm operating in the country and 175 for 16mm. Under the country's two-year plan, 450 theatres were to be built during 1947 and 550 during 1948.

ECUADOR

by H. ROMERO

in Quito

ALTHOUGH Ecuador is a small country of only 3,000,000 population and containing only 250 theatres, its annual theatre attendance is considered high.

Most pictures played in this country are American, but Argentine and Mexican pictures are also shown, along with a few from England and Chile.

All theatres play two features each week. Four American companies played 94 features in Quito from the first of the year through June 30 while the same four played 122 pictures in Guayaquil during the same period.

EGYPT

by JACQUES PASCAL

in Cairo

A COMPLETE CHANGE is in the making for the industry in Egypt.

Last year, Egyptian production, which exceeded 80 films, played in nine-tenths of the cinemas here and foreign production was in a precarious situation. But for the 1947-48 season, this situation seems to have completely reversed itself in favor of American productions.

To date only 20 productions have been completed by our seven studies and it is estimated that the entire local production will not exceed 35 films this year. As this is hardly sufficient to feed two theatres, a number of cinemas have changed their policy and announced foreign productions for the coming season.

There are 75 cinemas in Cairo, compared with 65 last year, and it is feared that this increase may cause a film shortage. Indeed, when it is considered that two circuits have exclusive rights to the product of seven major American companies, there are few films remaining for the other theatres.

However, smaller American product, French, Italian and German films will find a wide market in those areas where competition does not play so important a role.

It is believed here that the Egyptian industry's troubles—those arising from the aftermath of the war and too rapid expansion—will be overcome within two seasons.

THEATRES OF THE WORLD

U. S. A.	16,500	Hungary	520	Philippines	250
U. S. S. R.	16,000	South Africa	465	Ecuador	250
Great Britain	5,100	Poland	450	Bulgaria	240
France	5,000	Holland	450	Palestine and Trans Jordan	216
Germany	5,000	China	450	Peru	210
Italy	5,000	Cuba	450	Uruguay	167
Spain	3,312	Finland	439	Netherland Indies	160
Sweden	2,493	Colombia	435	Puerto Rico	156
India	2,000	Denmark	430	Malaya	100
Czechoslovakia	1,897	Rumania	350	Indo-China	100
Australia	1,650	Switzerland	350	Iran	78
Brazil	1,514	North Africa	347	Bolivia	60
Argentina	1,500	Venezuela	318	iraq	57
Canada	1,493	Greece	300	Panama	56
Japan	1,477	Yugoslavia	300	Costa Rica	52
Mexico	1,253	Norway	291	Smaller Countries and	
Belgium	1,135	Eire	289	Islands	475
Austria	649	Chile	268		
New Zealand	551	Turkey	250	TOTAL	83,303

EIRE

by T. J. M. SHEEHY

in Dublin

IN EIRE, in the present year, box office figures maintained their satisfactory high level and although there is evidence that the minor postwar commercial boom is easing off, confidence in future cinema trading is evidenced by the fact that the smaller exhibitors are erecting a number of up-to-date cinemas in provincial and rural areas, while the larger companies are building substantial theatres in the Dublin suburbs and in the cities of Cork, Galway and Limerick.

The general confidence of the investing public can be judged from two recent share offers made by J. Arthur Rank's Odeon (Ireland) company and its subsidiaries. Both offers were oversubscribed by more than 300 per cent almost as soon as they opened on the Dublin Stock Exchange.

On the other hand, cinema wages and costs have risen considerably in the past year and the recent Government increase in admission taxes, which was higher than the trade anticipated, is likely to increase admission prices to an extent which will probably affect attendances adversely.

Exhibitors reckon that the attendance decrease will be offset by the higher prices, but only if the quality of product improves.

The importance of star interest in Ireland can be assessed from the number of new Irish fan magazines which have appeared in the past year and from the huge increase in space devoted to star news in periodicals.

British films continue to challenge American product for top place and although a higher proportion of American films is exhibited, Mr. Rank's control of the majority of first run houses has helped British films to establish themselves. In general, however, Hollywood stars still retain their drawing power.

No continental films reach Ireland except some of those distributed by British and American major renters. This year Eire will make its first major effort at native production. Pat Farrell, head of a well established Irish theatre circuit, has begun his scheme for studios and a laboratory large enough to meet the potential domestic market and the needs of visiting foreign companies.

Gabriel Pascal has formed Irish Productions, Ltd., here to produce G. B. Shaw's plays. He is backed by Joe McGrath, controller of the Irish sweepstakes.

In the exhibition field, supplies of 16mm and 35mm equipment are still severely restricted by the dollar shortage and are not by any means adequate to meet the current demand. Yet the position is improving and the coming year, especially in the 16mm field, should offer a wide market for equipment dealers.

(Continued on page 10)

EAGLE LION

means

ENTERTAINMENT LEADERSHIP!

From the Hollywood Studios of Eagle Lion . . . and the J. Arthur Rank Organization . . . with their combined wealth of major talent . . . comes this outstanding group of important box-office pictures, produced with major entertainment values to appeal to the world-wide market!

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"RED STALLION" —The Greatest Action Thriller of Our Time! In Glorious Cinecolor!

"REPEAT PERFORMANCE" —starring Louis Hayward, Joan Leslie, Richard Basehart. The Strangest Story of Woman vs. Destiny Ever Filmed!

"OUT OF THE BLUE" —starring George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak, in a sure-fire box-office comedy hit!

"LOVE FROM A STRANGER" —starring John Hodiak, Sylvia Sidney and Ann Richards, with John Howard, in the suspense thriller of the year!

"THE MAN FROM TEXAS" —starring James Craig, Lynn Bari and Johnny Johnston. The song-and-thrill saga of the greatest bandit the Southwest ever knew!

"LOST HONEYMOON" —starring Franchot Tone, Ann Richards and Tom Conway, in a bright, breezy farce of a honeymoon that wasn't entirely lost!

"ADVENTURES OF CASANOVA" —starring Arturo de Cordova, Lucille Bremer, Turhan Bey, Noreen Nash. Swashbuckling spectacle filmed entirely in Mexico!

FROM J. ARTHUR RANK ORGANIZATION

"BEDELIA" —starring Margaret Lockwood, Ian Hunter. The wickedest woman who ever loved! Written by Vera Caspary, author of "Laura!"

"THE ADVENTURESS" —introducing Deborah Kerr (Glorious star of "The Hucksters"), with Trevor Howard, and a great cast.

"GREEN FOR DANGER" —starring Sally Gray, Trevor Howard, Rosamund John, Alastair Sim and Leo Genn. Danger signals mixed up with murder and passion!

"CARAVAN" —starring Stewart Granger, the Great New Lover of The Screen, in a Sweeping Romantic Adventure against the background of gypsy Spain!

"TAKE MY LIFE" —starring Greta Gynt and Hugh Williams. The opera singer who risks her life for the love of her mistrusted husband.

"THE SMUGGLERS" —starring Michael Redgrave and Jean Kent. A glorious tale of adventure and romance in TECHNICOLOR!

Eagle Lion foreign distribution of J. Arthur Rank Productions in Latin America only.

In Production

"NORTHWEST STAMPEDE"

Starring Joan Leslie, James Craig, Jack Oakie, filmed in color at the famous Duke of Windsor's Canadian ranch.

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Starring Dennis O'Keefe, Mary Meade, Wallace Ford, in the screen's sizzling adventure of international crime chasers!

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MINERVA FILM
SOCAN. ROMA

Four months ago one of the most disastrous fires in the history of the motion picture industry destroyed the headquarters of Minerva Film in Rome. It seemed then that a vital driving force had been lost to the Italian film business. But the strong hearts of managers and employees rose to the challenge.

Now Minerva Film has resumed the whole of its production activity and recovered its efficiency. It is preparing to release in the forthcoming season six outstanding pictures, which will be tributes to the survivors and homage to the dead.

Yesterday . . . "OPEN CITY," starring Anna Magnani and Aldo Fabrizi—"BEFORE HIM ALL ROME TREMBLED," starring Anna Magnani—"EUGENIE GRANDET," starring Alida Valli, currently in Hollywood—"RIGOLETTO," playing the best singers of Rome Opera House,

. . . and to-day:

"THE FIACRE No. 13"

Story from the same novel by Xavier De Montepin. Featuring French and Italian stars: GINETTE LECLERC—MARCEL HERRAND—PIERRE LARQUEY—RAYMOND BUSSIERES—HENRI NASSIET—PAUL DEMANGE—VERA CARMI—LEONARDO CORTESE — ROLDANO LUPI — SANDRO RUFFINI — VIRA SILENTI — PATRIZIA MURIEL.
Musical score by Renzo Rossellini.

An Excelsa Production in French and Italian editions
directed by MARIO MATTIOLI

THE OTHER WOMAN

(Human Symphony)

Featuring FOSCO GIACHETTI — BLANCHETTE BRUNOY — MARIA MICHI — E. CIGOLI—A. BAGHETTI—M. PAGLIERO.
Musical score by Renzo Rossellini.

An Excelsa-Minerva Film Production
directed by C. L. BRAGAGLIA

The Chartreuse of Parma

Stendhal's famous novel brought on the screen, starring RENEE FAURE—GERARD PHILIPPE—LOUIS SALOU—CARLA CANDIANI—BELLA STARACE SAINATI—LOREDANA—TULLIO CARMINATI—CARLO NINCHI—ALDO SILVANI—EMILIO CIGOLI.
Musical score by Renzo Rossellini.

A Scalera Film-Minerva Film Production
directed by Christian JACQUE

TWO LITTLE ORPHAN BOYS

Most amusing parody of the famous novel, "The Two Little Orphan Girls," featuring French and Italian stars: ANNETTE POIVRE—RAYMOND BUSSIERES—PAUL DEMANGE — FRANCA MARZI — ISA BARZIZZA — FLAVIA GRANDE — TOTO' — CARLO CAMPANINI—NERIO BERNARDI—GUGLIELMO BARNABO'.

An Excelsa-Minerva Film Production
directed by MARIO MATTIOLI

Christmas at Camp 119

Screenplay by Michele Galdieri, starring MARIA MERCADER—VERA CARMI—OLGA VILLY—AVE NINCHI—ALDO FABRIZI—VITTORIO DE SICA—PEPPINO DE FILIPPO—MASSIMO GIROTTI—CARLO CAMPANINI—ALBERTO RABAGLIATI—MICHAEL TOR.
Musical score by Francesco Lavagnini. Songs by: C. A. Bixio, G. Danzi, N. Valente, Barberis, C. Musi, A. Crotto.

An AMATO-DE SICA-FABRIZI and MINERVA FILM Production
directed by PIETRO FRANCISCI

MESSALINA

The life of the Roman Empress famous for her dissoluteness.

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FRANCE

THE "Crisis of the French Cinema" is currently a common subject at industry meetings here. Production costs have increased 10 times and more over pre-war costs, returns are only four to five times what they were and taxes are extremely heavy, in some cases amounting to 42 per cent of the total admission.

Consequently French production has fallen considerably and while the industry is obviously drifting away from the once-marked trend for nationalization of the industry, producers are considering asking the Government to subsidize them to a point where the Government would supply a certain percentage of production costs.

There has been both official Government action and concerted trade action to rebuild the French industry and to regain her markets and prestige.

M. Remauge, president of the Confederation Nationale, announced in July the formation of an inter-Ministry commission which will regard all problems concerning the cinema and suggest to the Government administrative and financial remedies. First to be discussed will be the matter of tax relief. Later, measures aiming at a more complete reorganization of the industry will be considered.

Previous to M. Remague's announcement, the French Cinema National Center, a state organization, and the General Confederation of the French Cinema, the trade organization, announced to the press these measures which it wished to take to aid the industry: the building of new theatres and the remodeling of old ones so as to increase attendance; the expansion of the film export program, and the reorganization of production interests looking towards further economies.

France is currently producing about 65 to 70 features a year. While imports are unlimited, eight major American companies have voluntarily agreed to limit their total annual exports to France to 124 features.

During the first quarter of 1947 a total of 709 films played in France's approximately 4,400 theatres, according to statistics from the National Cinema Center. Of these there were 300 French films, 337 American and 50 English.

GREAT BRITAIN

by PETER BURNUP

in London

SUMMATION of the precise potentiality of the motion picture market here is conditioned by the outcome of the drastic, unexpected, action of the Socialist administration in imposing what is generally regarded as an unworkable import duty on "foreign" product taking 75 per cent of earnings. However, there is no doubt of the present prosperity of the market here.

Generally anticipated to react in disturbing dimensions against the wartime level of box office receipts were a number of circumstances. These included the decline in average wages; the fact that demobilised service men and women had largely spent their wartime gratuities; sporadic and area unemployment; growing availability of rival attractions; the undoubted anxiety neurosis, suffered by the populace at large, following on the disclosure of the nation's critical economic condition; not to speak of the completely abnormal warm weather which has persisted through many weeks of 1947's summer.

Despite these adverse circumstances, attendance at the country's 5,100 theatres still runs around 31,000,000 weekly with no discernible evidence of an early falling away.

In the year's first 30 weeks an aggregate of about £80,000,000 ($320,000,000) passed through the box office in spite of those tragic winter fuel shortages, blizzards and subsequent floods which in large areas brought business to a standstill.

Incidence of the heavy toll of entertainment tax remained unaltered, so that, of the overall gross of £80,000,000, £27,000,000 went forthwith to the Exchequer. Of the balance, £21,000,000 went to distributors; £32,000,000 remaining with exhibitors. (All these figures relate to the first 30 weeks of 1947).

£15,000,000 to U. S.

British pictures, due primarily to the increased number of them, claim a slightly greater proportion of distributors' receipts. In consequence and owing to growing distribution costs it is estimated that between £15,000,000 and £16,000,000 will be available for remittance to America in respect of film hire in the final reckoning of 1947's trading. This contrasts with the amount slightly in excess of £17,000,000 remitted to the U. S. in 1946.

The Quota Act falls for debate in the House of Commons in 1947's autumn by virtue of the fact that the present Act expires so far as renters are concerned in April, 1948, and for exhibitors in October of the same year.

Independent exhibitors attach great importance to the retention of the Renters' Quota, but—prior to the recent crisis precipitated by the so-called Dalton film tax—American companies engaged here were averse to the principle. It now becomes evident, however, that a continuance of American production in Britain may become an essential ingredient in the postulated adjustment of the country's adverse balance on motion picture exchange.

A further revolutionary characteristic of Britain's market of the future undoubtedly will be a reversal of certain current trading practices. The three major circuits virtually dominate the exhibition field. For many years it has been a commonplace among renters that a "circuit deal" was an essential to the success of any first class feature. The present Government is known to be disturbed at the power wielded by the circuits; their supporters in the House of Commons press for a curbing of that power. The Exhibitors' Association has sought a revision of existing booking practices at the Kinematograph Renters' Society. Growing pressure not only in the industry but in political circles portends a change.

Britain is proud of the obverse view of her market; namely, the products she has on offer in the world exchange. The quality of her pictures has made an impressive mark in overseas appreciation.

But there's a tradition of fine craftsmanship among the Britons which becomes more and more evident in the quality products of motion picture's ancilliaries. Makers of precision optics appliances like the Ross firm and the affiliates of G. B.-Kalee (notably the generations—old firm of Newall and that of Kershaw) have evolved patiently motion picture equipment which they claim is unexcelled in the world. G. B.-Kalee has put down plants for the manufacture on vast scale of a multitude of things like theatre chairs, curtains, arc lamps, lenses, even actors' makeup.

They, and other British concerns, supported by the Government, see themselves as protagonists in the enterprise of bridging that yawning gap between their country's exports and imports; and by so much contributing to the removal of motion picture's tribulations.

HOLLAND

by PHILIP DE SCHAAP

in Amsterdam

THE INFLUENCE of American product on the Dutch market has considerably increased. Since the first of August, Holland has been declared an open market as far as American product is concerned. Previously U. S. product was limited to 28 weeks of playing time.

Currently there are about 425 theatres in operation here. Business is good, although a serious decline in attendance is noted in a comparison of this year's attendance with that of 1946.

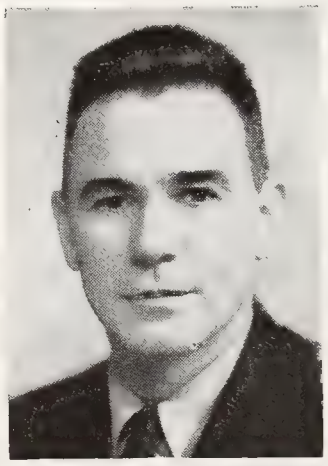
The most important competitors of American product are the J. Arthur Rank circuit, showing many English films, and the Nederland-Film, distributors of considerable product of American independents.

There is no domestic production of importance here at the present time. Under supervision of Mr. Rank's Eagle Lion branch office, a series of short subjects is in preparation and

(*Continued on page* 14)



ALFREDO PROIA, president of Italian producer-distributor organization.



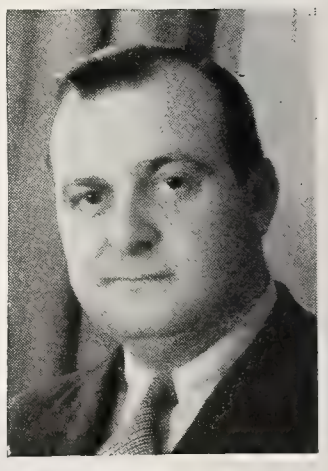
NORMAN BEDE RYDGE, Greater Union Theatres, Australia.



C. A. DYMLING, manager, Swedish Svensk Filmindustri.



JOAQUIN ALBERTO LAUTARET, president, Argentine Exhibitors Ass'n.



GABRIEL NAHAS, producer-distributor, prominent in Egypt.

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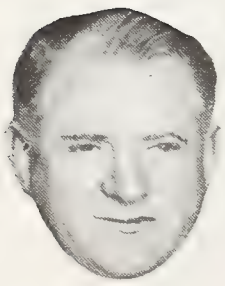
"With 'So Well Remembered' RKO and J. Arthur Rank demonstrated the success of Anglo-American co-operation in production. It is hoped that this fine picture will be a forerunner to many such."

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MANAGING DIRECTOR, RKO RADIO PICTURES LTD., OF GREAT BRITAIN



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FAR EASTERN SUPERVISOR,
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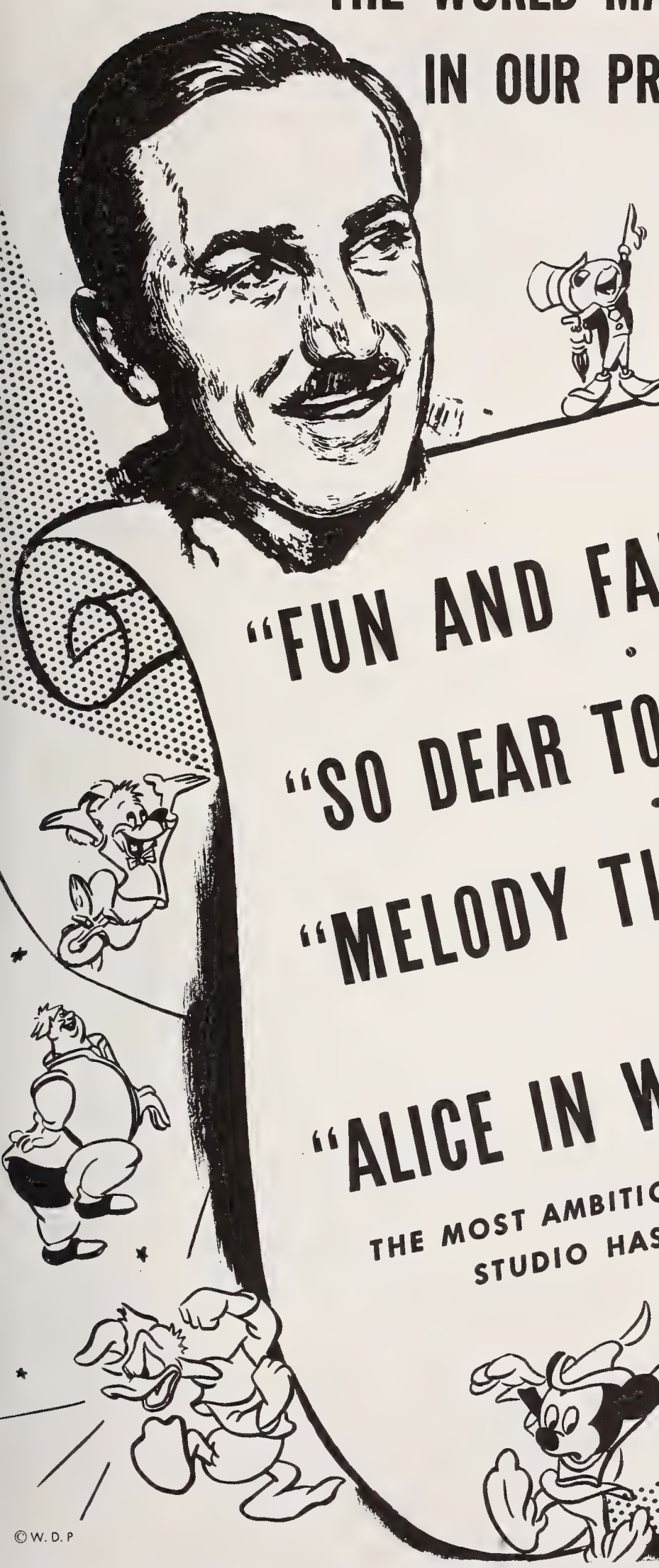
"'Down Under' RKO is established as the provider of the best in cinematic entertainment. Goldwyn's 'Best Years of Our Lives' coming on top of movies like 'The Bells of St. Mary's,' 'Notorious' and 'Song of the South' leave all others in our wake."

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"SO DEAR TO MY HEART"

"MELODY TIME" (TENTATIVE TITLE)

AND

"ALICE IN WONDERLAND"

THE MOST AMBITIOUS PROJECT THE DISNEY STUDIO HAS EVER UNDERTAKEN!

To be released by
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(Continued from page 10)

negotiations for American-backed documentaries have been in progress. The Bioscoopbond, the Dutch trade organization, recently took over the former Cinetone Studios in Amsterdam and plans to start production there.

An estimated 500 foreign pictures will have been released here by the end of the year, with the majority from the U. S. which leads in imports, from Great Britain and France.

Theatre building is limited because of lack of building materials and because of the lack of housing.

The general outlook for the industry is good, although a decline in attendance is certain while living expenses continue to rise.

HUNGARY

by ALEXANDER FODOR

in Budapest

HUNGARIAN FILM production is scheduled to begin this month. The three leading political parties—Small Holder, Social Democrat and Communist—have made plans to join forces for the production of three features.

Negotiations are currently going on with foreign producers to make films in Hungarian studios which are now idle but which are, however, well equipped.

American product maintained its lead during the 1946-47 season. From August, 1946, to June 15, 1947, Hollywood product received 75 per cent of the playing time with the following totals imported during the period: American, 70; Russian, 35; French, 30; English, six; Danish, three, and one each from Italy, Sweden and Switzerland. Six Hungarian films played during the period.

American films will face stronger competition in the coming season. British films, especially, are expected to get some playdates originally held by American product.

In addition to an estimated 100 features from America, it is expected that about 35 British, 35 Russian, 20 French and 10 Hungarian pictures will be exhibited in this country during the 1947-48 season.

INDIA

THE COUNTRY'S political unrest which recently culminated in the end of British control and the division of the country into the two political areas of India and Pakistan has for a long time made the conduct of most business, including the amusement industry, subject to uncertainty. While it is as yet too early to tell how the division of the country will react on the business of motion pictures, spokesmen here point out that there is a constantly growing demand for American pictures and American equipment and they do not expect politics to interfere with this demand to a serious extent.

A major problem of the motion picture business in India is its lack of theatres, according to Mohamed-Akbar Fazalbhoy, one of the country's leading industry figures.

While there are approximately 1,800 theatres in the country, it could absorb 1,000 more immediately. Eventually, according to Mr. Fazalbhoy's estimates, the country could handle up to 5,000 theatres while many of the country's 700,000 small villages could use 16mm installations.

India and Pakistan, combined, have approximately 30 studios, principally in Madras, Lahore, Calcutta and Bombay. Approximately 200 pictures are produced a year in several languages, including Hindi, Bengali and Marathi. Approximately 300 pictures are imported a year.

Since the end of the war the industry has experienced an unprecedented boom. At one time there were more than 370 producers operating in the country, competing for limited raw stock.

In general the outlook is optimistic, motion pictures being the chief entertainment of most of the country's people.



M. P. Vermin, Eric Johnston, president of the Motion Picture Association of America, and J. G. Y. Bosman of the Netherlands Bioscoopbond, on Mr. Johnston's recent trip abroad.

ITALY

by ARGEO SANTUCCI

in Rome

THERE WERE few large theatres opening in the big centers of Italy during the 1946-47 season, but there were numerous small theatres opening everywhere. Many theatres are scheduled to open in the new season: the Metropolitan, in Rome, which will seat 2,200; other theatres, seating between 2,000 and 3,000, in Turin, Milan, Verona and other centers.

There are about 6,000 theatres, of all kinds, in Italy. An increase in theatres for 16mm projection is promised by the action of the Catholic associations, or trade unions, which are opening such theatres and distributing 16mm product.

The recent increase in admission taxes (all taxes now account for 60 to 65 per cent of admissions); the large number of small theatres; the high percentages paid to the distributors, and the fact that there has been a slump in attendance, due to increased living costs, are factors reducing the profits of exhibitors in the large towns.

It has been decreed that from January 1, 1947, all Italian exhibitors must play native product of more than 2,000 meters in length for 20 days a quarter.

60 Features a Year

Italian product—about 50 to 60 features a year—is not quite sufficient at present to cover those 80 required program days a year since, in Rome alone, there are more than 10 first run houses playing each Italian picture on an average of eight days or less. Approximately 100 native features would be required to strictly follow the letter of the law.

The market here is supplied largely with American and other foreign pictures with about 75 per cent of the foreign product coming from the U. S. About 60 per cent of the playing time is given to American product, 20 per cent to Italian films, and the remaining 20 per cent to other foreign films.

Exchange regulations for importations have not been changed to any great degree since the season of 1945-46. No quota has been enforced. All foreign pictures can be imported, provided that proceeds are deposited in blocked lira accounts to be used with permission of the Italian Government.

Exhibitors are planning a Consorzio Esercenti Italiani, corporation of exhibitors, for the production of films, with each exhibitor to give two per cent of his profits to the corporation to finance the production.

As for product for the new season, it is estimated that eight American companies will distribute more than 150 pictures during 1947-48, that 60 Italian pictures will be released during the same period and that there will be other pictures from England, France, Russia, Mexico, Switzerland, Sweden and Spain.

An increase in admissions is anticipated in the new season.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

MEXICAN PICTURES, which went into a depression in 1946 because of lack of money and credit for production, hope to make such a strong comeback, by reducing production costs and stressing quality, that they will be able to meet keener competition from America and new competition from Britain.

Recently the producers won their fight—a fight that stopped work in Mexico City studios for 25 days—to pare costs by 30 per cent. That victory, and wage increases for studio workers, seems to augur labor peace, as far as producers are concerned, for some time to come.

Just how many Mexican pictures will be produced this year is a matter of guesswork. The consensus of opinion sets the figure at 50, much less than in 1946.

American pictures are doing so well here that the move for a law forcing all exhibitors to show Mexican product 26 weeks a year has become stronger. Only recently the Municipal Government of Mexico City ordered that all exhibitors show Mexican pictures at least one week out of four.

Unsettled economic conditions here are reflected at the box office. Mexico City exhibitors complain that their business has dropped 35 per cent below what it was last summer. Yet new theatres continue to open now that the cost of building materials has dropped sharply.

By the end of 1947 there may well be close to 100 houses in operation in Mexico City alone.

American pictures continue their lead. English pictures, however, in the past year, have offered more competition for the U. S. than even Mexican product.

Prospects are good for more foreign production in Mexico.

(Continued on page 24)



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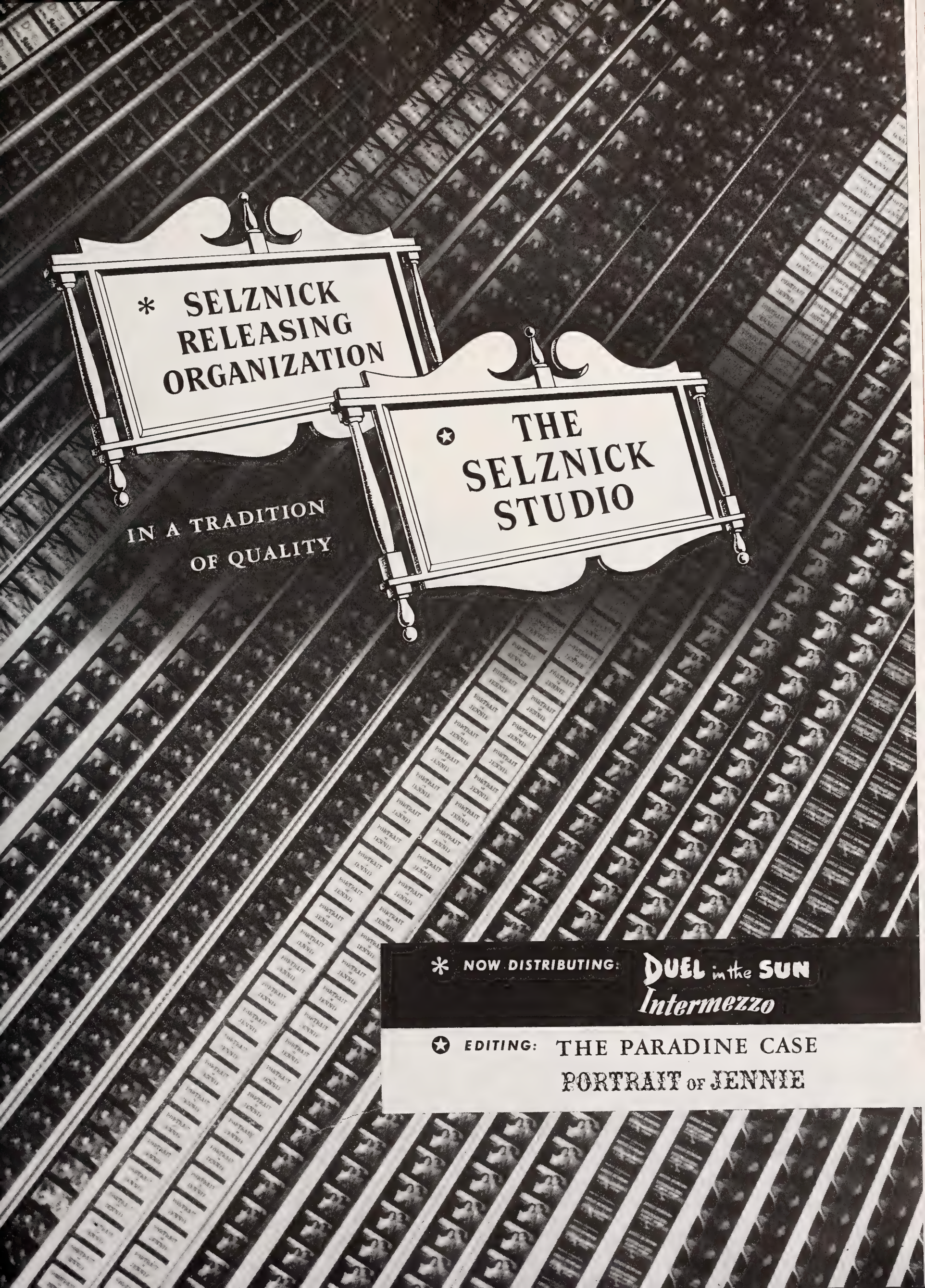
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POLAND. "Ulica Graniczna" is the third Polish feature to be finished since the war. Directed by Alexander Ford, it is a story of children in Warsaw's Ghetto.



MEXICO. "Cantinflas" stars in "A Volar Joven," produced by Posa Films. He is the most popular of Mexican comedians. Columbia is releasing.



SPAIN. Lina Yegros stars as Queen Isabelle of Spain in CEA's "Fuenteovejuna." Directed by Antonio Roman, it is Spain's most expensive picture.



FRANCE. RKO collaborated with Pathe of France to produce in France "Man About Town," starring the internationally known entertainer, Maurice Chevalier.



ITALY. Exceptional Film has turned to the history of the Roman era to produce on a large scale "The Apocalypse," at left. The firm of Artisti Associati is handling the distribution.



ITALY. Pierre Brasseur and Attilio Dottesio star in "Rocambole," a Scalera production featuring dark melodrama and high romance. Jacques de Baroncelli directed.



SWEDEN. "Skepp till Indialand" ("Ship to the Land of India") stars Gertrud Fridh and Birger Malmsten in a sea drama. Nordisk Tonefilm was the producing company.



CZECH. Czech cartoons are more frequently characterized by the use of abstractions than are American productions. This black-and-white cartoon is "Man on Springs and the S. S. Blackguards."



EGYPT. Camelia, above, is one of the "starlets" of the Egyptian screen. Here she is shown as she appears in "El Kenaa el Ahmar" ("The Red Mask").

ARGENTINA. Juan Jose Miguez and Bernardo Perrone, below, are the principal players in "Siete para un secreto" ("Seven for a Secret"). Directed by Carlos Borcosgue, it is an Emelco production.







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Directed by Harold French. Produced by Warwick Ward

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★ *Future Productions*

"MASTER OF BALLANTRAE"

by Robert Louis Stevenson

"FOR THEM THAT TRESPASS"

by Ernest Raymond

"THE HOLE IN THE WALL"

by Arthur Morrison

"HOME TOWN"

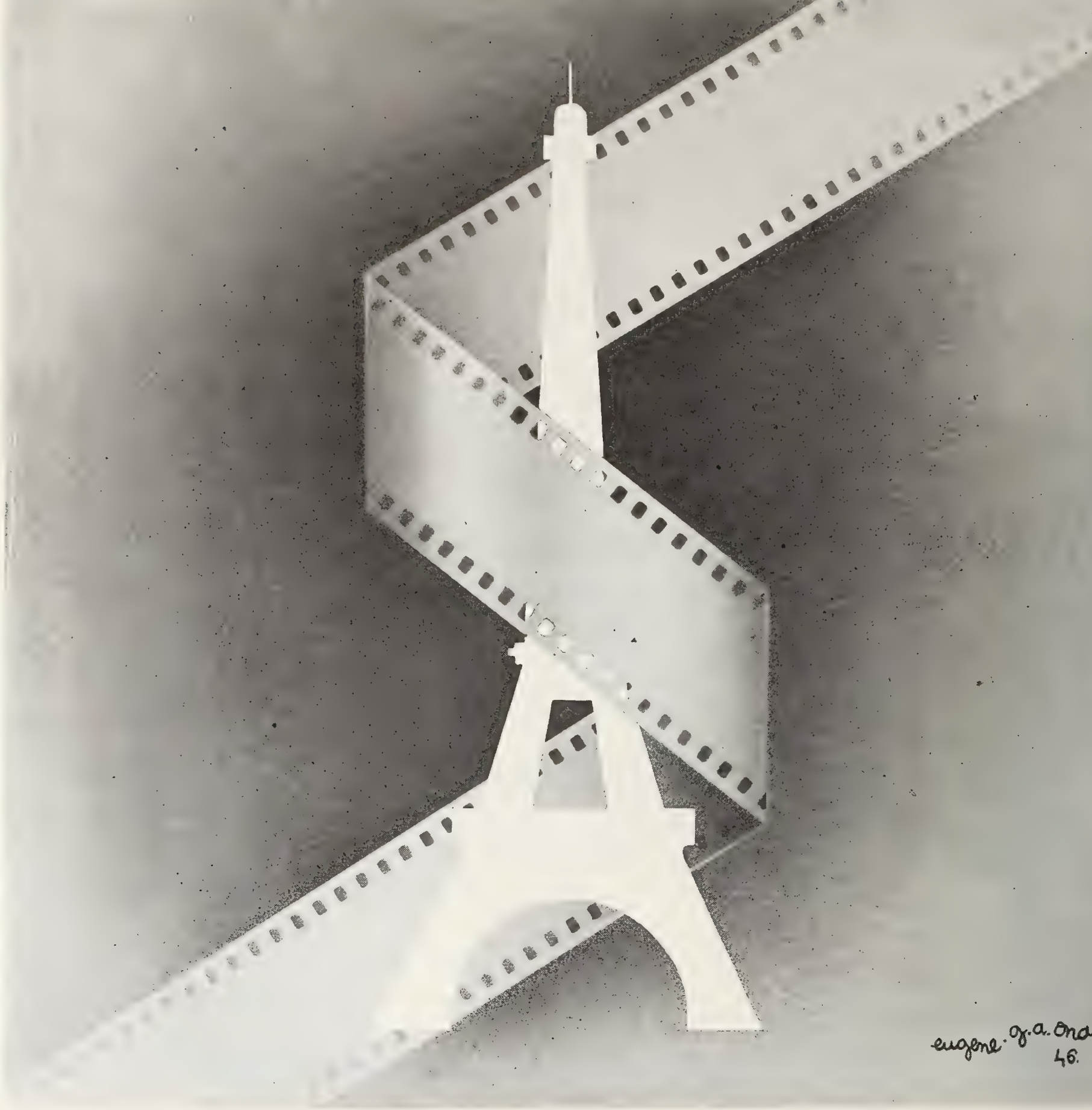
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NORWAY

by FINN NYMANN

in Oslo

THE NATIONAL film production in Norway is still as it has always been—a stepchild of the country's industries. While the tax on national production is only 26 per cent as against 40 per cent on all imported features, the potential in a country with only a little more than 200 cinemas is so limited that Norwegian producers are practically always losing money.

As a protest against the State's lack of interest in film production, all local producers last season went on strike. This led to the Government giving each of the six producers at work on pictures a gift of 30,000 kroner.

Norway's municipalities operate 114 of the principal theatres in the country. Some 150 more are privately owned, but are of very slight importance.

In 1946, 21,000,000 adults and 2,250,000 children paid 45,000,000 kroner at the municipally-owned theatres with their 55,000 seats. The private theatres in the same period made only a meager 10 per cent of the municipal figure.

Of the total admissions paid, 40 per cent went for taxes, leaving only about 30,000,000 for the theatres and the film renters. This figure compares with an income of 12,000,000 kroner paid by 9,000,000 adults and 1,000,000 children in 1940.

After the liberation of the country, the Americans decided to stay out in order to obtain more satisfactory contracts. The result of this action was that continental pictures, but chiefly British, quickly moved in and heavily reduced the American figures.

When the Americans finally moved in again after a year, their 67 per cent of the foreign field had slipped down to somewhere between 40 and 50 per cent.

Last season there were a few more than 405 features released. The U. S. led with about 200 pictures.

The prospects for building new theatres are very slim. There is no question that the country has fewer theatres than it could support.

PALESTINE

by IBRAHIM ZEIN

in Jaffa

THE MOTION PICTURE industry in Palestine and Transjordan has been considerably increased during the past year with 216 theatres now in operation, 120 of them concerned with 16mm pictures, a field unknown here a year ago. Before the war only 100 theatres were operating in Palestine.

More than 20 theatres will be built in Palestine during the coming season for 35mm films and every settlement in Palestine will soon have 16mm projectors, so that the 120 16mm theatres will soon be doubled. Most of the producing companies are importing, or are planning to, 16mm versions of their product.

American pictures are leading here. About 70 per cent (314) of the films shown here last season came from the U. S. Palestine also imported 52 of the 55 pictures Egypt produced last season.

Additionally, there were 43 pictures from England, 26 from Russia, 18 from France, six from Italy, two from Switzerland and one each from Czechoslovakia and Mexico.

Generally, theatre business was affected adversely by the unsettled political and economic situations.

POLAND

Film Polski, Poland's film monopoly, recently completed its third feature to be produced since the war. It intends to produce two others before the end of the year.

Production is limited because of a lack of studio space. Only one studio is available in Lodz so that the Poles have been using Czech studios at Prague-Barrandov.

Film Polski, under the direction of Aleksander Ford, includes all branches of the industry, including theatre construction. It is controlled by the Polish Ministry of Information, through a Film Council composed of 33 members.

The country has about 500 theatres, 50 of which are mobile.

PORTUGAL

by JOAO DE MORAES PALMEIRO

in Lisbon

THE INDUSTRY in this country is still operating under the protective Film Quota Law published early in January, which requires that imported pictures must have a special license from the Board of Entertainment and that the country's theatres must play native product one week out of each six. There has been only partial compliance with the rule, because of the lack of native product, but the decree's laws on taxes on foreign pictures have been followed.

There is an ever-growing need for new theatres here, but outside of J. Arthur Rank's Portuguese film enterprise, the building at Lisbon of another theatre, and the complete renovation of the Batalha cinema at Oporto, little has been done in the way of building.

Lisbon's film studios are now working at high pressure.

During the first six months of 1947 a total of 173 pictures had their first run at Lisbon theatres. Of these 116 were American, 13 French, nine English, nine Italian, six Portuguese, five Spanish, five German, three Swedish, three Brazilian, two Argentinian, and two were Spanish-Portuguese productions.

Recent productions include: "Bola ao Centro," "O Fado," and "O Leao da Estrela." The new season will probably open with Portuguese films.

PUERTO RICO

by E. SANCHEZ ORTIZ

in San Juan

NEW LEGISLATION and the lifting of governmental restrictions recently have been announced favoring the industry here.

All restrictions for new construction, including motion picture houses, have been lifted and the Office of Civilian Production Administration closed. There is a large enough supply of building materials on the local market for a large number of industrial and commercial buildings.

New legislation was passed recently reducing from 20 to 15 per cent the *ad valorem* tax on photographic cameras, projectors, and other motion picture apparatus, parts and accessories. Another act provides a tax holiday for seven years for all motion picture producing companies established in Puerto Rico. No companies exist here at present.

An appropriation of $90,000 has been made to cover operating expenses of the Visual Education Division of the Public Recreation and Parks Commission. This government agency has purchased equipment in the U. S. to make 16mm educational films. Several commercial advertising companies use 16mm picture films locally produced.

A slump in box office receipts was noticeable at the beginning of the second quarter of 1947. However, this decline is a decline only when compared with admissions in the peak war years.

Normal conditions are predicted for 1948 when the Insular Government will invest more than $100,000,000 in public works projects.

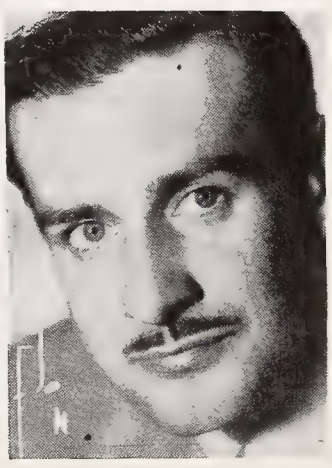
The Metropolitan theatre, Cobian's new house, seating 1,200, will be in operation this autumn and then Puerto Rico will have more than 156 theatres.

A buying combine has been set up by members of the Puerto Rico Motion Picture Exhibitors Association which may influence distribution here since the Association's members are pledged to pay no more than 50 per cent rental. Not all exhibitors, however, belong to the organization.

(*Continued on page* 30)



MIGUEL MACHINANDIARENA, president, Argentine Film producers.



LORENS MARMSTEDT, manager-producer, Swedish Terrafilm.



ERNEST TRUMBULL, Hoyt's Theatres, Australia.



ANTONIO MOSCO, general manager of Minerva, Italy.



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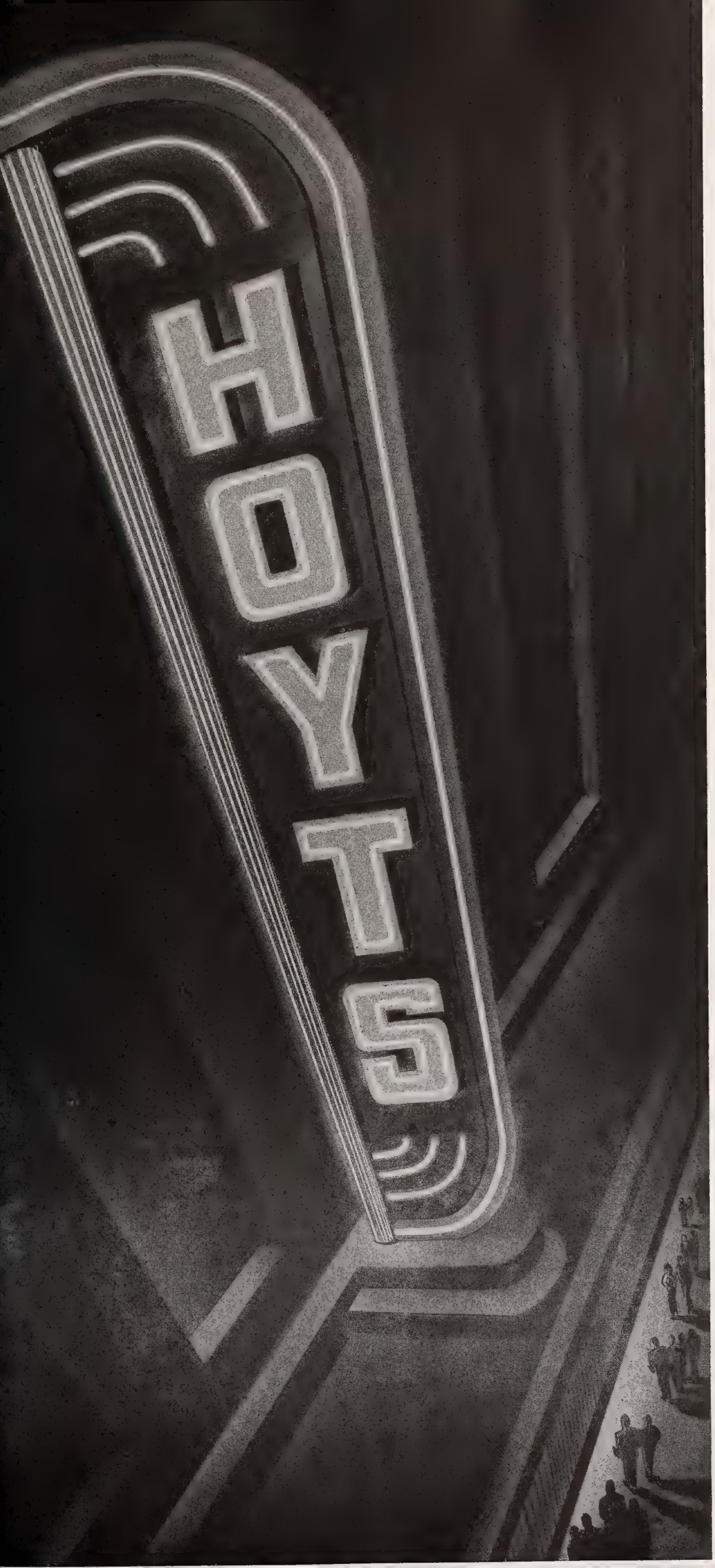
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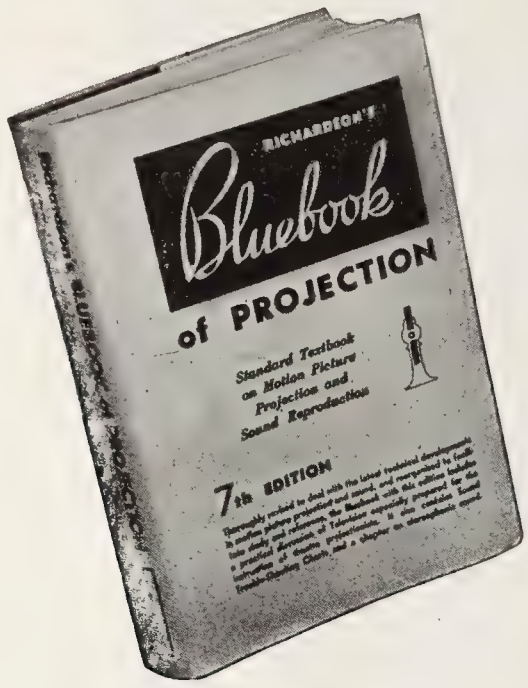
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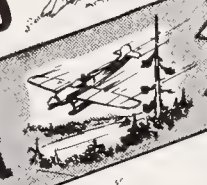
LANNY REES, TOM NEAL, WILLIAM FARNUM, RUSSELL SIMPSON, AL ST JOHN in
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ALAN CURTIS, ANN SAVAGE, EDWARD BROPHY, RUSSELL WADE in
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SPAIN

by JUAN CUENCA

in Madrid

THE SPANISH motion picture industry is developing steadily, both technically and artistically.

During 1946 there were produced here 37 features, 21 shorts, 198 documentaries and news films, and 10 cartoons.

During last season, 251 features were exhibited, the majority, 150, from America. Thirty-four Mexican pictures were shown during the season and 23 native.

There are in Spain 3,312 cinemas, one for each 7,780 inhabitants, with a total seating capacity of 1,600,600.

During the year there were 263 applications for the building of new theatres, of which 243 were granted by the Government.

The country has 12 producing studios, eight dubbing studios, nine laboratories, 19 producing and distributing companies, 36 producers, 42 distributors, and 179 industry branch offices and agencies.

The Spanish firm of Icea has recently exhibited a new 16mm projector, wholly made in Spain with Spanish materials.

SWEDEN

by GOSTA ERKELL

in Stockholm

THE SITUATION of the motion picture in Sweden has not changed appreciably during the past year and, in the near future, little that is new or of major importance can be expected. The short fact of the matter is that Sweden cannot build any new theatres or studios, or anything else in the production field. There are no building materials; no building programs.

In Sweden there is only one studio specifically designed for picture production. Several producers must work in old factories, on tennis courts, and so on. These makeshift studios are not, of course, very large, but they do have modern equipment.

Yet the Swedish producers—Svensk Filmindustri, Europa Film, Terrafilm, Sandrew-Bauman, Kungsfilm, Svensk Talfilm, and others—are producing approximately 40 features a year. Some are producing in Denmark and in Finland. Perhaps shortly they will be producing in Norway.

At one time it was thought that there would be no foreign films shown here, then again it was only that U. S. films could not be shown.

After months of guessing, the industry got the answer: U. S. features and pictures from other foreign countries were to be shown as usual. But it was only the U. S. companies with branch offices in Sweden that could show pictures as before—buying pictures from other companies in the U. S. is restricted.

The J. Arthur Rank Organization has shown many English pictures. Many have been popular. The French film is not doing as well as previously. For the new season, the U. S. pictures stand against the English and the French in vying for the theatre-goer's money.

It must be borne in mind, however, that Swedish pictures account for 40 to 43 per cent of the total gross here.

SWITZERLAND

by KURT EMMENEGGER

in Zurich

THEATRE BUSINESS during the past season was very satisfactory, better than the 1946 season, and the next season shows equally good prospects. The financial condition of the great majority of motion picture theatres is very sound.

During the period from October 1 to June 30, 1947, Switzerland imported 310 features, divided this way: U. S., 152; France, 69; Italy, 40; England, 16; Belgium, one; Russia, three; Sweden, eight; others, 21.

Only one feature film has been produced in Switzerland so far this year. It was "Matto regiert," a production of Praesens-Film Zurich.

Today there are 351 motion picture theatres, with between 500 and 550 feature films distributed annually.

There is one producing organization in the country, two exhibitor organizations, and no actual union for people connected with the industry.

URUGUAY

by PAUL BODO

in Montevideo

URUGUAYAN exhibitors will close their books on this year's season with substantial profits. Unfortunately, however, the profits have not been evenly divided. While some houses have shown large profits, there are many exhibitors seriously considering closing their theatres because of high operating costs, lately increased not only by heavy taxation but also by high wages for personnel.

In Montevideo the so-called "continuados" are doing the most business. These "continuados" are continuous shows, playing from 11 A.M. until midnight, showing a full length feature and some shorts. The admission is low, 35 and 50 Uruguayan cents (19 and 27 U. S. cents). The theatres offer the same accommodations and projection as the first run houses charging double the admission.

The system of "continuados" was adopted by one of the Montevideo circuits when, unable to obtain enough playing time from the major American circuits, they started screening product of independents, reissues, Argentine, Mexican, and European pictures. Under the pressure of the new situation, the local offices of the American companies are likely to change their sales methods next season.

The fact that the industry is doing well is also attested by the increase in the number of theatres. There are currently 173 houses in Uruguay, 89 in the capital and 84 in the provinces. Seven new "continuados" are to open here. One will seat 2,800.

VENEZUELA

by MONA LONDON CALDWELL

in Caracas

THE NEWEST development in the industry here is the spread of 16mm mobile equipment. While the various clubs of employees of oil companies have used 16mm equipment for some time, 16mm is now spreading over the interior. Eleven new 16mm theatres have been organized and there are plans for many more. Admission prices for 16mm shows are kept at the same level as admissions to 35mm shows so that there is no competition.

The entire film product of the U. S., Argentina, Mexico, France and England is released here with occasionally some Arabian films subtitled in Spanish.

Spanish-language or Spanish-dubbed films are by far the best box office. With houses playing only single features, with weekends well attended, and prices 70 cents for balcony and 90 cents for the patio, all are prospering.

There are approximately 318 theatres operating in Venezuela, including 16 mm.

YUGOSLAVIA

The Yugoslavian film monopoly, which has limited its production to documentaries and newsreels, recently has produced and released its first feature made since the war.

This picture, "Slavitsa," depicts the struggles of the Yugoslav partisans since the war and is reminiscent of similar Russian subjects.

The monopoly has a five-year plan to bring the local industry up to date. Highly subsidized by the Government, it hopes to complete two additional features this year.

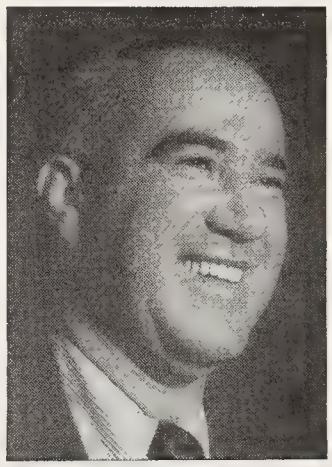
The Motion Picture Export Association has failed to reach any distribution agreement with the Yugoslav monopoly. All export and import is handled by the Government.



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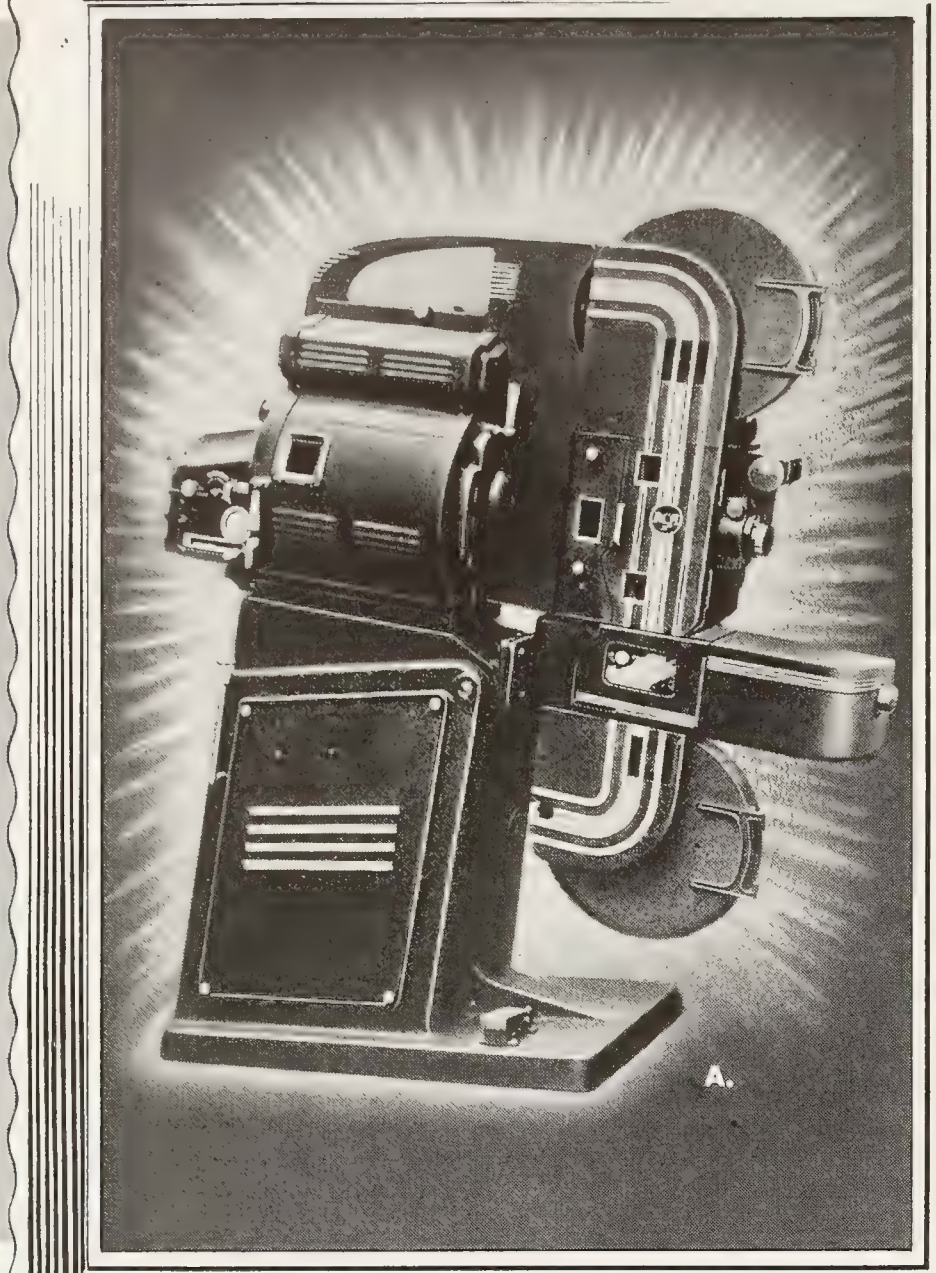
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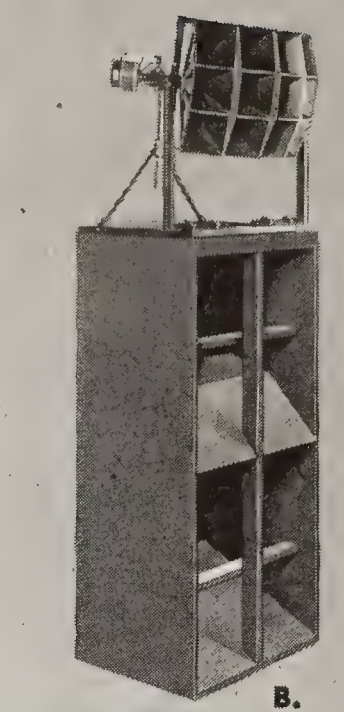
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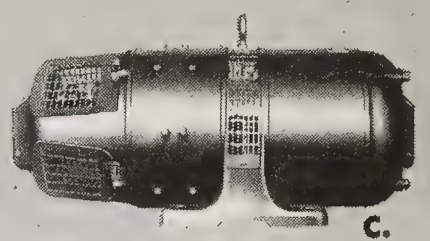
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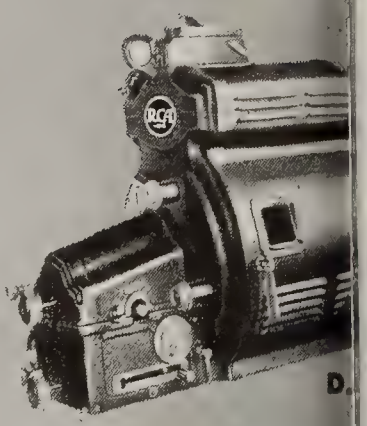
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Better Design for Better Exhibition Standards

An American view of theatre architecture and engineering abroad

by DREW EBERSON

Partner in the architectural firm of John & Drew Eberson, New York City.

IMMEDIATELY after my return from India and a tour of duty with the U. S. Corps of Engineers in which my work took me completely around the world, we had the good fortune to be awarded commissions to design and supervise the construction of several large projects in Mexico, Panama, Venezuela and Haiti. There were also other projects in Australia and Egypt (work still held up, incidentally, by local restrictions.

It is interesting that our clients were the exhibitors themselves in each case, and it was gratifying that they sent to the United States (by the way, we have learned not to call ourselves "Americans"; in many other American countries we are "North Americans") for advice in modern design and guidance in operation. Each location presented a different problem, not only in the use and availability of building materials, but in the custom of handling the theatre patrons. Yet, they had many problems in common.

In general, I found that, in overall design, the better theatres in these areas were original, fresh, and in many cases superior to the more or less standard pattern of design found in the United States. Their design is effective in *mass,* but is less so in *detail* and *stability.*

The greatest help outside the United States is needed in the four phases of rudimentary theatre design that our office has continually stressed for many years—namely, (a) *sightlines,* (b) *sound,* (c) *seating* and (d) *toilet facilities.* These coupled with lack of knowledge of air-conditioning are the deficiencies we are trying to fill.

My observation of theatres abroad suggest that I urge exhibitors, in the interest of better standards of design and construction, to do away with posts, flat floors, too steep floors, too wide auditoriums, too great a projection throw. Plan for acoustic values in design and wall treatment—do away with hard plaster on solid masonry walls. Get the patrons up off the tiers of concrete steppings called seats; supply seating with spring cushion seats—and provide more spacing between rows of seats.

Where Greater Care Is Needed

The toilet facilities seem to be the least considered of all, and with such poor provisions for toilets, the public gives the same lack of consideration in return. We in the United States have proved that if you give patrons clean, modern, well ventilated toilet rooms, properly maintained, they reciprocate by dropping the old abuses.

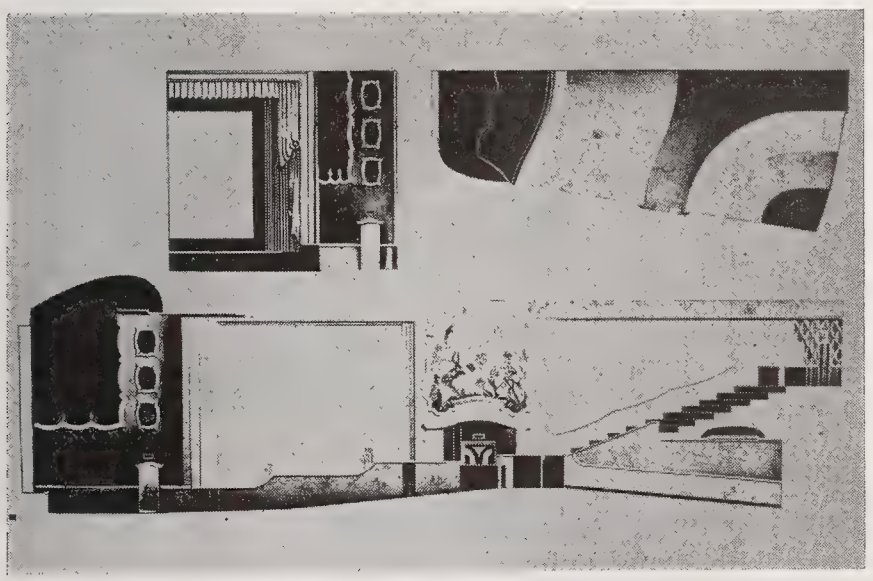
Air-conditioning is just coming in to its own, but the habits of the people must be considered. In some cases, they have become used to heat through centuries and are not uncomfortable in temperatures that North American audiences cannot endure. The same applies to heating. We North Americans are criticized by our visitors from abroad for keeping our homes and public buildings super-heated. People from many other countries are generally very uncomfortable in our heated homes and theatres when visiting the United States. Exhibitors in those countries will have to bring about these improvements gradually and temperately, with careful measurement of local preferences.

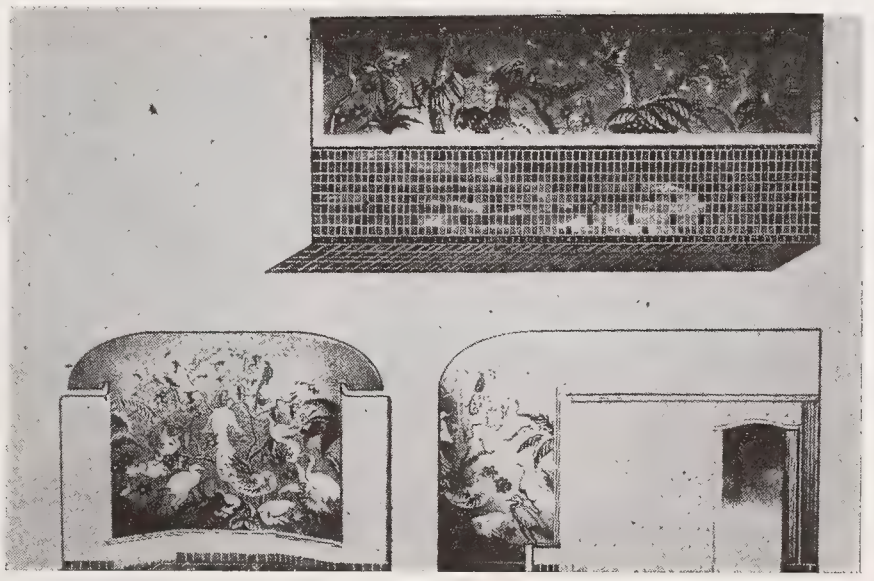
Structurally, I feel, the theatre business outside the United States does not have the sense of responsibility for public safety that we do. Steel and concrete in particular must be carefully designed. Contractors and theatre owners are prone to build to a money value, sacrificing the safety of the patrons. Adequate stairs, exit passages, etc. must be provided if the motion picture

(*Continued on page 65, column 2*)



The author (right) studying a problem in design with his farther, John Eberson, pioneer specialist in theatre architecture.





Monochrome reproductions of two of a set of studies in color for the interior scheme of a motion picture theatre recently designed by John & Drew Eberson for Balboa, Panama Canal Zone. Left hand studies are for the auditorium, the others for restrooms.

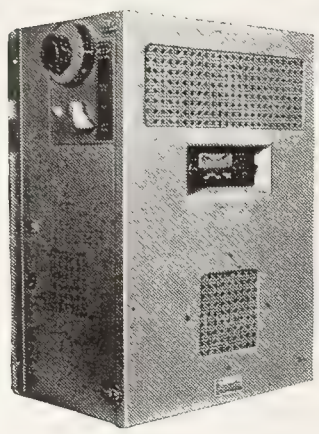
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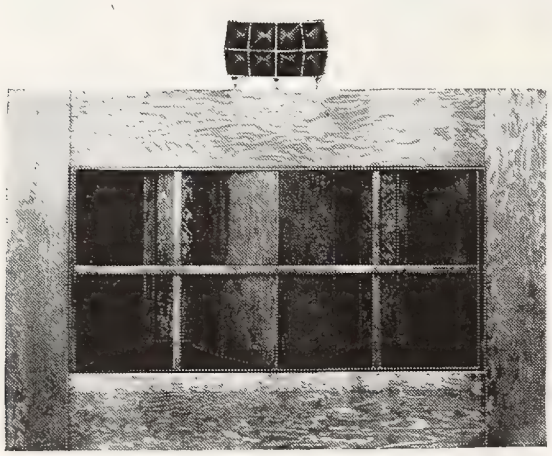
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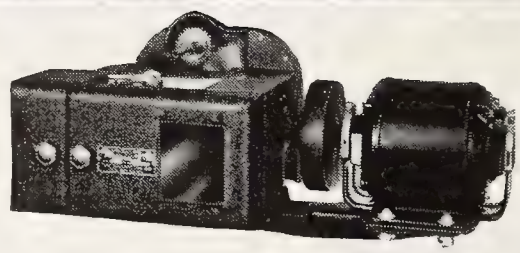
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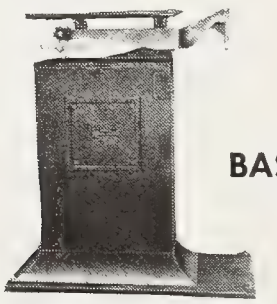
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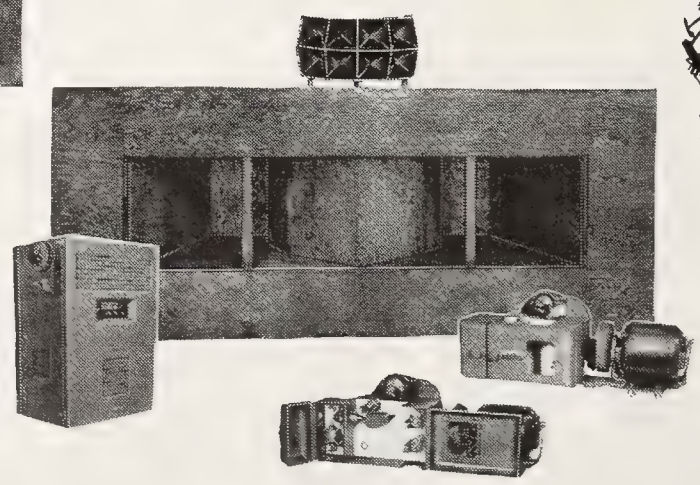


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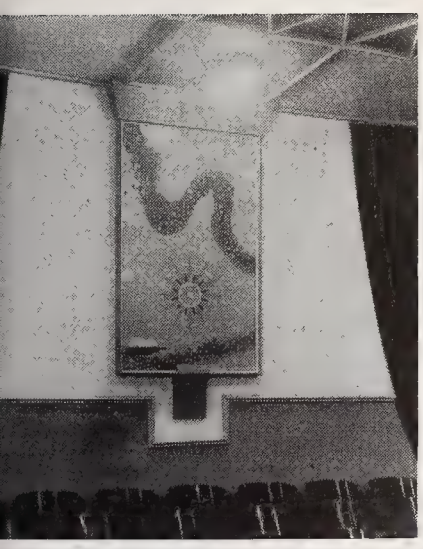
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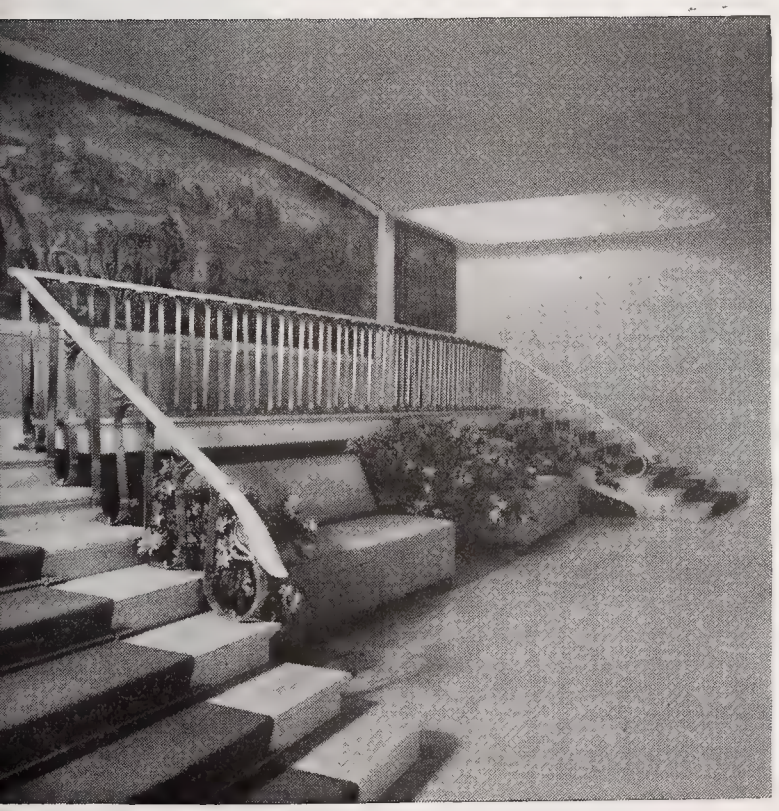


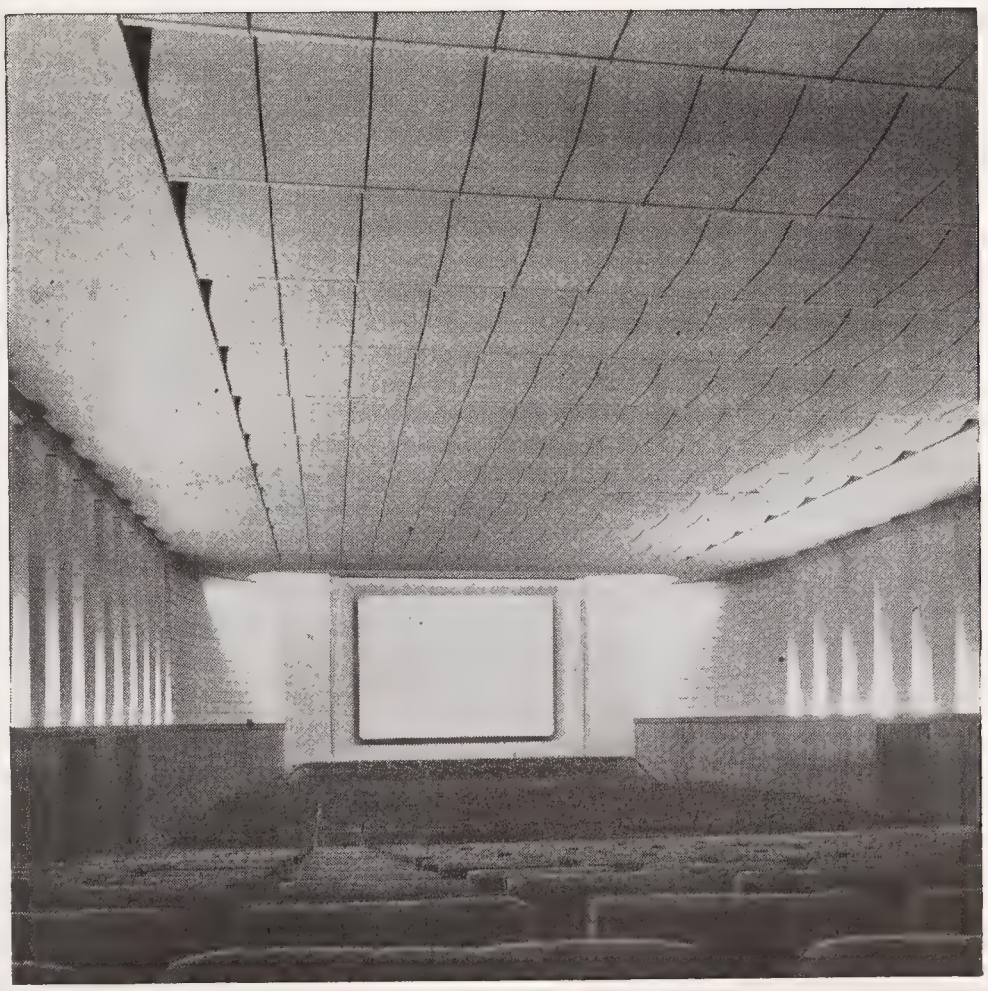
Styles Among the Newer Theatres Abroad

Selections from Various Countries



The Star theatre is a notable addition to the motion picture exhibition facilities of Rio de Janeiro. It is owned by Jorge Massce, who is associated with the Castro circuit of Brazil. The interior detail view at left shows an original decorative device, associated with illumination, as used on the auditorium walls.





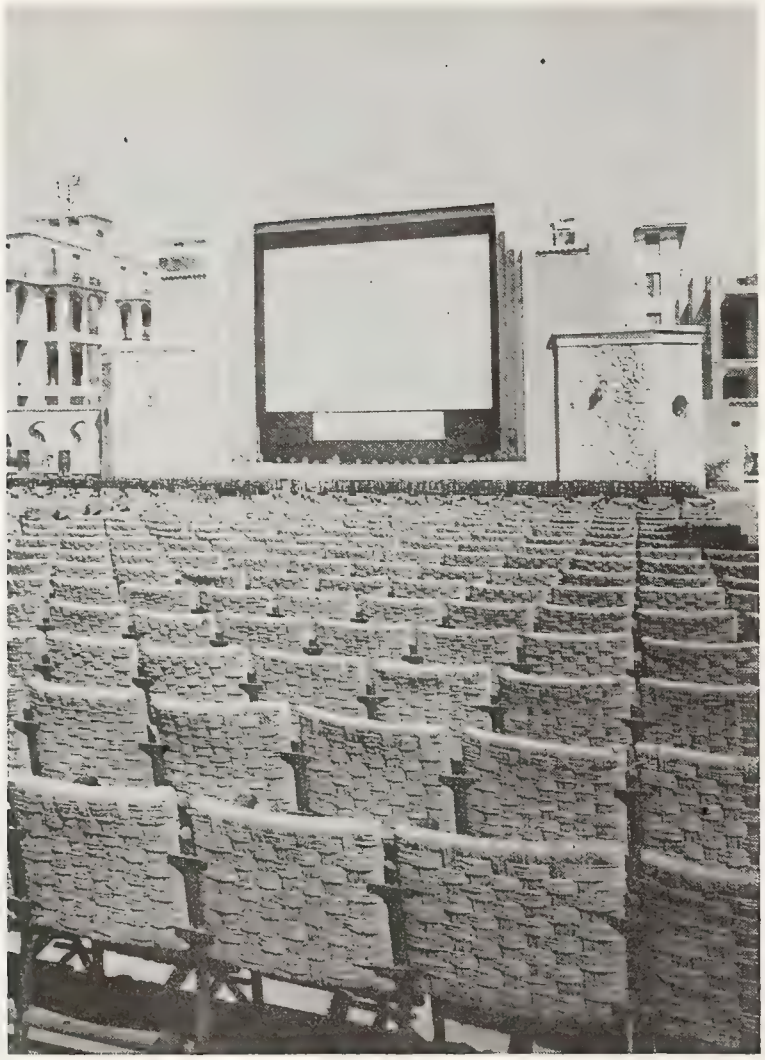
Although seating only 420, the Rivoli in Rome is outstanding in point of design among Italy's theatres for motion pictures. Acoustics have dictated the auditorium treatment: rows of curved acoustic material form the ceiling, side walls are "collonaded" to diffuse sound. Traffic area is also liberal, as indicated by the foyer at left.



The Cinema Astor in Turin (left) is unusual but not unique among Italian theatres in its "convertible" feature, which permits opening the ceiling of the auditorium to the sky, continuously at night when weather permits.



An interesting effect achieved without ornamentation in the auditorium of the Lyceum in Sydney, Australia (above); and below, a homey atmosphere created in the foyer of the Arcadia in Chatswood, Australia.



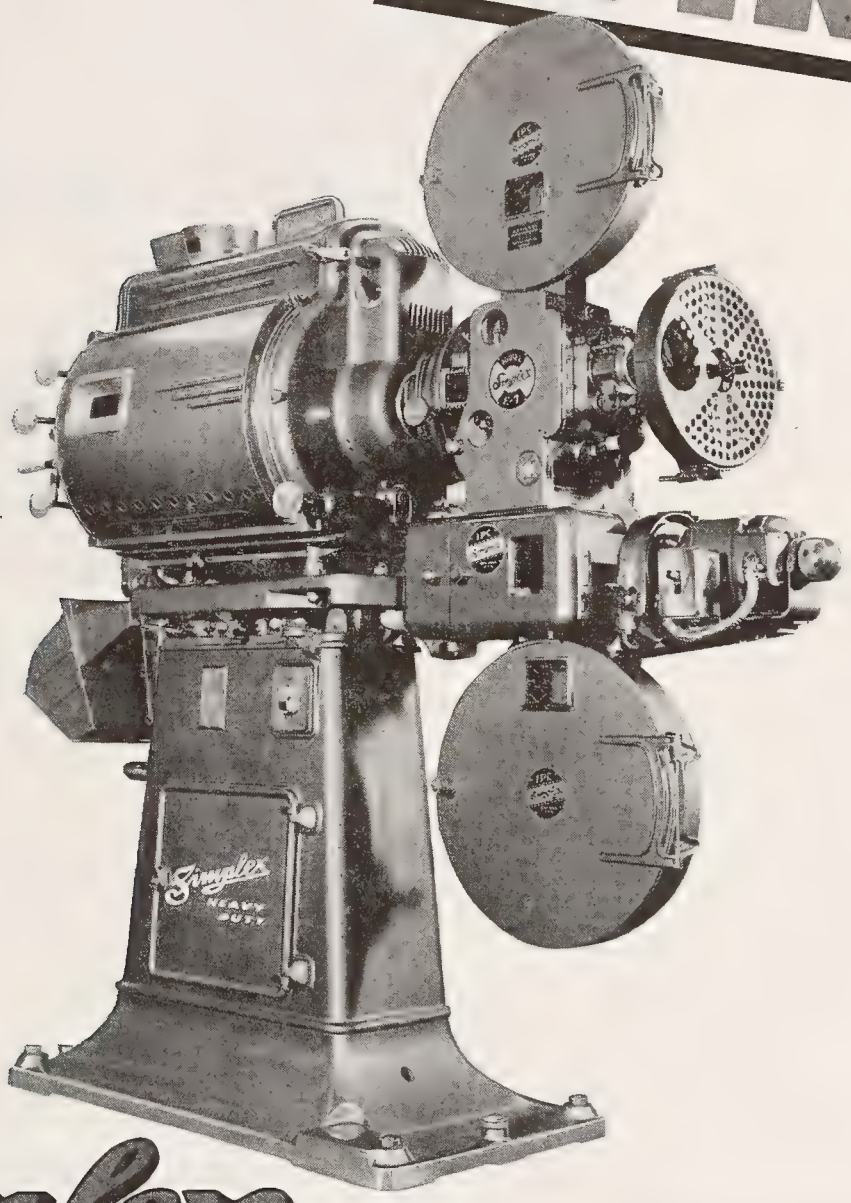




In Egypt's ancient Heliopolis the Normandy is styled in the architecture of the region of France which provides its name. And it has the further distinction of having an open air auditorium (above) and also an indoor theatre. At the right is the entrance leading to both theatres.

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Latin Spirit in Modern Forms

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Some few years ago S. Charles Lee, Los Angeles and Hollywood architect, whose work has been known to our readers for a period of 20 years, opened offices in Mexico City. He has since designed a number of buildings for that area, among them the three motion picture theatres here presented.



S. Charles Lee

These were designed for a syndicate of Mexican and American capitalists. Construction in each case was concrete, brick, stone and steel, with part of the foundations on piles because the water level in that area is apt to be close to the surface.

The Linda Vista

The first of the three was the Linda Vista, built in a high-class residential district of a new subdivision in the northern part of Mexico City. At the entrance is a tower with circular marquee. Trim is carved native grey stone, the building being designed with architectural motifs on all sides (150 carvers were employed on the stone trim). Roofs and masonry domes are covered with Mexican tile. Mr. Lee reports that the brick was transported to the site by donkeys—his first experience with this kind of equipment.

A restaurant with an outdoor patio was built in connection with the Linda Vista. The theatre seats 1,400 persons and is elaborately decorated. The side walls of the auditorium carry a series of murals depicting native dances of different provinces of Mexico. The background for these was the work of an American decorator, but the paintings were done by a native Mexican craftsman. The murals are illuminated by "black light." Neon lights are used for general illumination and fluorescent lighting is provided in aisles. (*Pictured on page* 42.)



The auditorium of the Lido is finished in Acoustipulp, has neon cove lighting, American seats.

The Lido Theatre

The Lido theatre was the second of the trio to be built. It is in a substantial, but less pretentious section of the city. The exterior features a tower also, and there are 15 store rooms on the two street fronts. This theatre also seats 1,400 people, and it is as beautifully appointed and decorated as the Linda Vista.

The Chapultepec

The Chapultepec, third of the group, is on one of the principal avenues in the heart of Mexico City, La Reforma. It is combined with a seven-story office building. The auditorium, with a balcony, has seats for 2,500. The photographs in some measure reflect the richness and luxuriousness of the layout, and the decorative effects attained by the lavish use of glass, mirrors and marble. (*Pictured on page* 42)



The Lido has a 120-foot tower, silhouette (Adler) attraction boards.



The Lido foyer has native light fixtures, an American soda fountain.

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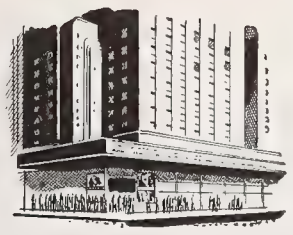
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	Low Intensity Cored Positive	12mm x 8" (203mm)	32	55
	Low Intensity Cored Negative	8mm x 8" (203mm)		
A.C. High Intensity	A.C. High Intensity Cored (Both Holders)	7mm x 12" or 14" (305 or 355mm)	66	22
	A.C. High Intensity Cored (Both Holders)	8mm x 12" or 14" (305 or 355mm)	80	25
High Intensity D.C. Reflector Type	"Suprex" Cored Positive	7mm x 12" or 14" (305 or 355mm)	50	37
	"Orotip" C Cored Negative	6mm x 9" (228mm)		
	"Suprex" Cored Positive	8mm x 12" or 14" (305 or 355mm)	70	40
	"Orotip" C Cored Negative	7mm x 9" (228mm)		
High Intensity Condenser Type	High Intensity White Flame Positive	13.6mm x 22" (560mm)	150	78
	"Orotip" Heavy Duty Cored Negative	7/16" x 9" (11mm x 228mm)		

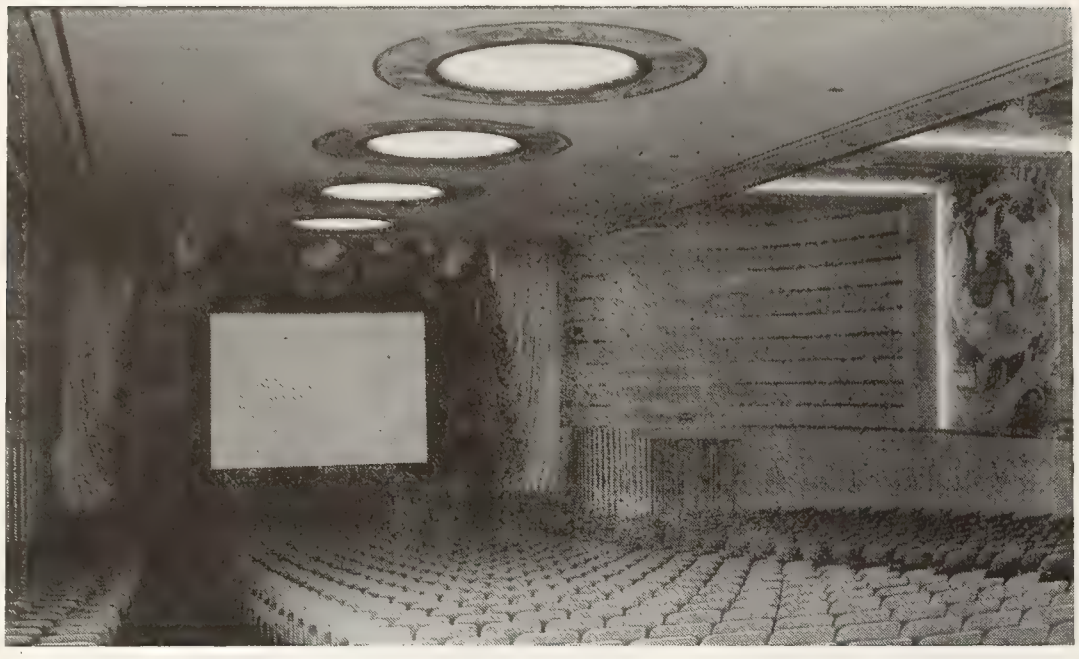
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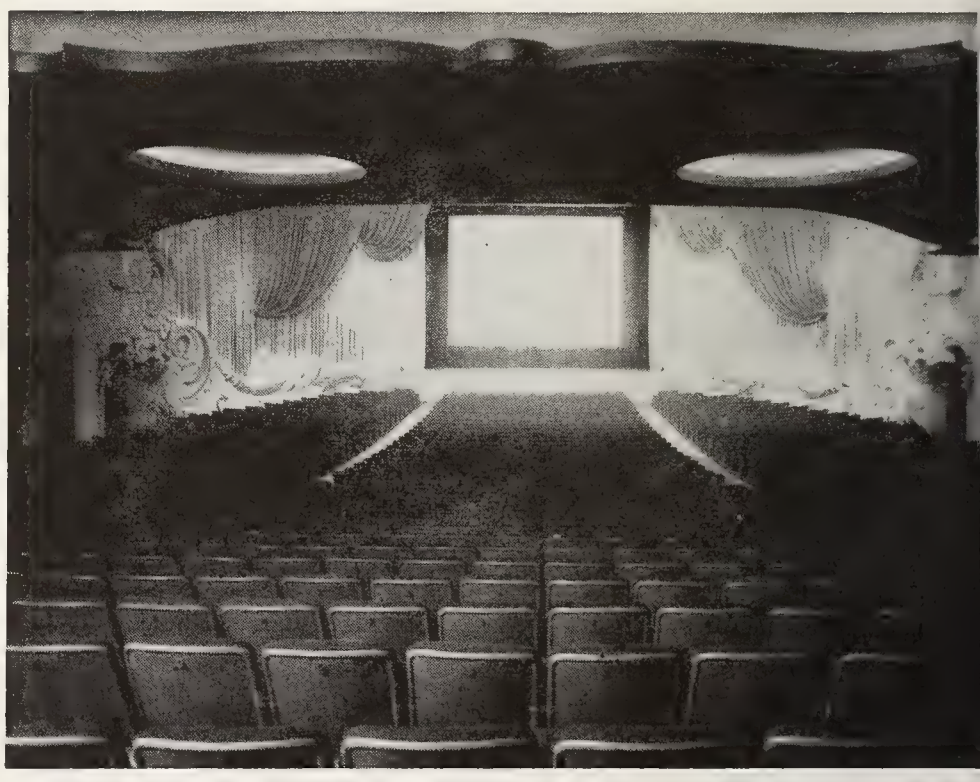
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Following traditional native forms externally, the Linda Vista expresses these in more modern fashion at the entrance and inside. The foyer entrance to the auditorium (below) is carved walnut with doors mounting wood figures on leather.







The Chapultepec—above, the auditorium; left, the foyer with its onyx fountain; below, the soda fountain in the mezzanine foyer.



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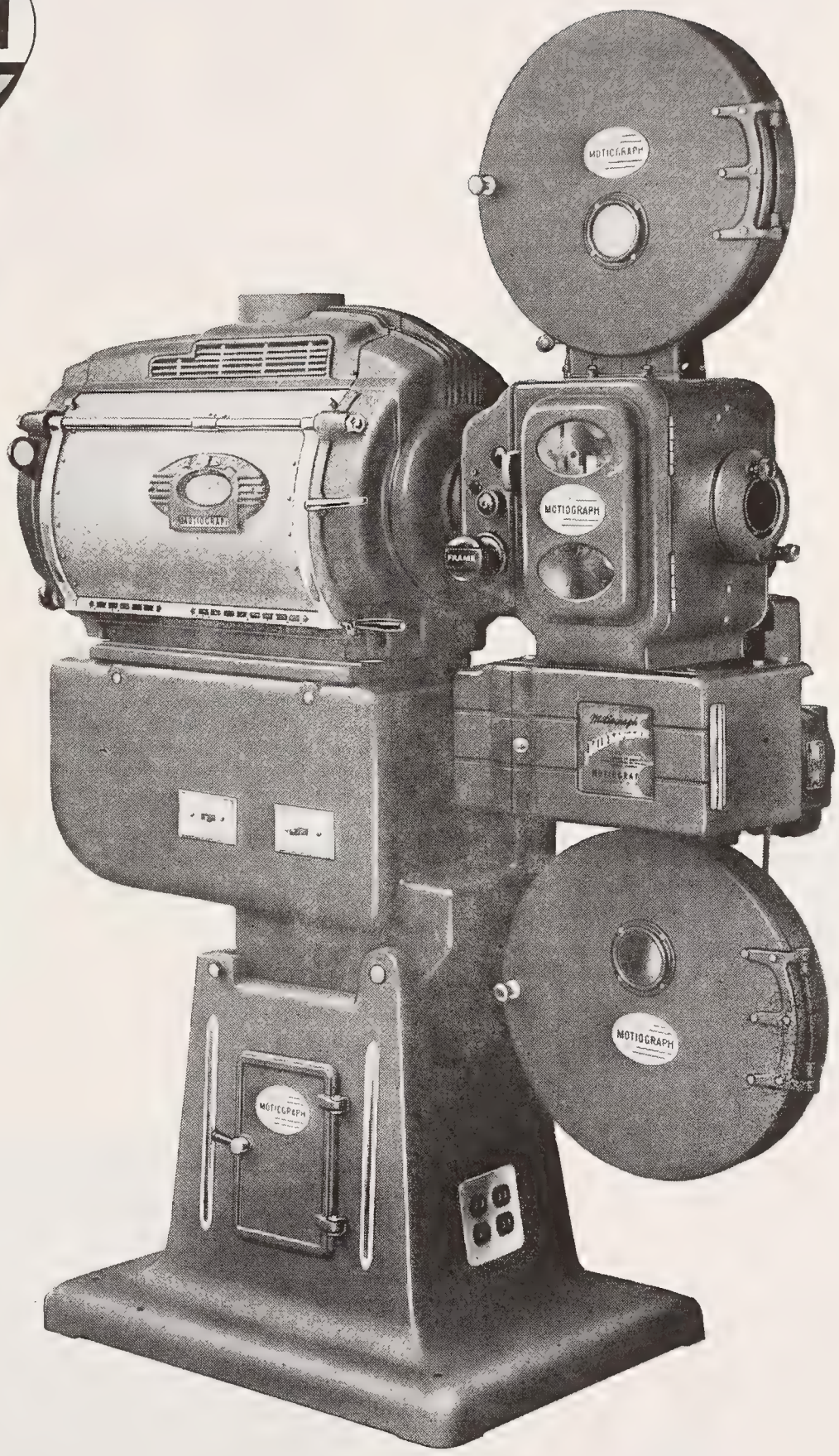
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Shown is the Model "AA" Projector Mechanism on Model "AA" Pedestal, with Motiograph Arc Lamp, Model "AA" Magazines and SH-7500 Reproducer.

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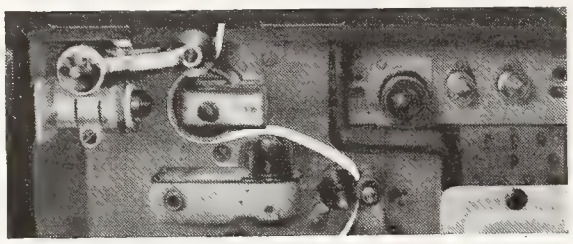
IN THE EQUIPMENT MART

Service Aimed at Higher Standards

To many a foreign showman, problems of equipment supply and service which only rarely confront the American exhibitor can become almost insurmountable obstacles. Post-war developments in the services available from American motion picture organizations abroad have been undertaken to reduce them to a practical minimum. One of them, the Westrex Corporation of New York, subsidiary of Western Electric, recently added, besides new developments in sound equipment, a maintenance service, and also launched an educational program to improve the competence of projectionists and others concerned with theatre equipment.

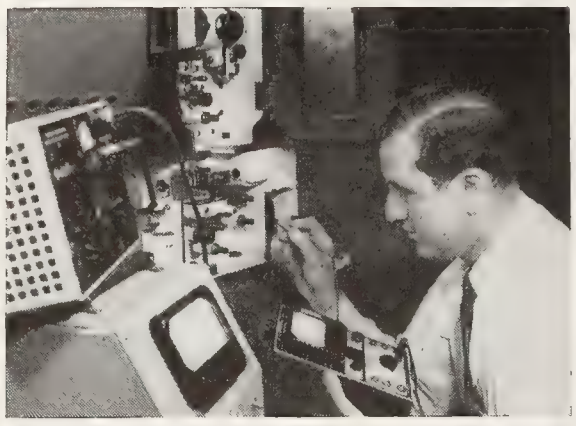
Spearheading the drive are new theatre sound systems which incorporate features developed during the war and now being applied commercially. Typical of these features is the "hydro flutter suppressor", a solution to the problem of irregular movement of film as it passes the scanning beam.

With excessive flutter easily and unfavorably noticeable to an audience, causing unnatural and distorted sound, the reduction of flutter to a point less than half the minimum required by the Academy of Motion Picture Arts and Sciences, represents a distinct advance in theatre sound reproduction. The hydro flutter suppressor consists of a lever arm with ball-bearing movement which moves up and down in a special damping fluid within carefully controlled limits. In normal operation, minute variations in sprocket speed may add extra slack or tension to the loop of film around the sound drum. Whenever this happens, the suppressor holds the film tightly against the drum, suppressing flutter to a factor of only .07 per cent compared to the Academy's standard of .15 per cent.



The Westrex "Master" soundhead includes among its operating features a built-in pre-amplifier with miniature tubes (upper right), an equilight diffuser in the scanning drum, and hydro-flutter suppressor (beneath drum).

Another improvement is a photocell amplifier small enough to fit in the palm of the hand, yet powerful. Using war-developed miniature electron tubes about the size of the end of a man's thumb, these pre-amplifiers are mounted close to the photocells of Westrex "Advanced" and "Master" sound systems, greatly reducing line losses and noise pick-up and eliminating the need for the special wiring and expensive coaxial cable required for old wall-style pre-amplifiers.



Westrex service engineers now available throughout the world carry a variety of testing equipment, to which several new instruments have recently been added.

Additional improvements in Westrex postwar sound systems include an electro-tension governor which provides electro-magnetic control of film speed to compensate for fluctuations caused by motor and sprockets. A new diffuser has also been added to the optical system to aid in the reproduction of all sound tracks, whether *variable density* or *variable area*.

While actual Westrex and Western Electric equipment supplied to exhibitors is at present confined to theatre sound systems and screens, Westrex also makes available other theatre products as part of a general supply service. Manufactured by leading companies and ranging from projectors to sand urns, these items are carried in stock at offices throughout the world.

The comprehensive Westrex service program applies to any type of equipment. Periodically a service engineer comes to the theatre and makes a detailed examination and overhaul of the entire installation. Any parts of the equipment failing to pass the inspection test are repaired or replaced.

Through the Westrex service organization, the engineering and research facilities of both Western Electric and the Bell Telephone Laboratories are available to exhibitors for consultation on electrical, acoustic and projection problems.

In the world-wide drive to improve theatre standards, some of the organizations most prominent engineers have been sent to major cities throughout the world to introduce new industry techniques and test equipment to foreign exhibitors.

Prominent U. S. Dealer Forms Export Company

Joe Hornstein, head of the New York theatre supply company bearing his name, has formed a subsidiary corporation, Cinematograph International, for export trade. M. D. Faige has been appointed general manager.

Soon after taking his new post, Mr. Faige left on a tour of 40 countries to survey the needs of motion picture exhibitors abroad and to make other trade contacts. The company plans to have local distributors in principal market centers.

Two distributors already announced are Adolfo Rios, Guatemala City, Guatemala, C. A.; and J. Suvillaga Z. & Cia., San Salvador, El Salvador.

CHICAGO PLANT DEVOTED TO PRECISION PROJECTOR PARTS



Beginning many years ago with a small shop, the La Vezzi Machine Works now devotes a large factory building in Chicago to the manufacture of precision parts for motion picture projectors. Shown above is the bench lathe department.

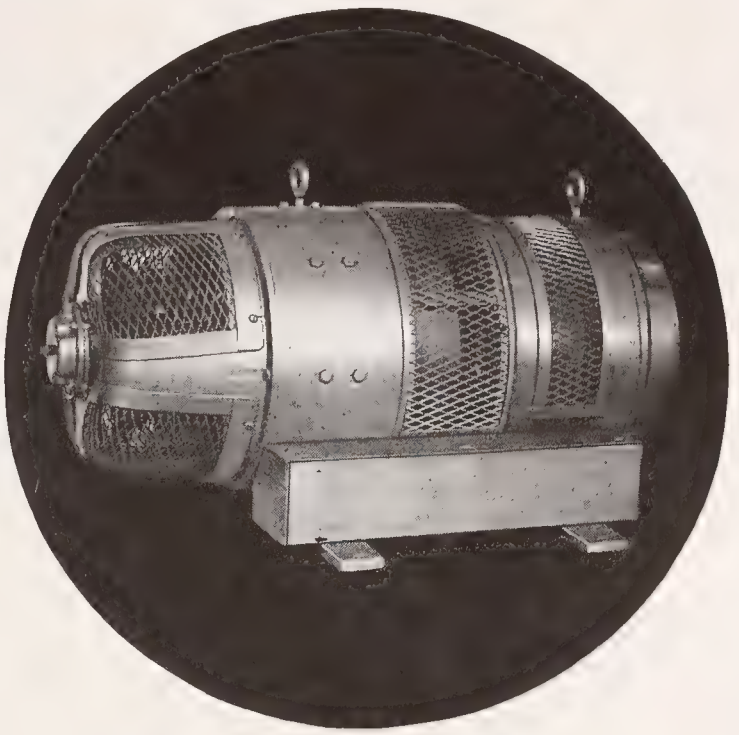
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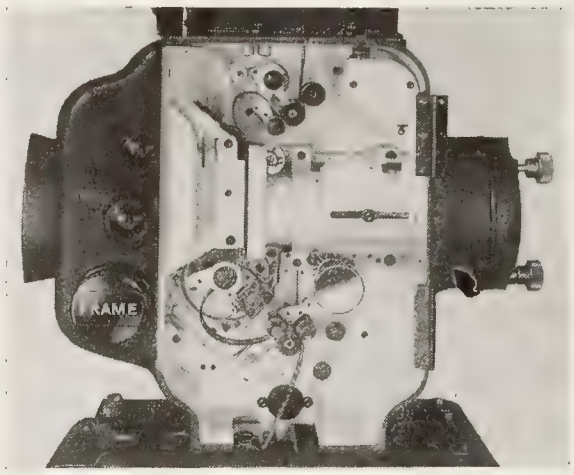
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FACILITY STRESSED IN NEW MOTIOGRAPH DESIGN



The post-war projector manufactured by Motiograph, Chicago, called Model "AA'," represents comprehensive redesigning of the previous model. Emphasis in the new design of details and refinements to make operating routine and maintenance easy is well illustrated in the operating side of the head, shown above. The film enters through a fire trap unit having four quenching rollers running on grease lubricated pivot bearings. The tension shoe assembly is part of the intermittent unit itself to facilitate proper alignment and engagement of the intermittent sprocket and film. The film gate provides a full inch of clearance between tracks and tension shoes, and the shoes extend the full length of the film tracks. Tracks and aperture are also combined in one unit which is easily removed. The intermittent movement is of the 90-degree Geneva type, but has a number of new features.

35mm Recorders In Three Types

New sound recording equipment of three types, forming a complete line for 35mm sound-on-film recording, has been announced by Blue Seal Cine Devices, Inc., of Long Island City, N. Y., which also manufactures heads and amplifiers for sound reproduction, and re-recording equipment. The new recording equipment can be had in a portable system, or for studio work, or location.

The recording camera is the same for all systems. It is of variable area type with the sound recorded on a rotary drum connected with a dampened stabilizer, and flutter is rated less than 0.07%. The galvanometer records a dual track, is tuned at 11,000 cycles and has a separate coil for biasing current required for 10 db. noise reduction.

The portable amplifier system is constructed as a single unit containing an amplifier with output to modulate the recording galvanometer 100%, with less than .2 of 1% total distortion. Incorporated in this same unit is also a direct current amplifier for supplying bias to the galvanometer. The input signal for the bias amplifier is obtained from the output of recording amplifier, which has a pre-equalizing circuit to compensate for the film recording losses without further frequency correction in the noise reduction circuit. A signal limiting system has also been added for the protection of the galvanometer when recording high amplitude sound such as gun shots, etc. And to determine recording level and bias margin, a thousand cycle oscillator has been included and may be inserted or removed by means

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of a switch mounted on the control cabinet. The power supply is of the same type as furnished with studio and location system.

The studio-location amplifier consists of two units, a portable extension mixer, microphone pre-amplifiers and balanced T-gain controls feeding into a self contained line amplifier to the main recording amplifier. Two input positions are supplied for 50-ohm microphones. Provisions are made in



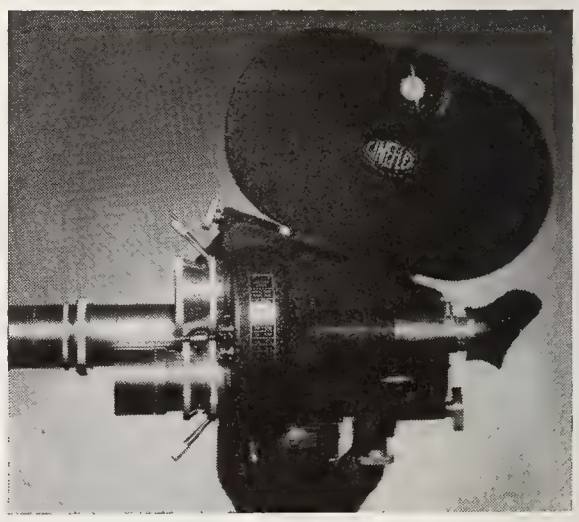
Blue Seal 35mm sound-on-film recorder.

the portable mixer for metering circuit components. Current and voltage for the mixer is obtained from the main supply.

The minimum input level to the mixer is —90 db., maximum —40 db. Maximum output level from the mixer to the main recording amplifier is —20 db., and total overall gain is 40 db. Recording amplifiers are of the compression type. Compression threshold is adjustable by means of a control on the front panel, and compression range is approximately four to one.

Voltage-regulated power supply is contained in a rack cabinet with the main amplifier, and is capable of supplying 250-325 volts d.c. at 200 milliamperes, 6.3 volts a.c. at 10 amperes, and 6.3 volts d.c. at 2 amperes. The ripple factor at maximum output is 10 millivolts.

MOTOR-DRIVEN HAND CAMERA

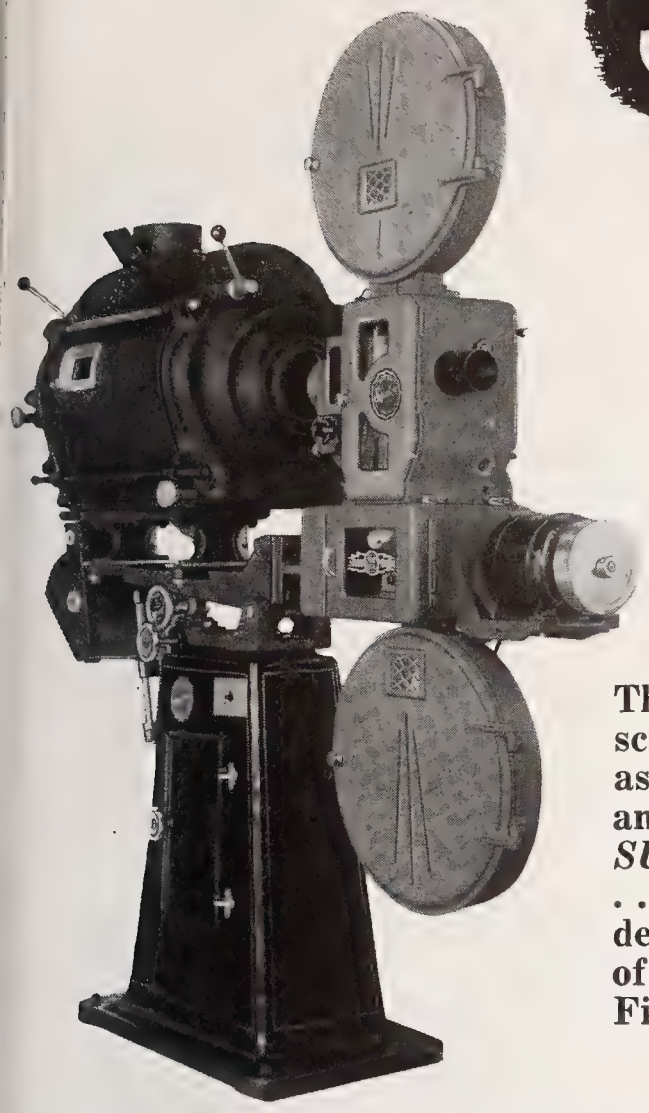


The Cineflex 35-mm motion picture camera manufactured by the Cameraflex Corporation, New York. It has been designed to meet the demand for an all-purpose motor-driven hand-held camera for newsreel, location, industrial and scientific work.

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MODEL "A"

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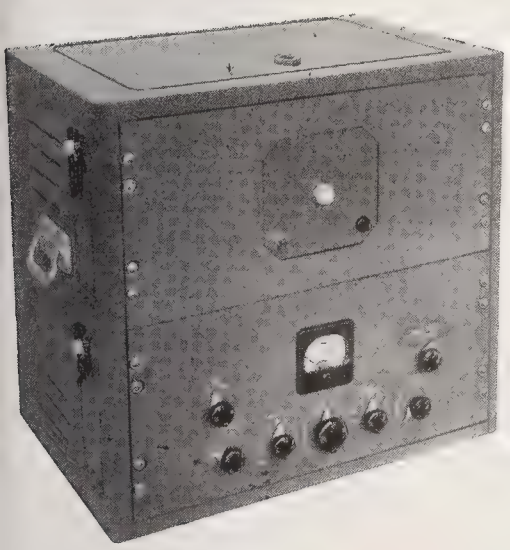
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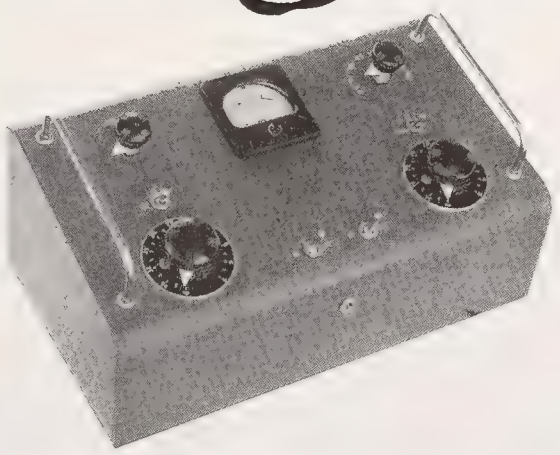
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35 mm Film Recording System

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PREPARING

CONCIERTO PARA MANO IZQUIERDA, starring the well-known American actor, Jacob Ben-Ami, with music by the famed French composer, Maurice Ravel. Goes into production November 15.

FORTHCOMING

The other three for U.A. release will be chosen from a group of nine important properties I have acquired:

DON FERNANDEZ, comedy by Ivo Pelay.

EL MALON, based on the famous book by Comandante Prado.

LA VIDA DE FREGOLI, based on memoirs of noted Italian, with Pepe Iglesias, El Zorro, as star.

UN LANCERO DE FACUNDO, from a popular biography based on the book by César Carrizo.

ESPERANZA, colonial story by Eduardo Borras and Enzo Ardigo.

BEETHOVEN, from documents compiled by Manuel Agromayor.

ZARZUELA CRIOLLA, a story based on popular Argentine musical lore.

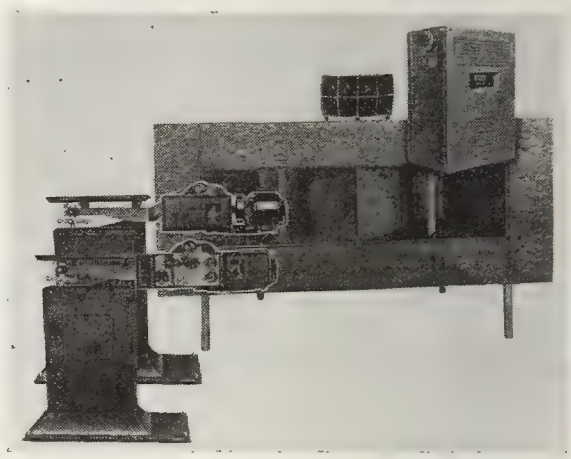
...THE CHOICE OF ALL—UA

Improve Sound Equipment Line

The line of sound reproducing equipment manufactured by the Ballantyne Company of Omaha, Neb., recently underwent redesigning and augmentation. The new models have been placed in production and are scheduled for exhibition at the Theatre Equipment & Supply Manufacturers' Association Trade Show in Washington, D. C., September 24-29.

Now in use in many theatres both in and outside of the United States is the Ballantyne PD-50 single-channel amplifier. The company has now brought out a double-channel amplifier in a PD-55 series. This has the basic features of the single-channel equipment, including plug-in condensers, climatite-treated transformers, and a silver contact calibrated step-type volume control. A new feature is the availability of a.c. or d.c. exciter lamp supply mounted in separate cabinets, one for each projector, or mounted on a panel for insertion in the company's "Soundmaster" bases.

An entirely new unit is the Model "BX" d.c. exciter supply unit. This is a heavy-duty dry-disc rectifier type and is designed

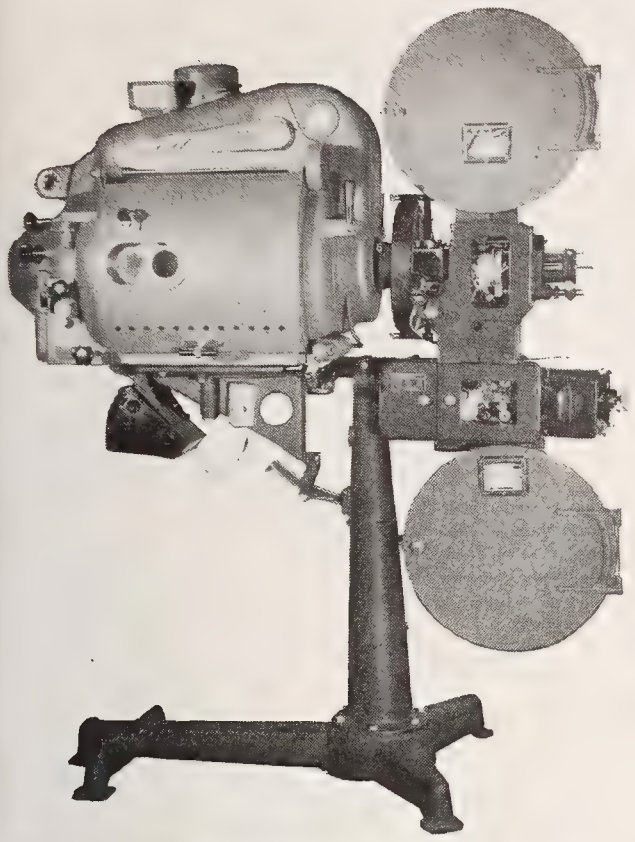


Elements of Ballatyne complete sound system—base, soundhead, amplifier and speaker system.

to insert in the "Soundmaster" base. When ordered with bases, two of these supplies are built in. They can be supplied for other projector bases, and is also available as an independent unit contained in a steel cabinet for wall or floor mounting.

Ballantyne further has added to the "Royal Soundmaster" soundheads a new convertible gear box: that is, the soundhead has been redesigned so that it may be converted from 60-cycle to 50-cycle or 25-cycle, or vice-versa, by merely changing the gear box itself. The entire soundhead gear train is direct-driven through fibre and steel gears.

For the smallest Ballantyne complete sound system, the Model 507, for theatres up to 350 seats, there is available now, as an optional unit, one of the new coaxial speakers. Combined in a single assembly are a low-frequency unit of the cone type, a high-frequency unit of the multicellular type, and a dividing network. A complete 2x4 multicellular horn is mounted in the center of the low-frequency speaker. Field excitation is through a 6-pound Alnico-5 magnet



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OUR GUARANTEE of continued superior performance is assured when any Standard Cinema Equipment has been RE-ENGINEERED by BIZZELLE. Every piece of equipment receives a complete and thorough overhaul. New genuine parts replace old and the rebuilding job is engineered and as carefully tested as is a new product. Bizzelle Cinema Equipment is not just rebuilt, it is Modernized . . . it is Re-Engineered. Don't spend your next year's Boxoffice Earnings paying for equipment . . . Buy Bizzelle, the Best in Re-Engineered Cinema Equipment.

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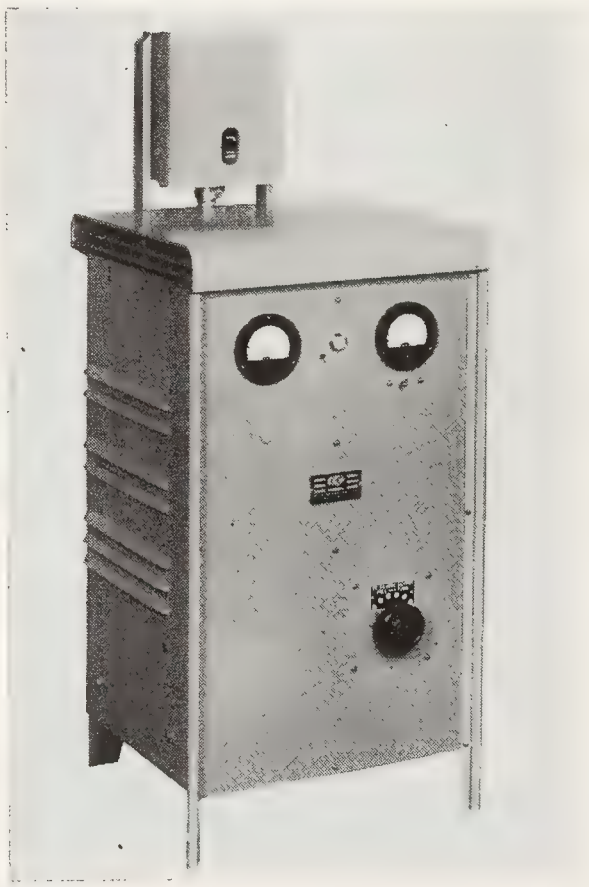
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with a power input of 20 watts and an nput impedance of 16 ohms. The crossover frequency is at 1200 cycles. Ballantyne designates this new coaxial speaker the No. 11. It is available for mounting back stage on the No. 10 horn baffle.

The bases referred to are those of the "1500 Series," which is designed specifically for the company's "Royal Soundmaster" complete sound reproducing system. They are available separately, but when ordered with soundheads or the complete system, are included at a discount.

The Ballantyne horn systems now embrace also two-way equipment (No. 12) at a lower price than the company's Model 20, and a silver spiral speaker (Model 507), which replaces the No. 7 high-frequency unit. This is an all-purpose speaker designed for a response similar to that of a two-way horn system, separating the high from the low frequencies. The company has also arranged to supply any types of the Altec Lansing "Voice of the Theatre" horn systems.

SIX-PHASE DESIGN FOR STACK TYPE RECTIFIER



Rectifiers for supplying direct current to the projection arc from a. c lines now include six-phase full-wave equipment. This type of rectifiers (illustrated above) is manufactured by the McColpin-Christie Corporation of Los Angeles. Employing magnesium-sulphide stacks, it gives 720 impulses per second, or double the number produced by a three-phase full-wave rectifier. With deduction of the shutter frequency of 96, the frequency in effect (in terms of available light for screen illumination) becomes 624 cycles. One rectifier for each lamp is recommended by the manufacturer, and for emergency changeover from one to the other is provided for in the design, by means of two parallel two-pole receptacles in the back of the cabinet, one being a dummy. Output is controlled by a rotary tap switch mounted on the front. This rectifier is rated 27-30 volts at 45 amperes for continuous operation, with surplus power for changeover. Operation is on three-phase current, 50 or 60 cycles, at 208-230 volts.

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Built for long, positively trouble-free service, without maintenance. Special bearings require no lubrication.

Easily installed. No specialized mechanics necessary.

Adjustable to meet all conditions and inclines. Can be used as a stationary chair in balconies with high risers.

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Sees Orders Reflecting Improvements Abroad

Steady rehabilitation and expansion of motion picture exhibition establishments in regions representing the principal export markets for American manufacturers is being reflected in the orders flowing from those markets, states K. Streuber of the exporting firm of K. Streuber & LaChicotte, New York. He also reports definite improvement in the delivery situation, citing chairs to from 30 to 45 days, and projection and sound equipment in from two to four weeks.

The firm has added Samuel Milbourne to its staff for further extension of its service and buying facilities. Mr. Milbourne has had 16 years' experience in the field of motion pictures and electronics equipment, as service and project engineer with such companies as Supreme Instruments Corporation, Bendix Aviation Corporation and Eastern Amplifier Corporation.

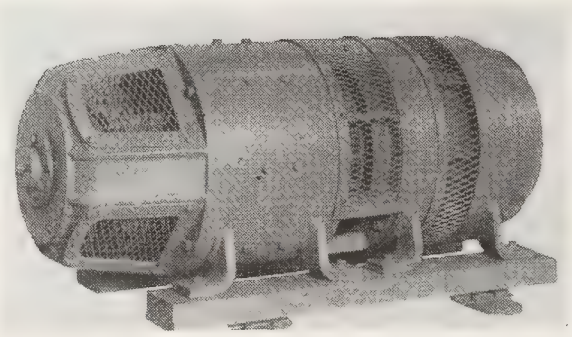
Mr. Streuber was export manager of National Theatre Supply, New York, for 12 years, then in a similar post with RCA International Division, until forming his own export organization. Mr. LaChicotte was an engineer with RCA for 14 years, and during the war was an electronics officer in the U. S. Navy.

Service Improved for Post-War Needs Abroad

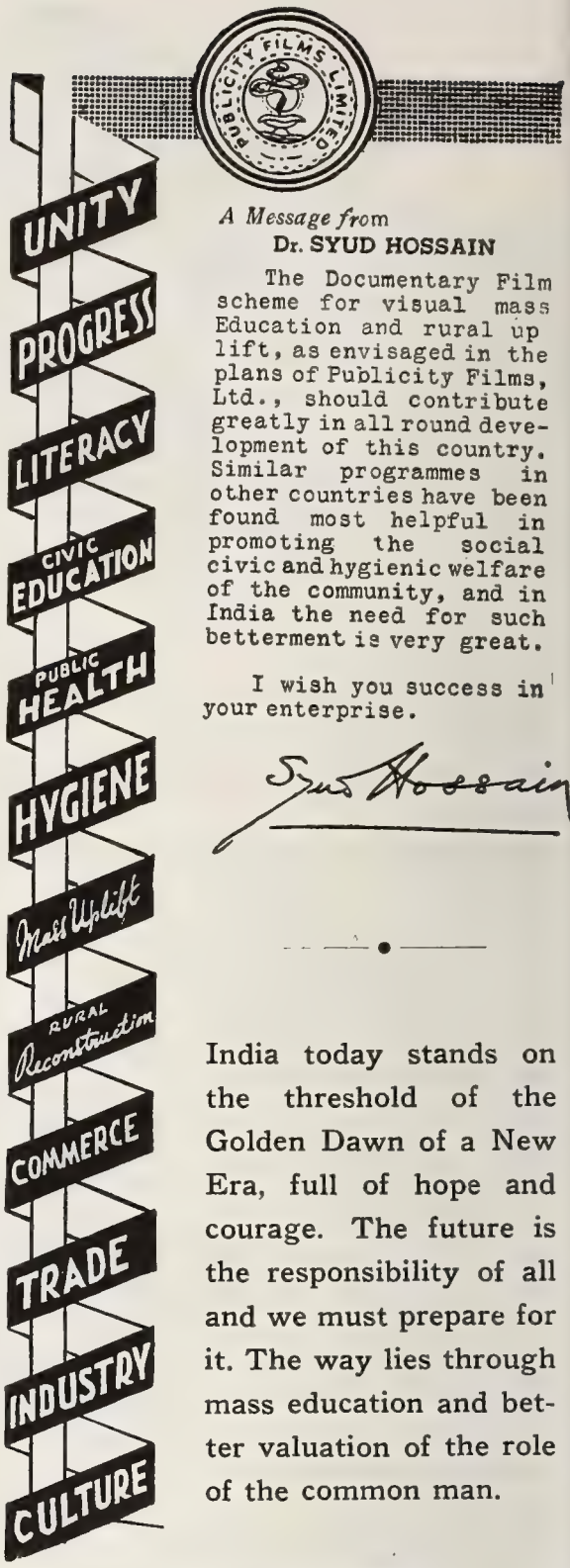
Improvement of factory facilities for the repairing of equipment in the sense of "rebuilding" it has been announced by John Bizzelle, head of the Bizzelle Cinema Supply Corporation of New York, exporting organization specializing in motion picture equipment.

To gather first-hand information as to the needs of motion picture industries in other lands for this service and for new equipment, C. P. O'Grady of the Bizzelle company has made a post-war trip around the world, observing conditions in major areas of the Far East and in Europe.

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Throughout the changes that have taken place in motion picture projection light sources, extending the benefits of high-intensity light not only to average, but even to small theatres, motor-generators have continued to be applied to a variety of arc requirements. One of the leading types manufactured in the United States is the Robin-Imperial equipment illustrated above, which has been designed specifically for theatre work.





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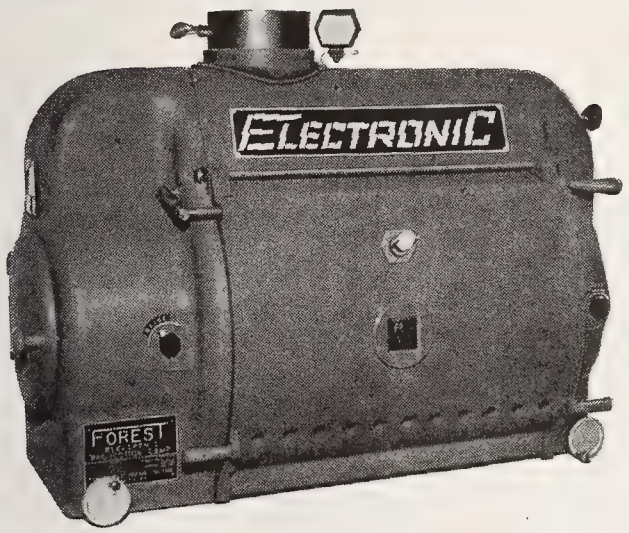
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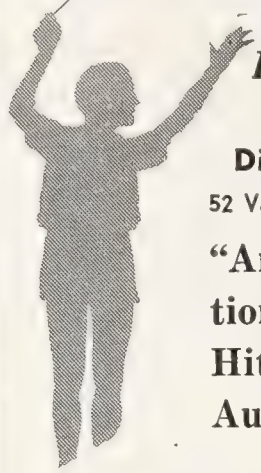
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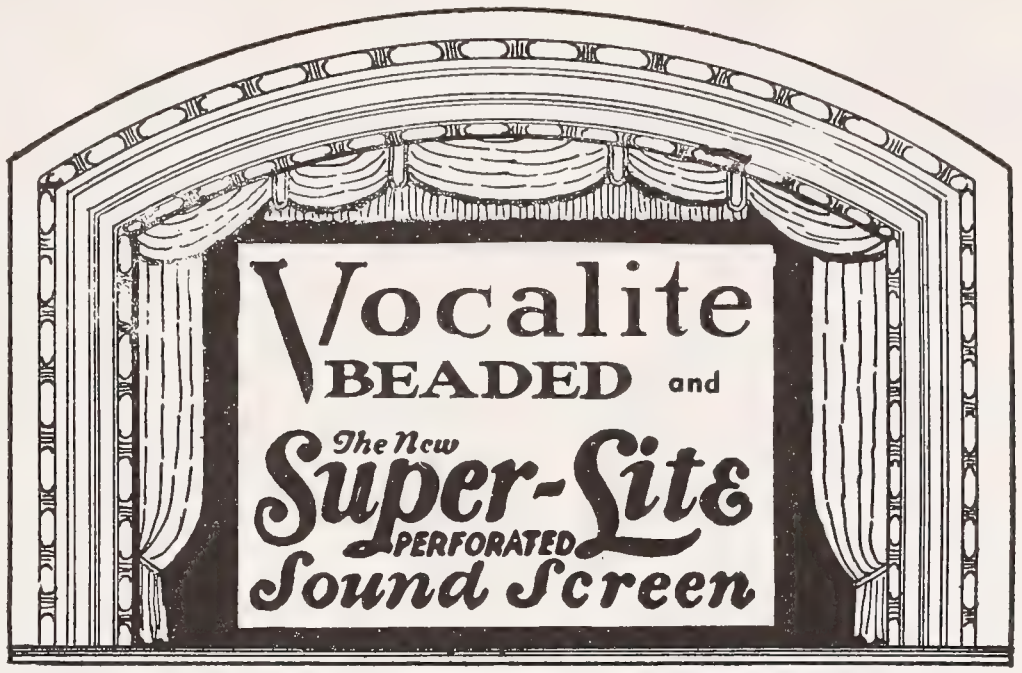
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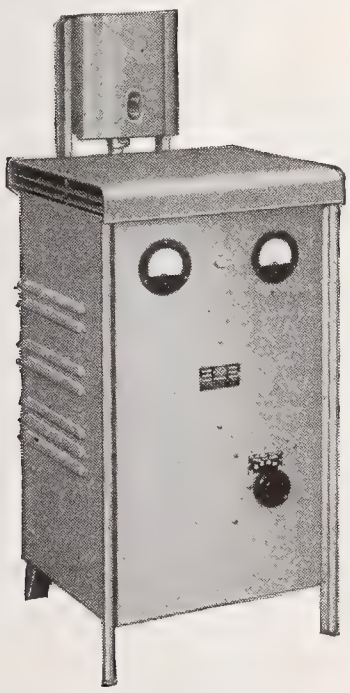
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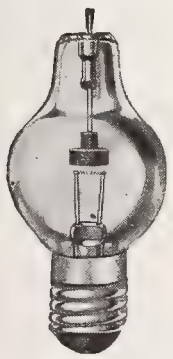
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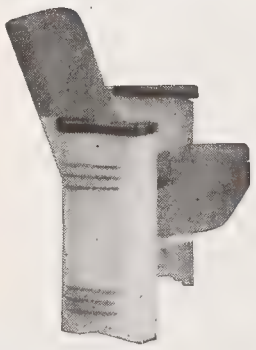
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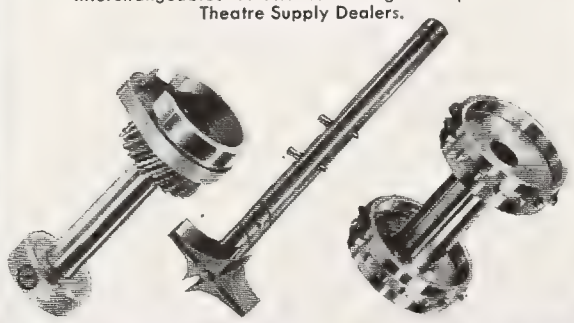
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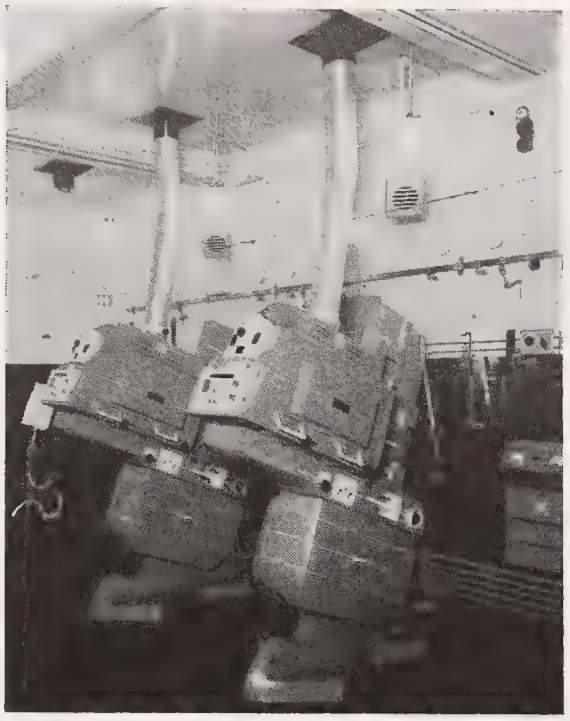
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Projection room of the Gaumont theatre in Liverpool, England, as recently reequipped with the deluxe model G. B.-Kalee projector, the "21," which integrates base, lamp, projector and sound heads in one streamlined design.

Better Design

(*Continued from page 35*)

industry everywhere is to avoid loss of public confidence.

There is also this other problem in building theatres outside the United States: In furnishing a good, practical theatre structurally, and giving it the latest equipment, we must remember the value of the dollar. The step from the existing old methods must not be so great as to trip up the exhibitor in his financing. When we add the cost of freight and duties to U. S.-produced equipment, the budget sometimes becomes top-heavy. We must not *over*-design or *over*-supply until the exhibitor can bear the load.

Either from direct observation during visits to the United States, or from the trade press and other publications, many people in motion picture exhibition in other countries are well aware of the relatively high standards of our theatres physically—not that other countries do not have theatres to equal our finest, but the more modern standards of design and equipment are applied more widely in this country. It is from the point of view of these standards that the theatre designer examines motion picture theatres abroad.

Now theatre designers in the United States interested in serving exhibitors in other countries should be in a position to supply complete counsel. The organization to which I belong has indeed found it advisable to go quite beyond what may be considered purely architectural services. We now supply carpet layouts, hold-out rail schemes, color sketches of the decorative treatment, lighting schedules, details for special theatre hardware, sign and box-office equipment, sound and projection specifications, furniture schemes, etc.

Our experience therefore permits me to make an observation or two regarding the supplying of materials and equipment to projects abroad. Too many North American dealers have only slight knowledge of foreign shipping and billing, and are too rigid in their practices to meet local conditions in a practical way. There is nothing here, of course, that cannot be readily corrected.

I have found exhibitors abroad earnestly desirous of higher standards than those generally characteristic of exhibition in their countries, and very co-operative in our efforts to help in the achievement of them. They respect the experience and ingenuity available in the United States. We "North Americans" can serve them well when we appreciate their customs and requirements.

This comment may be resolved into two general ideas which seem to me to contain my over-all picture of the theatre field abroad and what it can obtain from us in the United States:

(1) There exist in foreign lands theatres produced by local talent which rank well with our theatres.

(2) There are material and equipment dealers who know how to deal in foreign markets.

They are, however, in the minority, I believe—and there is much to be done.



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Eagle Lion Sets Sales Force in Latin America

A. W. Schwalberg, vice-president and general sales manager of Eagle Lion Films, said in New York this week that the current visit of S. L. Seidelman, the company's general manager of foreign operations, to Latin America to open branch offices in all leading cities marks Eagle Lion's initial step in its major invasion of Central and South America.

Argentina Next on List

Mr. Seidelman's schedule which started with the opening of the Eagle Lion offices in Mexico City and Havana, calls for him to proceed next to Buenos Aires, where he will set up offices in that city and in provincial key centers throughout the Argentine. Following in order will be the opening of branch offices in Brazil, Uruguay, Chile, Peru, Ecuador, Venezuela, Trinidad, Puerto Rico and Panama.

He will be closely followed on his swing around the Latin circuit by Milton J. Yeoman, who recently joined Eagle Lion as supervisor of foreign branch operations after 17 years with Universal Pictures. Mr. Yeoman's first stop will be in Mexico City, where he will set up the physical distribution facilities for Eagle Lion's Hollywood product and all other product distributed by the company in Latin America, including the J. Arthur Rank productions.

From Mexico City, Mr. Yeoman will follow Mr. Seidelman's itinerary to set up physical distribution and all mechanical arrangements incidental to complete operation of each office in the Latin territory.

Eight Features Ready

Product listed for initial release in Latin America through the branch offices set up by Mr. Seidelman will include: "Bedelia," Vera Caspary's psychological romance starring Margaret Lockwood, Ian Hunter and Barry K. Barnes; "The Adventuress," romantic adventure which won its star, Deborah Kerr, the role of co-star with Clark Gable in "The Hucksters"; "Lost Honeymoon," comedy-romance starring Franchot Tone, Ann Richards and Frances Rafferty; "Repeat Performance," starring Joan Leslie, Louis Hayward and Richard Basehart; "Red Stallion," the Cinecolor outdoor romance with a cast headed by Ted Donaldson, Robert Paige, Noreen Nash, Jane Darwell and Guy Kibbee.

Also "Green for Danger," comedy-mystery-romance starring Sally Gray, Trevor Howard, Rosamund John, Leo Genn and presenting Alastair Sim as Inspector Cockrill of Scotland Yard; "Out of the Blue," comedy-romance starring George Brent, Virginia Mayo, Turhan Bey, Carole Landis and Ann Dvorak; and "Love from a Stranger," dramatic psychological romance based on a story by Agatha Christie and starring Sylvia Sidney, John Hodiak and John Howard.

"With product such as this, which has already proven itself in the domestic market," Mr. Schwalberg said, "and with future productions of steadily-increasing importance under our tremendously expanded budgets, we are confident that in a very short time Eagle Lion Films will have taken, in the Latin American market, the same position of entertainment leadership which it has attained in the domestic field after only a year of operation. The combination of top product and top distribution facilities will always add up to top business."

Open New House in Trinidad





The new Astor theatre in Port-of-Spain, Trinidad, which was recently opened by Teelucksingh Theatres, Ltd., with festivities attended by many motion picture people in that area and government officials. In the group are Miss Claudia Teelucksingh, daughter of Henry Teelucksingh, managing director, shown cutting the ribbon from the door; Guy O'Reilley, K. C.; Capt. Daniel, assistant director of education; Donald Hunter, Trinidad manager for Paramount; Miss Barbara Teelucksingh, Mrs. Teelucksingh, Winston Hassel, and Mr. Teelucksingh.

New Company Formed

Ritz Theatre of Jacksonville, Inc., at Jacksonville, N. C., has been granted a charter to operate a motion picture theatre. Authorized capital stock is $100,000. Incorporators are H. M. Loy, William Loy and A. V. Cowel, all of Jacksonville.

SIMPLEX IN SINGAPORE

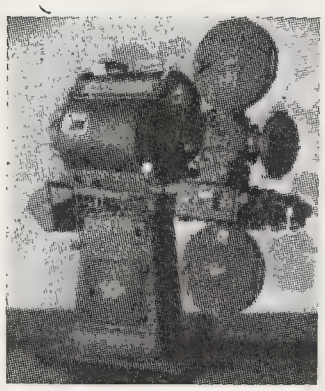


National Theatre Supply's foreign organization was represented at the renewal of Singapore's annual World-Wide Trade Fair with an exhibit of Simplex projection and sound equipment and other theatre supplies. The exhibit was conducted by Shaw Brothers, Ltd., National's distributor in the Straits Settlements territory. Shown visiting the exhibit are Dr. Wu Pack Shing (center), Chinese Consul-General in Singapore, who opened the two-weeks fair July 26th; and "Miss Trade Fair of 1947". At left is Runme Shaw of the distributing firm.

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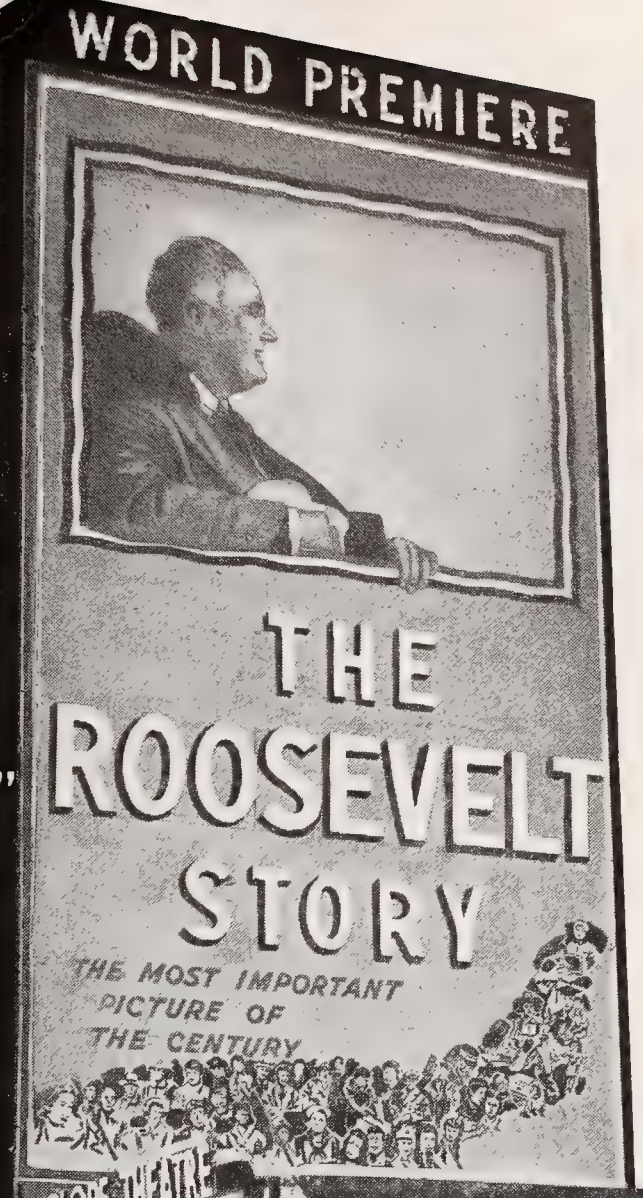
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ND HEARING."
—Herald Tribune

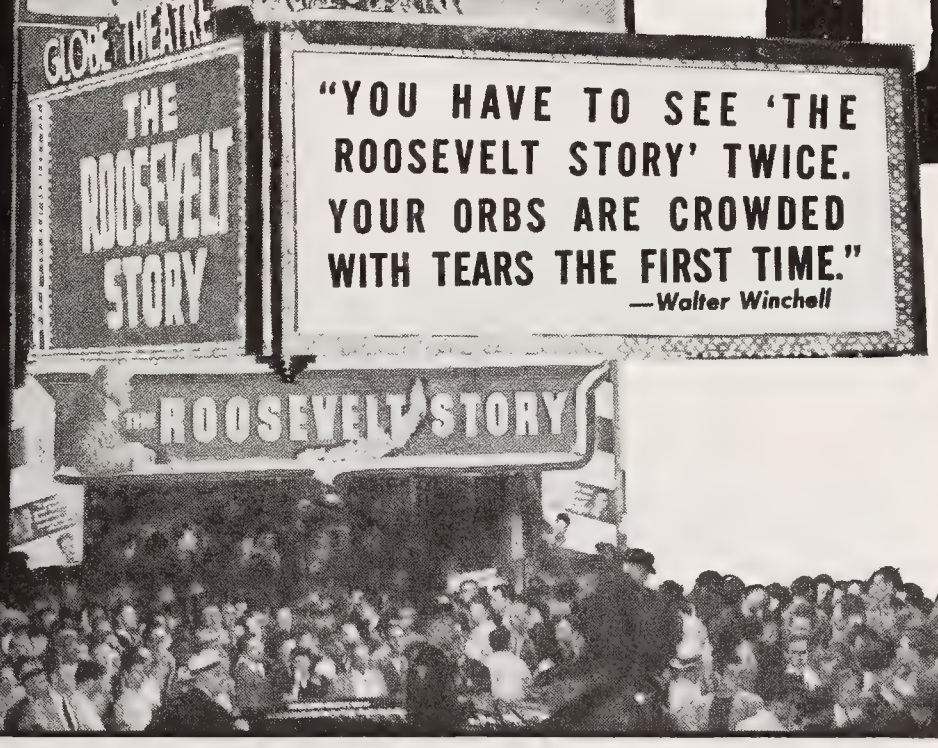
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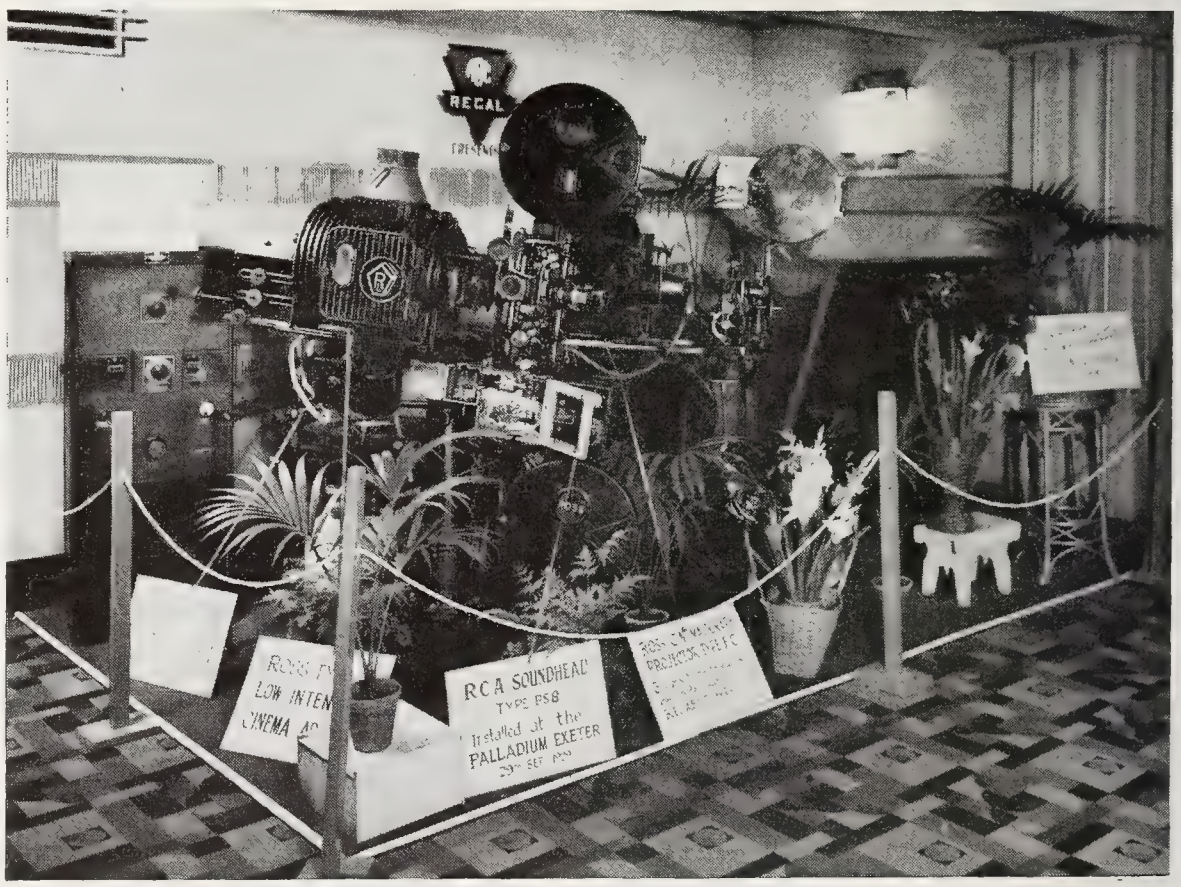
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Equipment Gets Lobby Attention



To publicize the installation of its new Ross G. C. projector and R. C. A. sound system, the Regal Cinema, Walham Green, London, arranged an exhibition of equipment in its foyer, consisting of machines used for cinematograph projection from 1908 to the present day. Above is a part of that exhibit set up by H. J. Fletcher, manager, and K. L. Barrett, chief projectionist of the theatre. Early sound projectors, the first speakers for sound pictures, and the latest modern equipment were shown.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—We played this very late; however, found it to be a very entertaining release from Columbia. The outdoor scenes were splendid in Technicolor. Although a fantasy, there was a very interesting story to keep the audience's attention. Suppose everyone has played this, but I would recommend this as good entertainment. Played Saturday, July 19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

BLONDIE'S BIG MOMENT: Penny Singleton, Arthur Lake—An average Blondie. Double billed with "Law of the Canyon" to surprisingly good business. It didn't seem to matter here that Dagwood got a new boss. Jerome Cowan did a good job in the part. He can get even madder than old Mr. Dithers (Jonathan Hale). Played Friday, Saturday, Aug. 22, 23.—George E. Janes, Ojai Thetare, Ojai, Cal.

BLONDIE KNOWS BEST: Penny Singleton, Arthur Lake—I made this one stand alone with our serial. It was enjoyed by all who saw it. Played Wednesday, Thursday.—W. P. Eakins, Lewis Theatre, Garrison, Ky.

GALLANT JOURNEY: Glenn Ford, Janet Blair—Nice picture referring to the building of the first glider plane. My patrons seemed to enjoy it. There were only a few in the theatre. Played this late. Played Saturday, Aug. 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THE MILLERSON CASE: Warner Baxter, Nancy Saunders—Played this one on my double bill program and it turned out to be very good. I recommend this to all exhibitors. A good Crime Doctor picture. Played Friday, Saturday, Aug. 29, 30.—James C. Balkcom Jr., Gray Theatre, Gray, Georgia.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes—Great picture. Business slightly above average. Folks have gone to see it everywhere. Pictures like this must be played when they are new. Played Sunday-Tuesday.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

KEEPER OF THE BEES: Harry Davenport, Michael Duane—This picture was shown here with good results. I did not think it would do too well, but we had good crowds both nights. This is a small picture, but I think you will be satisfied with the results. Played Wednesday, Thursday, Aug. 13, 14.—O. Fomby, Paula Theatre, Home, La. Small town patronage.

LAW OF THE CANYON: Charles Starrett, Smiley Burnette—An average Durango Kid. Double billed with an average Blondie, which packed them in both days. This must be a good combination, because neither of these series have done anything exceptional at the box office before. Played Friday, Saturday, Aug. 22, 23.—George E. Janes, Ojai Theatre, Ojai, Cal.

RETURN OF RUSTY, THE: Ted Donaldson, Barbara Wooddell—This dog picture combined with a Sunset Carson Western was just what I needed for a perfect weekend booking. Played Friday, Saturday, Aug. 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

FIESTA: Esther Williams, Ricardo Montalban—Here is a very beautiful picture with some nice music and excellent dancing. The authentic Mexican scenery adds a lot to a picture of this type. Business was very good and everybody left happy. Played Tuesday-Thursday, Aug. 19-21.—George E. Janes, Ojai Theatre, Ojai, Cal.

GALLANT BESS: Marshall Thompson, George Tobias—You small town situations can do very well with this one. I played up the fact that there weren't any women in it and it sure got results. Played Sunday, Monday.—W. P. Eakins, Lewis Theatre, Garrison, Ky. Rural and small town patronage.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—Fairly good business with this one. Lawford had a nice part and it surely is good to see "The Schnozzle" in any role. Played Sunday-Tuesday, Aug. 17-19.—Stanley Lambert, Logan Theatre, Chicago, Ill.

LITTLE MISTER JIM: Jackie "Butch" Jenkins, Frances Gifford—Played on a single bill. This did better business than was expected. Butch must have quite a few fans here, because the picture itself could have been better. But with no walkouts and no complaints, I can't complain. Played Friday, Saturday, Aug. 15, 16.—George E. Janes, Ojai Theatre, Ojai, Cal.

LITTLE MISTER JIM: Jackie "Butch" Jenkins, Frances Gifford—My patrons love Butch Jenkins. This tear-jerker pleased 100 per cent. Played Wednesday, Thursday, Aug. 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LIVING IN A BIG WAY: Gene Kelly, Marie McDonald—This didn't do much business for some reason. The picture itself was good, but maybe we undersold it. Or it might have been due to the warm weather. Those who came, with the exception of three or four, were pleased. Played Sunday, Monday, Aug. 10, 11.—George E. Janes, Ojai Theatre, Ojai, Cal.

SHOW-OFF, THE: Red Skelton, Marilyn Maxwell—One of the poorest from MGM. There were more walkouts on this than on any other picture in the season. Just a waste of film and running time. Leave it in the can. Played Friday, Aug. 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

UNDERCURRENT: Robert Taylor, Katharine Hepburn—This is a good enough drama, but it is too long. However, it has a good climax. Katharine Hepburn never draws here. Business was average. Played Wednesday, Thursday, Aug. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Clever comedy with war background, but did no business, although we gave it the best days of the week, Sunday and Monday. Played Aug. 17, 18.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Monogram

BRINGING UP FATHER: Joe Yule, Renie Riano—They have asked me many times when are you going to have Maggie and Jiggs again. A very pleasing comedy. Played Sunday, Monday.—W. P. Eakins, Lewis Theatre, Garrison, Ky. Rural and small town patronage.

Paramount

BLAZE OF NOON: Anne Baxter, Sterling Hayden—A very good show. Business was above average. Many remarks. Played Friday, Saturday, Aug. 22, 23.—Harold H. Meyer, Lamar Theatre, Manito, Ill.

PERFECT MARRIAGE, THE: Loretta Young, David Niven—A hackneyed and worn out plot which was given as much originality as possible under the circumstances. This epic died a thousand deaths on Sunday, but Monday brought us three times the take we had expected. I guess it was just that our midweek crowd came a day early. Played Sunday, Monday, Aug. 24, 25.—George E. Janes, Ojai Theatre, Ojai, Cal.

SUDDENLY IT'S SPRING: Paulette Goddard, Fred MacMurray—A refreshing comedy which seemed to please a fairly good crowd, although this type of story is not very original. The fast moving story and the witty dialogue make this successful entertainment. Played Tuesday-Thursday, Aug. 5-7.—George E. Janes, Ojai Theatre, Ojai, Cal.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—A story of the Merchant Marine in the early days of sailing ships. A good cast; good story and, although not a woman's picture, it is one of Paramount's best adventure stories of the season. Refreshing to have a sea story, although it was kind of brutal. The kids surely enjoyed it. Played Saturday, Aug. 23.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PRC

HEARTACHES: Sheila Ryan, Chill Wills—I'm sure the title drew them. Pleased my Sunday patrons. Played Aug. 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Republic

FIGHTING SEABEES, THE: John Wayne, Susan Hayward—This is an old picture that will pack them in in any small town situation. Plenty of action and good love angle. Played Sunday, Monday.—W. P. Eakins, Lewis Theatre, Garrison, Ky. Rural and small town patronage.

HELDORADO: Roy Rogers, Dale Evans—This Roy Rogers production let us down a little, but I think it may have been on account of the hot weather, as it was the usual Rogers entertainment, which generally holds up in a small town and rural community, but business was off for some reason. If we cannot pull them in with a Rogers the future is not very bright, as these are generally the money makers in a small town. Played Saturday, July 26.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MAN FROM RAINBOW VALLEY: Monte Hale, Adrian Booth—Not too good. The color added to the feature, but it tends to be hazy in the closeups. The singing was rather good. This was our first in this series, so we will have to reserve judgment until we have played more. Makes good double bill material. Played Friday, Aug. 22.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—Played on my double feature with Roy Rogers and it made an excellent combination. Played Friday, Saturday, Aug. 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

ROLL ON, TEXAS MOON: Roy Rogers, Dale Evans—Roy continues to be a big favorite. An excellent Rogers production. Played Friday, Saturday, Aug. 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SIOUX CITY SUE: Gene Autry, Lynn Roberts—Republic did Gene bad! This is the poorest Autry ever to show on our screen. Business good but this picture won't add to Gene's prestige in Cornell. Doubled with "Beat the Band." Played Friday, Saturday, Aug. 22, 23.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

RKO Radio

DESPERATE: Steve Brodie, Audrey Long—A good action picture which failed to draw average business on Friday and Saturday. That was due probably to the lack of star power. Nothing wrong with the picture, which is one of the cops and robbers type. Played Friday, Saturday, Aug. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DICK TRACY'S DILEMMA: Ralph Byrd, Lyle Latell—These Dick Tracy pictures draw on Friday and Saturday as well as a Western. Enough said. Played Friday, Saturday, Aug. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HONEYMOON: Shirley Temple, Guy Madison—We gave passes to all couples who had a wedding anniversary during the week. We had above average attendance on this light comedy that seemed to satisfy. Played Wednesday, Thursday, Aug. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—A remarkable picture with superb acting by Jimmy Stewart. Played Wednesday, Thursday, Aug. 20, 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LOCKET, THE: Laraine Day, Brian Aherne—A most unusual picture with divided comments. Good acting by Miss Day. Played Sunday, Aug. 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LOCKET, THE: Laraine Day, Brian Aherne—This is a good drama about a woman kleptomaniac (thief to you) which will appeal mostly to women. Business was average. Played Wednesday, Thursday, Aug. 20,

(*Continued on following page*)

(*Continued from preceding page*)

21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—Entertaining. Dorothy McGuire is a little mature for the role she played, and Madison can't act, but the crowd seemed to find it enjoyable. Well worth playing in any situation. Played Monday, Aug. 18.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

TUTTLES OF TAHITI, THE: Charles Laughton, Jon Hall—This is an oldie of several seasons back which we picked up in trade for "San Quentin." Business was exceptionally good and everyone liked the picture. Many said this was Laughton's best role. Considering that this picture is about five years old, the print was in very good condition. Our last old picture from RKO was "So This Is Washington," and it had 147 splices in it. I counted 'em Played Friday, Saturday, Aug. 8, 9.—George E. Janes, Ojai Theatre, Ojai, Cal.

Screen Guild

RUSTLER'S VALLEY: William Boyd, George Hayes—Used with "Torrid Zone" on weekend double bill. Boyd is getting along in years, but the youngsters certainly like him. Played Friday, Saturday, Aug. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Twentieth Century-Fox

BLACK BEAUTY: Mona Freeman, Richard Denning—Pretty corny, but drew in the crowd, so we shouldn't complain too much. Acting wasn't so good and the story was weak, but the kids ate it up. Some of the costuming was slightly off the style for the period, but I guess that is a small matter if the crowd comes. Played Friday, Aug. 22.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

BOOMERANG: Dana Andrews, Jane Wyatt—Good story of a perfect crime coupled with good court room trial which pleased all who came. Business was above average. Played Sunday, Monday, Aug. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GHOST AND MRS. MUIR, THE: Gene Tierney, Rex Harrison—A perfect picture for this college town. Excellent acting and superb story. The patrons enjoyed it thoroughly. The crowd was very fine indeed.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—Another picture in glorious color comparable to "Smoky" and "Flicka." Business excellent.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

JESSE JAMES: Tyrone Power, Henry Fonda—This broke my house records in one of the poorest years that I have been in the theatre business. Played this very late. Plenty of action and a good story. Would recommend this one. Played Tuesday, July 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MIRACLE ON 34TH STREET: Maureen O'Hara, John Payne—We played this feature three days and had good business every day. If this feature is given a push, I am sure you will be well satisfied with the results. My patrons all enjoyed it and came out of the theatre smiling. Be sure and play this, if possible. Played Saturday-Monday, Aug. 23-25.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

MIRACLE ON 34TH STREET: Maureen O'Hara, John Payne—A wonderful picture. Truly the most light and heartwarming film to come out in a long while. Business was very good and the people loved it. This is worthy of the best playing time and, after a little shove, it will roll along and support itself nicely. If not already presold in your community, after the first couple of runs the word-of-mouth will build business nicely. Played Tuesday-Thursday, Aug. 12-14.—George E. Janes, Ojai Theatre, Ojai, Cal.

MIRACLE ON 34TH STREET: Maureen O'Hara, John Payne—This is as entertaining a picture as was ever made. I rarely say a picture is cute, but, brother, that adjective describes this picture perfectly. It is excellent and a money maker in all spots. Edmund Gwenn steals the show. Played Sunday-Wednesday, Aug. 17-20.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

MOSS ROSE: Peggy Cummins, Victor Mature—Here is a high quality murder mystery. If your patrons go for this type of picture, they will like it. It is in the same class as "The Lodger" and "Hangover Square." Business was pretty good due to the fact that we play a minimum of mysteries. More people who are not mystery fans seem to come when they only have to take one every now and then. Played Sunday, Monday, Aug. 17, 18.—George E. Janes, Ojai Theatre, Ojai, Cal.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—Betty Grable fans will not care for this as she is miscast as an early day stenographer or "typewriter" in 1800 and wears long dresses and old style hair dress. Business was average. Played Sunday, Monday, Aug. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—Corny, but funny. The crowd went for this. The story was slight but little incidents that were definitely humorous pulled the feature into the better than usual fare. Spike Jones was good. Played Monday, Aug. 25.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

RED HOUSE, THE: Edward G. Robinson, Lon McAllister—For suspense and good acting this one can't be beat. The patrons had a frightened and awed look on their faces as they reached the sidewalk. Played Sunday, Monday.—W. P. Eakins, Lewis Theatre, Garrison, Ky. Rural and small town patronage.

Universal

EGG AND I, THE: Claudette Colbert, Fred MacMurray—It brought the house down from the start to the finish. A grand comedy that my patrons said was even superior to the book, and what a crowd we had each night. It is tops, to say the least. Played Sunday-Thursday, Aug. 24-28.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

MICHIGAN KID, THE: Jon Hall, Rita Johnson—A good Western in Cinecolor.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TEMPTATION: Merle Oberon, George Brent—Just another misfit for our trade. Many walkouts and very poor business. Played Wednesday, Thursday, Aug. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

BEAST WITH FIVE FINGERS, THE: Robert Alda, Andrea King—One of the best thrill pictures of the year. Pleased my Sunday patrons. Played Aug. 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HUMORESQUE: Joan Crawford, John Garfield—We failed to make expenses on this picture. However, this was not surprising. Played Sunday, Monday, Aug. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TORRID ZONE: James Cagney, Ann Sheridan—This was ancient, but Cagney's name brought them out. Used on weekend double bill to good business. Played Friday, Saturday, Aug. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TWO MRS. CARROLLS, THE: Humphrey Bogart, Barbara Stanwyck—Picture was well directed and business was good. Got a bang out of the "English Clyde Hager," who shouted: "I got an 'orse! I got an 'orse! I haint sayin' he oughta win. I haint sayin' he might win, but I'll stake my reputation that he does win! . . . I got an 'orse! I got an 'orse! . . . My compliments to the directors for this hilarious bit. Played Sunday-Tuesday. Aug. 24-26.—Stanley Lambert, Logan Theatre, Chicago, Ill.

Short Features

Columbia

CUCKATOOS FOR TWO: Color Rhapsodies—This was an excellent cartoon.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DOG, CAT AND CANARY: Color Rhapsodies—Interesting cartoon in color.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RHYTHM AND WEEP: All Star Comedies—This is undoubtedly the worst Stooge comedy ever made and I have seen quite a few of them in the past eight years.—George E. Janes, Ojai Theatre, Ojai, Cal.

Metro-Goldwyn-Mayer

A REALLY IMPORTANT PERSON: Passing Parade—Entertaining reel about a boy and his Dad. Will fit in on any program and please.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

A MOUSE IN THE HOUSE: Tom & Jerry Cartoons—Just how good can these Tom & Jerrys get? Each one surpasses the last one, yet each is the utmost in cartoon perfection. The animation and musical score couldn't be better. And their marquee value is amazing.—George E. Janes, Ojai Theatre, Ojai, Cal.

AROUND CALIFORNIA: Fitzpatrick Traveltalks—As usual these Fitzpatrick Traveltalks are outstanding single reel entertainment. Play this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

DIAMOND DEMON: Pete Smith Specialties—If you have any baseball fans in your town this is a must. I saw it three times and I still don't believe it.—W. P. Eakins, Lewis Theatre, Garrison, Ky.

DR. JEKYLL AND MR. MOUSE: Tom & Jerry Cartoons—Here is a clever cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FALL GUY: Crime Doesn't Pay Specials—Good entertainment.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

FLIRTY BIRDY: Technicolor Cartoons—A good single reel about birds. Enjoyed by all.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HENPECKED HOBOES: MGM Technicolor Cartoons—Very good.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HOUND HUNTERS: MGM Technicolor Cartoons—George and Junior in their third episode. Although there was no seat kicking in this one, it was as good as the previous two.—George E. Janes, Ojai Theatre, Ojai, Cal.

THE CAT CONCERTO: Tom & Jerry Cartoons—This reissue cartoon is one of the best and no one minded seeing it again.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TREASURES FROM TRASH: Pete Smith Specialties—An entertaining short. It's a wonder that Dave O'Brien, the slapstick man, doesn't break his neck.—George E. Janes, Ojai Theatre, Ojai, Cal.

Paramount

CAD AND CADDIE: Little Lulu—Little Lulu in a clever cartoon in color which pleased the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JUMPING JACKS: Sportlights—Good sport reel which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MUCH ADO ABOUT NOTHING: Noveltoon—This is an exceptionally good cartoon. It is one of the best of Paramount's current releases. By the way, Paramount is to be commended for not starting the sound on their cartoons until the picture has gotten under way and finishing it a couple of feet before the end. Now a subject can be doubled up time after time without losing any of the sound track.—George E. Janes, Ojai Theatre, Ojai, Cal.

THE ISLAND FLING: Popeye the Sailor—A Popeye cartoon which the kids really enjoyed.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RKO Radio

BOWLING FEVER: Sportscope—This is an average bowling subject and not as good as some in the past on this subject.—George E. Janes, Ojai Theatre, Ojai, Cal.

DONALD'S DILEMMA: Walt Disney Cartooons—Donald Duck is in trouble again in this entertaining Technicolor cartoon from Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I'LL BUILD IT MYSELF: Edgar Kennedy—This is a better than usual Kennedy comedy. It is Grade "A" slapstick.—George E. Janes, Ojai Theatre, Ojai, Cal.

STRAIGHT SHOOTERS: Walt Disney Cartoons—Another good color cartoon from Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

ACROSS THE GREAT DIVIDE: Movietone Adventures—A pleasing short in Technicolor which has good Western music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE JAIL BREAK: Terrytoons—An ordinary Mighty Mouse cartoon classed as entertaining by the kiddies. The adults never say much about this series.—George E. Janes, Ojai Theatre, Ojai, Cal.

THE SKY IS FALLING: Terrytoons—Mighty Mouse in a new cartoon which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

MERRIE MELODIES CARTOONS—Any of the above cartoons are always welcome on any program. How that gang comes up with the belly laughs in all their cartoons! All I can say is continued good luck to Leon Schlesinger and his great crew, and keep them coming. They are funnier and funnier.—Stanley Lambert, Logan Theatre, Chicago, Ill.

Serial

Republic

JESSE JAMES RIDES AGAIN: 13 Episodes—This new serial is starting off with a bang and looks like a winner.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

¶ Typical of the unsuspected box-office possibilities of some British pictures on view in this country is the evidence poured on with the showing of J. Arthur Rank's "I Know Where I'm Going" at the neighborhood Sutton theatre, New York. Operators who had known where they were going with previous British films were obviously off-beat with this one, for they turned it down—forcing the picture into the remote, but fashionable Sutton Place house. And there, with 569 seats, it broke the best existing record which had been held with "Brief Encounter" at the Little Carnegie, grossing more than $10,000 the first week. Proving that you never know till you try, just where you're going with films of unusual quality, off the beaten track.

Incidentally, the Little Carnegie theatre has just opened with still another British film, "The Tawny Pipit" which gets four stars in the not-too-aesthetic *New York Daily News* and a rave review which suggests that the theatre is too small "because it can only accommodate in driblets the 8,000,000 New Yorkers who must see this enchanting comedy"—"it is a picture for all the people who have never bestirred themselves to look at a movie."

¶ There is one international language, and that is music. When Hollywood turns out a musical film, it strikes a note heard 'round the world. "Carnegie Hall" is a demonstration, in fact, of the quality of audience reception wherever this attraction may be playing. In Australia, music-lovers responded to a manager's letter; the title "Carnegie Hall" meant something at Hoyt's Century theatre, Sydney, to identify the film. Music on the screen invariably contains the elements for effective showmanship, available to any exhibitor.

INTERNATIONAL

The masthead, just above, has long referred to "an international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress".

With this issue, the International Number of THE HERALD, we want to express our appreciation to the host of theatre managers, members of the Round Table, who are our regular contributors and correspondents, throughout the world. It is gratifying to see, in the abundant overseas mail, proof of superior showmanship, from the far places.

Basically, it is showmanship that has brought to our film industry the prevailing world leadership in motion pictures. We have known how to make 'em, and how to sell 'em at the box office, from Topeka to Timbuctu. It is stimulating to find the same brand of showmanship around the globe.

Showmen of the world are united in efforts to obtain a maximum result with the greatest mass entertainment value in history. That's a short definition of the aims and purposes of the Round Table and its members. We represent the largest management group in the industry, concentrated on the business front, where the motion picture meets the public.

¶ Love that advertising trade press! They have words and sentences with attention-getting value. In *Tide* we find a pertinent line, worth passing along to members of the Round Table. They say—"Get the lead out of your ads!"

¶ Leo Wolcott, chairman of AITO of Iowa and Nebraska, in his recent bulletin, says that "maximum comfort" is the reason most people gave for attendance, in a poll conducted by 50 theatres.

"This proves that the picture is not the only factor," Wolcott states, and adds, "How many times have you been in the lobby and heard them ask 'What's playing tonight?' after they've bought tickets?" Not a shadow of a doubt about it, Leo, for through many years of showmanship, it has been the man who sold his theatre as the attraction who had the business and kept it, in the face of competition.

It was only Shakespeare who said "The play's the thing"—for any good showman knows it's the theatre that draws and holds the audience. The theatre-going habit is rooted in the habit-forming comfort and attractiveness of the theatre itself, and that generally reflects, more than anything else, the personality of the management behind it.

¶ One day recently we were discussing a photograph that had just arrived in the overseas mail. A picture of the largest theatre in northern England, Phil Ridler's New Victoria in Bradford, Yorkshire. The house seats 3,500 and covers an acre of ground. Extending from the box office, in both directions, were two double lines, waiting to get in. We wondered, audibly, what would be the comparison if the theatre were in Brooklyn—and the attraction "A Tree Grows in Yorkshire"? The editor of the HERALD supplied a ready answer. The result would be the same, if it were a good picture. That's the common ground of show business. A good picture can always be sold in any part of the world when it's made and merchandised by showmen.

—*Walter Brooks*

SELLING—INTERNATIONALLY



SCOTLAND: This attractive display was designed by Lily Watt, manager of the Florida Cinema, King's Park, Glasgow, for her engagement of "Margie".



DENMARK: The outstanding display, above, drew attention to "The Spiral Staircase" at the Saga theatre, Copenhagen.



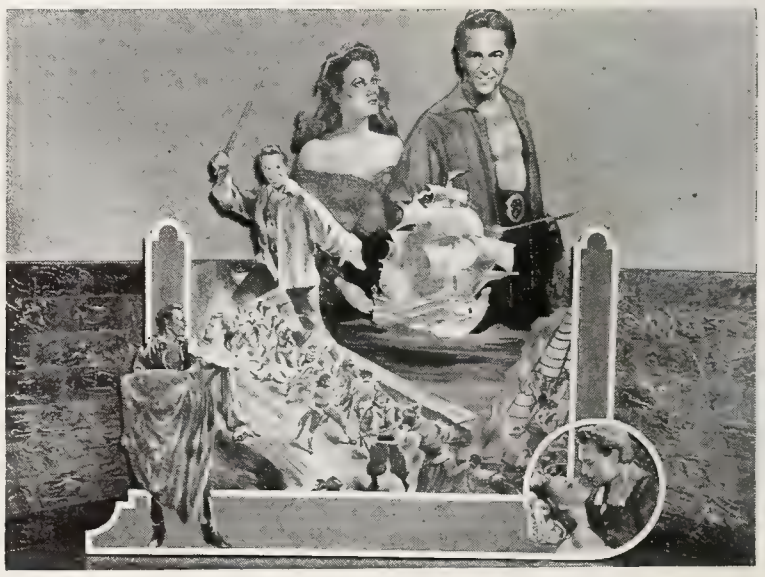
ENGLAND: Manager Arthur Wolfson utilized tie-in copy on this dredging boat to excellent advantage for "Down to Earth" at the Empire Cinema, Whitby, Yorkshire.



UNITED STATES: Eye-arresting front exploits "The King's Jester", an Italian film, at the Academy of Music, a Skouras theatre, in New York. The circuit will play other foreign product through an arrangement with Superfilm Distributing Corporation.



SPAIN: This motor-driven ballyhoo car, left, toured Barcelona and suburbs for "Los Tres Caballeros" (The Three Caballeros). The car was dispatched by manager Jose Arquer for his playdate of the Walt Disney picture at the Windsor Palace theatre.



PANAMA: Said to be the first animated lobby display in Panama, the above was used to promote "Spanish Main" at the Lux theatre.

ENGLISH SHOWMEN COMPETE STRONGLY FOR NEW AWARDS

Many interesting campaigns have arrived at the Round Table from England as entries in the Quigley Awards Competitions. The present conditions in England naturally have handicapped British showmen but despite the shortages and the restrictions imposed on them, they continue to exploit their playdates with zest.

For instance, take the campaign arranged by manager E. F. Johnson for "The Man Within" at St. George's Cinema, York. In approaching the picture from a publicity angle, Johnson felt that great care had to be shown in putting before the public the "type" of film it was without too much reference to the "inner man" angle which "would have given quite a wrong idea on the matter."

Johnson started his campaign four weeks in advance by garnering newspaper publicity for the stars of the picture. In order to do this, he took the biographies from the press sheet, typed them out and sent them along to the editors of the three local newspapers with stills and a personal letter.

Newspaper Allots Three Columns

Johnson's biggest surprise was when the evening newspaper allotted three columns to the article on Michael Redgrave, star of the picture. Commenting on this bonanza, he remarks that "it just shows that you never know what you can do unless you try." The York *Star* used three separate angles on the stars from the picture under the heading: "Film Star Parade."

In order to show patrons what the picture was about, Johnson arranged a display of ship models in the lobby. To do this, he advertised in the local press for the loan of ship models. Despite the fact that York is an inland city and except for barges and small pleasure boats does not seem to be greatly interested in ships, over 30 models were received and put on exhibition. They all were up to professional standards and some had won prizes at various model exhibitions in Great Britain. The exhibit created a great deal of interest.

Sets Grocery Tieup

The inner man angle was not overlooked, however, as Johnson set a tieup with a large grocery outfit based on the theme that "The Man Within" could be satisfied by purchasing their goods.

Considerable press publicity for the same picture also was garnered by manager L. Stanley Hodnett of the Gaumont Palace theatre, Middlesbrough, but he is proudest of the displays he designed to sell the picture. His "piece-de-resistance" had a silhouette effect and was set up in the entrance to the circle foyer. The wording and caricature of a man were cut out of brown paper and stuck on the back of an old linen



Display in studio of department store was promoted by manager Kenneth Edmondson, Gaumont, Chester.

banner that had been washed and bleached. The banner was pinned on to a display cabinet, inside of which was a hundred watt lamp. The immediate vicinity of the display was darkened, which created a brilliant illuminated effect from the display itself.

Hodnett conducted a very comprehensive campaign, which included, in addition to the wealth of free publicity and the displays, a coloring contest, teaser slides, 10,000 throwaways inserted into laundry parcels, tieups with a taxi service, a photographer and merchants. The coloring contest was sponsored by the *Evening Gazette,* and proved to be very popular.

A most interesting campaign for "Magnificent Doll" comes from manager Kenneth D. Edmondson of the Gaumont theatre, Chester. His problem was to obtain newspaper publicity in a situation notorious for lack of editorial cooperation. Edmondson



Manager Hodnett's silhouette display at the Palace, Middlesbrough.

surmounted this barrier by enlisting the aid of "Miss John Citizen" in a search for the "Most 'Magnificent Doll'" of Chester. Result: A good deal of press publicity, including pictures of winners.

The contest was sponsored by the Chester branch of Navana Studio, London photographers. The studio conducted a big advertising campaign for the "Magnificent Doll" competition and donated cash prizes. The playdate of the picture was mentioned in every piece of advertising for the contest. A display was set up in Navana's studio in Densons, one of the largest department stores in the city. It was estimated that 150,000 people visiting the store saw the display.

Sends Letter to School Heads

In Chorley, Lancs., manager John Longbottom's engagement of "Nicholas Nickleby" at the Odeon theatre coincided with the summer holiday for all Chorley schools. He addressed a letter to all headmasters, extolling the virtues of the picture and enclosing an excellently illustrated brochure. A similar letter and brochure were sent to various religious denominations.

A tieup was effected with the leading stationer in town. A plastic model of the book, measuring 3x4 feet, with one side a facsimile of a complete page from the Dicken's novel and the other side a copy of a Boz drawing, was placed in the stationer's window after being on display in the lobby for three days.

For the week prior to playdate, Longbottom obtained a model, showing the Ealing Studio production unit shooting a scene of the picture, and mounted it in the lobby. This was the cause of a certain amount of congestion, as all patrons stopped in the lobby to examine it. A further tieup was made with a dress shop for a display comparing Dickensian fashions with those of today.

Arranges Word Contest

Fifteen hundred entries were received by manager A. J. Brown for a word contest he arranged to exploit "Dead Reckoning" at the Empire theatre, Cardiff, Wales. Participants were asked to submit lists of words of not less than three letters from letters in the title of the picture.

Judging of the contest was in the hands of the editor of the Cardiff and Suburban *News* and all entries containing more than 500 words were passed to him. The contest resulted in a good press.

Brown also had a number of old keys with labels attached distributed throughout the city. The labels read: "This is the key to good entertainment. Take it to the pay desk of the Empire theatre, Cardiff, and you will receive a pass to see 'Dead Reckoning'. Humphrey Bogart did not find the key to his problem quite so easily."

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

DESERT FURY (Paramount): The fact that Burt Lancaster plays the part of a state higway patrolman in this picture suggests special screenings which can net some newspaper space.

If there is a State Highway Patrol headquarters in your vicinity, invite the patrolmen to the screening and have the top man interviewed by a newspaper reporter, the tie-in being that Lancaster shows the bravery, honesty and adherence to duty that is characteristic of your own state's road cops.

Run a series of personal ads in the classified columns of the local newspaper. A typical ad could read: "Burt Lancaster: Maybe he is no good. But I love him. Don't follow us, or you'll get hurt.— Lizabeth Scott. 'Desert Fury' — Gem theatre."

Arrange a coloring contest either in the local newspaper or by the use of throwaways. An inexpensive giveaway could consist of an imprinted envelope containing about a teaspoonful of white sand.

A simple street ballyhoo can be worked up with a man, a suitcase and some lettering. The ballyhoo man carries the suitcase on which is lettered: "I'm on the lam from the Big Town, but I had to come out to see 'Desert Fury' at the . . . ", etc.

SOMETHING IN THE WIND (Universal-International): Deanna Durbin plays the role of a radio artist who starts out as a disc jockey and winds up as a television star in this picture.

See to it that all disc jockeys in town are supplied with a full set of recordings of numbers from the picture. Have the jockeys bear down hard on "The Turntable Song" which is dedicated to their profession. Invite all disc jockeys as honored guests opening night. List them in your day-before-opening ads.

In order to pave the way for all the music contacts you want to make on this picture, it would seem to be practical to arrange a preview for professional people. This will include disc jockeys, orchestra leaders, radio program writers and directors for programs that use music, music shop proprietors, entertainers and any others included in your exploitation plans.

A kite-flying contest would be a natural with the title of this picture. Pick winners on the basis of unusual design; or you can organize two-men teams for each kite, with prizes for kites that fly the longest. Under such circumstances, men (or boys) spell each other at the strings.

Attach pinwheels on the marquee so that they will spin in the wind.

Middleberg Premieres "Dance"

Margaret O'Brien's new picture, "The Unfinished Dance," had its premiere at Charley Middleberg's Capitol theatre, down in Charleston, W. Va. Charley was once picked as "most typical exhibitor."



Special carriage and crinoline girls with Legionnaires from an Atlanta, Ga., post of the American Legion exploit "Gone With the Wind" at Loew's Criterion, New York. The Legionnaires were in New York for the organization's annual convention.

Drug Store Chain Names Drink for "Calcutta"

A tieup with a chain of drug stores proved an effective stimulant for the engagement of "Calcutta" at the Paramount theatres in Los Angeles and Hollywood. The tieup was arranged by managing director Rube Wolf of the Los Angeles Paramount with the Thrifty Drug Company. The drug store chain featured "The Calcutta," a soft drink consisting of pineapple juice, creamy sherbet and carbonated water. The chain was supplied with 25,000 "place mats," which were distributed to all the fountains in the two communities.

Gets Out Tabloid Sheet To Promote "Crossfire"

Steve Brener, who doesn't use local newspapers to advertise attractions in Walter Reade theatres in New Jersey, got out his own tabloid edition of "The News" to exploit the run of "Crossfire" at the St. James theatre, Asbury Park. The two-page "flyer" was set up in newspaper style, with front page stories and pictures supplemented by full-page advertising and "quotes" from the New York press. More than 20,000 copies were distributed from door-to-door between the hours of 6:00 and 9:00 a.m.

Press Campaign Helps "Grass" In Melbourne



An intensive newspaper ad campaign heralded the arrival of "The Sea of Grass" at the Metro theatre, Melbourne, Australia. The campaign was conducted by assistant manager Roger Kirby.

Teaser ads, reading "Watch for 'The Sea of Grass'" were commenced in four daily and one weekly newspapers 18 days in advance of opening. A 6x3 ad also was used in *Film Chat,* a weekly publication, well in advance. In addition, free publicity was garnered.

Sky signs were flown at two football matches four days prior to opening. They read: " 'The Sea of Grass'—Coming Metro." Copy was changed to " 'The Sea of Grass'—Metro Now" and flown at football matches each Saturday for the run of the picture. The average attendance at the matches was about 20,000 and the average time the signs were flown was about two hours.

Eighty-four 50-word announcements were used on three radio stations for four days. A 30x40 colored enlargement of Spencer Tracy, with card below, was hung on the mezzanine foyer for three months in advance.

A window display was arranged with Myer's Emporium. The display consisted of original Hollywood sketches and miniature models of sets. Two huge boards featured 22x28 color enlargements.

Arranges Riding Academy Tieup for "Homestretch"

A tieup with a riding academy is a natural for "The Homestretch," and Murray Greene, manager of Century's Albemarle theatre, Brooklyn, is a man who knows a natural when he sees one. Murray promoted four season cards from a riding club to be given winners of a "Why I Like Horesback Riding" letter-writing contest. In addition, the stable agreed to supply a horse and rider for a street ballyhoo. The horse carried a sign with picture title and playdate copy.

"Let's Go to the Movies"—Says M. H. Chakeres

Just as we were saying "Greater Movie Season" was a good idea 20 years ago, but nobody seemed to be doing much about it any more, in comes a fine letter from M. H. Chakeres, city manager of the Regent-State Corporation, operating theatres in Springfield and elsewhere in Ohio. Mr. Chakeres has done something about it, with his institutional campaign, "Let's Go to the Movies."

The idea behind his campaign is to try and bring back the vacationers and those who are momentarily out of the habit of going to the movies as a matter of seasonal promotion. He used the newspapers, with thirty-two local merchants cooperating, to include the slogan in their ads. He used the radio, with 120 spot announcements over two local stations. He used ten 24-sheet stands, spotted over the city, with the slogan.

Fifty soft-drink trucks, including Coca-Cola, Pepsi-Cola, Grapette, Orange Crush and Royal Crown, were bannered with "Let's Go to the Movies." Signs were displayed on taxis and on busses. Three hundred sets of auto bumper cards were placed on private automobiles. And the city manager authorized two street banners at prominent intersections all week.

Several thousand window streamers and gummed-back circles were placed in store windows and on mirrors around town. Rubber stamps imprinted paper bags and napkins in many stores and restaurants. Three hundred Jumbo window cards carried out the idea on poles and in store windows. As Mr. Chakeres says in closing, "I know it helped my opposition as well as my own theatres. I hope these few suggestions may be also helpful to some of the boys in the field." We applaud a real effort to bring 'em back, with "Let's Go to the Movies" as a slogan.—W. B.

Ushers in Convict Clothes Parade for "Brute Force"

Co-managers John Marzula and Jerry Wagner of the Paramount, Asbury Park, New Jersey, utilized street ballyhoo and a special front to exploit the showing of "Brute Force" at that theatre. The managers dressed ushers as convicts and had them driven around town in Willys Jeeps, which had been promoted, for one week prior to the playdate.

Teaser Ads Sell "Miracle"

Teaser ads two weeks in advance were used by manager Joseph S. Boyle to draw attention to his engagement of "The Miracle on 34th Street" at the Poli theatre, Norwich, Conn. The theme of the ads was the catchline: "Meet the man behind the miracle."

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on this list of showmen

ELMER ADAMS, JR.
Hornbeck, Shawnee, Okla.
G. BARES
Astor, Milwaukee, Wis.
JAMES G. BELL
Penn, New Castle, Pa.
GEORGE BERNARD
Odeon, Bury, Lancs., England
H. G. BOESEL
Modjeska, Milwaukee, Wis.
HELENE BOESEL
Downer, Milwaukee, Wis.
WILLIAM BORDERS
Paramount, Kankakee, Ill.
JOSEPH BOYLE
Poli-Broadway, Norwich, Conn.
HUGH S. BORLAND
Louis, Chicago, Ill.
A. J. BROWN
Empire, Cardiff, Wales
W. E. CASE
Picture House, Monmouth, Mons, England
WALTER CHENOWETH
Alexandria, San Francisco, Calif.
F. CLARKE
Oakland, Milwaukee, Wis.
TIFF COOK
Capitol, Halifax, Nova Scotia
T. CORNFIELD
Princess, Milwaukee, Wis.
JACK CROWE
Eckel, Syracuse, N. Y.
WILLIAM EAGEN
Longview, Longview, Wash.
H. J. FLETCHER
Regal, Walham Green, London, England
CLIFFORD GIESSEMAN
Music Hall Theatres, Los Angeles, Calif.
SAM GILMAN
Regent, Harrisburg, Pa.
F. P. GLORIOD
Varsity, Carbondale, Ill.
ALICE GORHAM
United Detroit Theatres, Detroit, Mich.
MIKE GUTTMAN
Century, Minneapolis, Minn.
F. W. HAMILTON
Shelby, Shelbyville, Mo.
HANK HAROLD
Palace, Cleveland, Ohio
E. HERBERT
Broadway, Stratford, London, England
STANLEY HODNETT
Palace, Middlesborough, England
J. H. HUTCHISON
Ambassador, Hendon, London, England
JOHN ISELY
Garfield, Milwaukee, Wis.
W. T. JAKES
Troxy, Stepney, London, England
E. F. JOHNSON
Majestic, Leeds, Yorks., England
PHIL KATZ
Kenyon, Pittsburgh, Pa.
DANIEL KERSKI
Lode, Milwaukee, Wis.
ROGER KIRBY
Metro, Melbourne, Australia
LEONARD KLAFTA
Paramount, Kankakee, Ill.
ROBERT KLEIN
Orpheum, Kenosha, Wis.
S. H. KLEPER
College, New Haven, Conn.
JULES G. LANDFIELD
Melrose, Melrose Park, Ill.
ABE LUDACER
Valentine, Toledo, Ohio
P. E. McCOY
Modjeska, Augusta, Ga.
AURIEL MACFIE
Music Hall Theatres, Los Angeles, Calif.
MERLIN MILLER
Venetian, Milwaukee, Wis.
BUZZY MIXSON
Arcade, Williston, Florida
RALPH PHILLIPS
New Cross, New Cross, London, England
MICHAEL PICCIRILLO
Dyckman, New York City
LESTER POLLOCK
Loew's, Rochester, N. Y.
G. E. RATHMAN
Marion, Marion, Iowa
G. RAY
Regent, Bradford, Yorks., England
H. W. REISINGER
Loew's, Dayton, Ohio
HARRY A. ROSE
Majestic Bridegport, Conn.
C. SIMMONS
Coliseum, Litherland, Lancs., England
D. T. STALCUP
Martin, Opelika, Ala.
MOLLIE STICKLES
Palace, Meriden, Conn.
REG. STREETER
Mission, Santa Barbara, Calif.
JOHN L. SUNDERLAND
Regent, Syracuse, N. Y.
LILY WATT
Florida, Kings Park, Glasgow, Scotland
CLAUDE WILLMOTT
Scala, Leeds, Yorks., England
NATHAN WISE
Palace, Cincinnati, Ohio

Goodwill Campaign Draws Press Attention

As part of a community relations campaign, Max Phillips, manager of the Regent theatre, Sudbury, Ontario, and his assistant, Charles Frost, offered the theatre recently to a local musical kindergarten for a recital. The recital, staged on a Sunday afternoon, attracted a lot of newspaper attention, and was well attended by relatives and friends of the children. Phillips also arranged a tie-in with a local music store, with the store paying for all newspaper space used, and the theatre supplying the mats, and laying out the ads.

Conti Sets Music Store Tieup for "Dorseys"

Manager Sabi Conti of the Oxford theatre, Plainfield, N. J., arranged a tieup with a local music store for his playdate of "The Fabulous Dorseys." Gamby's Music Company, Manville, N. J., the cooperating merchant, distributed 50 window cards on the picture to music box locations 10 days before opening. The music boxes also featured Dorsey recordings. A juke box was set up in the lobby well in advance with a large musical disc beside it, giving picture and playdate credits.

Wins Management Contest

George F. Mahoney, Jr., manager of the Rialto theatre, Joliet, Ill., has been judged winner of a special contest conducted by Great States theatres for the best handling of Warner Bros.' short "Men of Tomorrow."



A civic occasion is made of the visit of oldest married couples to the Broadway Cinema, Stratford, England. Here the Mayor of West Ham presents a certificate to a long-time married couple. The ceremonies were arranged by manager Ted Herbert to promote "The Loves of Joanna Godden".

Gets Support of Powerful Groups For "Crossfire"

Everett Callow, publicity and advertising director for the Warner Bros. theatre circuit in Philadelphia, staged an unusual campaign in advance of the opening of "Crossfire" at the Aldine theatre by tying-in all the important organizations in the city interested in promoting racial and religious unity.

In his advertising and publicity Callow made no mention of the fact that the picture is also an indictment against anti-Semitism and all the other undemocratic attitudes. Instead, he depended on the key organizations in the community, through their memberships, to get across the picture's Americanism content.

Callow promoted a special preview screening in radio station WCAU's auditorium under the auspices of the Philadelphia Fellowship Commission, the city's united effort to promote understanding, combat prejudice and intolerance.

Following the screening, which was attended by over 300 key representatives, Maurice B. Fagan, acting director of the Fellowship Commission, addressed an open letter on a jumbo postcard to over 10,000 individuals and organizations in Philadelphia, asking for wholesale support of the picture.

Has Fun Writing Poetry For Newspaper Ads

Jay Means, manager of the Oak Park theatre, who has been operating theatres in Kansas City for the last two or three decades, still enjoys it; gets additional fun out of writing verses for his newspaper ads. He claims it isn't poetry, but it has the personal touch that keeps patrons tied to the theatre, on the watch for more of his versifying," to win acquaintanceship and goodwill from a wide audience. Just one sample:

"Grand entertainment is 'Farmer's Daughter'"
Congressman Cotten eagerly sought her;
As a politician he almost fought her,
But in the end he ran and caught her!"



FROM A WINNER

To the Managers' Round Table:

I regret the delay in acknowledging receipt of my "Overseas Citation Award" which I have been so fortunate in winning during this last quarter of the Quigley Awards for my campaign on Columbia's "Jolson Story".

I wish to take this opportunity of expressing my deep appreciation for the honour which has been bestowed upon me. I believe it is the first time in the history of the Quigley Awards that any theatre manager in the West Indies and Caribbean territory has achieved this distinction. I am indeed grateful.

I have always been an ardent reader of the MOTION PICTURE HERALD and particularly the Managers' Round Table section. I wish to go on record here and now in stating that the Managers' Round Table, as a stimulating force, has been largely responsible for my attempts to sell motion pictures in the true sense of showmanship.

Please convey my sincere appreciation to all the members of the Quigley Award Committee.

Very truly yours,
PERCIVAL B. SINGH,
General Manager,
Roodal Theatres Caribbean

[*Citation-winner Singh submitted his campaign on "The Jolson Story" from the DeLuxe theatre, one of eight houses operated by the Roodal Theatres Caribbean in Trinidad, B. W. I. The corporation also has the Metro Pole and four other theatres in British Guiana and the Empire and Olympic theatres in Barbados. Mr. Singh's letter is appreciated here, and we look forward to his further entries as a contender from the Caribbean.—W. B.*]

Teaser Ad Campaign Aids Date of "Hucksters"

A teaser ad campaign in the local newspapers was started 10 days in advance by manager Harold Norris to exploit his engagement of "The Hucksters" at the Grand theatre, Macon, Ga. For the first time in four years, Norris used a 24-sheet board in the lobby. Also in the lobby were cutouts of Clark Gable and Deborah Kerr, and two 40x60 displays. Approximately 90 spot announcements were placed with the three local radio stations. Two of the stations put on telephone quiz programs, during which time they called various homes in Macon for listeners to answer questions concerning "The Hucksters."

"Rocky" Chaiton Married

Rowena (Rocky) Chaiton of the Managers' Round Table staff, and daughter of Phil Chaiton, manager of Skouras's Tuxedo theatre in the Bronx, was married Sunday, September 7th, to Abraham Malamud at the Bronx Jewish Center. This week, Niagara Falls!

Screenings Help "Janet Ames" in Two Situations

Special screenings keynoted campaigns for "The Guilt of Janet Ames" in Minneapolis, and Trenton, N. J. In Minneapolis, with G. R. Stephens handling the campaign for the RKO Pan, a screening was held for a selected group of women writers from Minneapolis newspapers, instructors from dramatic schools and Robert Bushier of station WLOL. Following the screening, Bushier had several women air their views on the picture over WLOL.

As suggested in the press-book, two girls circulated around town with cameras, pretending to take pictures of passers-by. Stephens had thousands of special cards printed which the girls handed to the people they "photographed." The cards read: "I did not take your picture. But . . . If you want to see a really good picture, don't miss, etc."

Henry Scholl, who handled the campaign for the RKO Capitol in Trenton, held a screening of the picture for an all female audience selected by "Davvy and Mary," women commenators on station WTTM. For some time in advance of playdate, they plugged the picture over their half-hour show thrice weekly while extending screening invitations to certain members of their listening audience.

Girls Walk Dogs for "Wolf"

Jerry Wagner, co-manager of Walter Reade's Paramount theatre, Asbury Park, arranged to have four girls walk four very large dogs through town to exploit "Cry Wolf." The dogs acted as "sandwich dogs" to carry signs displaying the ad copy.



By the Herald

The new season started with a bang, here at the Round Table, when Gloria Swadron, very attractive daughter of Manny Swadron, manager of the Park and Community theatres, Welland, Ontario, came in to see us while spending a vacation in New York. She reads the Round Table and knows the releases and trade reviews as part of her job.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MOTHER WORE TIGHTS (20th-Fox)

First Report:

Total Gross Tabulated	$514,700
Comparative Average Gross	362,200
Over-all Performance	142.1%

BALTIMORE—New, 1st week 127.1%
BALTIMORE—New, 2nd week 110.1%
KANSAS CITY—Tower 174.7%
KANSAS CITY—Uptown 170.1%
LOS ANGELES—Carthay Circle 180.4%
LOS ANGELES—Chinese 177.2%
LOS ANGELES—Loew's State 175.0%
LOS ANGELES—Loyola 152.3%
LOS ANGELES—Uptown 158.3%
NEW YORK—Roxy, 1st week 142.5%
(SA) Ella Logan, Jack Haley, others
NEW YORK—Roxy, 2nd week 143.6%
(SA) Ella Logan, Jack Haley, others
PHILADELPHIA—Fox, 1st week 125.0%
PHILADELPHIA—Fox, 2nd week 97.2%
SAN FRANCISCO—Fox 111.5%
(DB) Second Chance (20th-Fox)

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VARIETY GIRL (Para.)

Intermediate Report:

Total Gross Tabulated	$266,700
Comparative Average Gross	216,900
Over-all Performance	122.9%

ATLANTA—Fox 125.8%
BALTIMORE—Keith's 196.0%
BOSTON—Metropolitan 95.3%
(DB) Jungle Flight (Para.)
BUFFALO—Great Lakes 90.1%
CINCINNATI—RKO Palace 161.9%
CLEVELAND—Loew's State 131.7%
INDIANAPOLIS—Indiana 137.4%
KANSAS CITY—PARAMOUNT 153.8%
MINNEAPOLIS—Radio City 93.2%
OMAHA—Paramount 129.4%
SAN FRANCISCO—Paramount 135.2%
(DB) Killer at Large (EL)
ST. LOUIS—Fox 124.3%
(DB) Seven Keys to Baldpate (RKO)
TORONTO—Imperial 117.4%

●

BACHELOR AND THE BOBBY-SOXER (RKO)

Final Report:

Total Gross Tabulated	$1,540,100
Comparative Average Gross	1,288,900
Over-all Performance	119.4%

BALTIMORE—Town, 1st week 92.8%
BALTIMORE—Town, 2nd week 82.1%
BALTIMORE—Town, 3rd week 64.2%
BOSTON—Memorial, 1st week 108.2%
BOSTON—Memorial, 2nd week 104.4%
BUFFALO—Twentieth Century 120.5%
CHICAGO—Grand, 1st week 120.6%
CHICAGO—Grand, 2nd week 113.0%
CINCINNATI—RKO Albee 161.1%
CLEVELAND—RKO Palace 144.0%
DENVER—Orpheum, 1st week 159.2%
DENVER—Orpheum, 2nd week 95.5%
KANSAS CITY—Orpheum, 1st week . . . 132.0%
KANSAS CITY—Orpheum, 2nd week . . . 117.8%
KANSAS CITY—Orpheum, 3rd week . . . 113.2%
LOS ANGELES—Hillstreet, 1st week . . . 193.1%
LOS ANGELES—Hillstreet, 2nd week . . . 147.7%
LOS ANGELES—Hillstreet, 3rd week . . . 113.6%
LOS ANGELES—Pantages, 1st week . . . 190.7%
LOS ANGELES—Pantages, 2nd week . . . 150.3%
LOS ANGELES—Pantages, 3rd wek 121.3%
MINNEAPOLIS—RKO Orpheum 186.5%
NEW YORK—Music Hall, 1st week 117.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 116.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 118.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 115.6%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week 107.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 6th week 105.4%
(SA) Radio City Music Hall Stage Presentation
OMAHA—RKO Brandeis, 1st week 153.0%
OMAHA—RKO Brandeis, 2nd week 104.9%
PHILADELPHIA—Stanley 153.3%
SAN FRANCISCO—Golden Gate, 1st week . 147.2%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 112.4%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . 100.7%
(SA) Vaudeville
ST. LOUIS—Ambassador, 1st week 150.0%
ST. LOUIS—Ambassador, 2nd week 100.0%

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DESERT FURY (Para.)

First Report:

Total Gross Tabulated	$189,000
Comparative Average Gross	162,600
Over-all Performance	116.2%

BOSTON—Metropolitan 83.6%
(DB) Kilroy Was Here (Mono.)
BOSTON—Fenway, MO 1st week 84.7%
(DB) Kilroy Was Here (Mono.)
BOSTON—Paramount, MO 1st week 100.7%
(DB) Kilroy Was Here (Mono.)
CLEVELAND—Loew's State 90.2%
CLEVELAND—Loew's Ohio, MO 1st week . 90.5%
DENVER—Denham, 1st week 131.5%
DENVER—Denham, 2nd week 92.1%
MINNEAPOLIS—State 125.0%
PHILADELPHIA—Karlton 193.2%
SAN FRANCISCO—Paramount, 1st week . . 161.8%
(DB) Stepchild (EL)
SAN FRANCISCO—Paramount, 2nd week . . 121.3%
(DB) Stepchild (EL)

●

SONG OF THE THIN MAN (MGM)

First Report:

Total Gross Tabulated	$245,700
Comparative Average Gross	243,400
Over-all Performance	100.9%

ATLANTA—Loew's Grand 128.0%
BALTIMORE—Century 98.3%
BOSTON—Orpheum 79.1%
(DB) The Last of the Redmen (Col.)
BOSTON—State 84.3%
(DB) The Last of the Redmen (Col.)
BUFFALO—Buffalo 108.9%
(DB) Moss Rose (20th-Fox)
INDIANAPOLIS—Loew's 97.5%
(DB) Adventures of Don Coyote (UA)
KANSAS CITY—Midland 119.5%
(DB) The Guilt of Janet Ames (Col.)
NEW YORK—Capitol 89.4%
(SA) Bill Robinson and Art Mooney's Orchestra
PITTSBURGH—Penn 126.4%
ST. LOUIS—Loew's State 115.0%
(DB) The Sport of Kings (Col.)
TORONTO—Loew's 113.3%

Three Art Picture Houses Planned for Washington

Plans for the construction of three new theatres in the DuPont Circle area of Washington, D. C., are in advanced stages. Each will seat approximately 500 and show "art" or foreign language pictures. One will be operated by the Pix Theatre company, which has theatres in Washington, Norfolk and Philadelphia. The second will be leased to the Harry Brandt circuit upon completion. No operator has been named for the third theatre.

Appoint Heidt

Christian Heidt III has been appointed manager of exchange operations for Films Incorporated, of New York, distributors of 16mm educational pictures.

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Milton Feld Dies On Coast at 55

Hollywood Bureau

Milton H. Feld, 55, an industry pioneer in the fields of exhibition and distribution and later a producer, died here Sunday in Cedars of Lebanon Hospital.

Entering the industry in 1909 as an exhibitor in Kansas City, Mr. Feld early branched into selling with the old V.L.S.E. company, retaining his theatre interests. Later he was a branch and district manager for Universal.

By 1918 he had left distribution to become associated with Frank L. Newman as managing director of the Newman, Royal Regent and 12th Street theatres in Kansas City.

When Paramount-Publix acquired the Newman circuit in 1924, Mr. Feld became managing director of Paramount's Metropolitan, Million Dollar and Rialto theatres in Los Angeles. The following year he was transferred to the company's New York home office.

Resigning in 1933, he organized the independent Monarch Theatres in New York and was president of that organization until November, 1935, when he resigned to enter production as assistant to Darryl Zanuck. From 1936 through 1938 he was an associate producer at Twentieth Century-Fox. In 1938 he joined Universal as an executive producer.

Floyd B. Scott

Floyd B. Scott, 63, manager of the Davidson theatre in Milwaukee, died in that city September 5. In 1917 Mr. Scott was assistant manager of the Orpheum theatre there, and in 1921 went to Chicago as publicity manager of the Midwest theatres in the Orpheum circuit and later made his headquarters in New York as general publicity representative for all Orpheum theatres.

Bela Black

Bela Black, 71, an executive of Danubia Pictures, Inc., distributors and importers of foreign films, New York, died September 4 at Claremont, N. H. He is survived by a brother and a sister.

Cecil Wood, Jr.

Cecil Wood, Jr., 48, projectionist at the Palace theatre, New York City, died of a heart attack September 12 in the Polyclinic Hospital, New York.

Start on Coaxial Cable

Construction was begun last week on the first coaxial telephone cable to connect New York and Albany. Jointly owned by the New York Telephone Company, the New Jersey Bell Telephone Company and the Long Lines Department of the American Telephone and Telegraph Company, the cable will cost about $4,000,000.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
COMPANY CHART
SHORT SUBJECTS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Robin Hood of Texas

***Republic*—Musical Western**

In his last picture for that company, Gene Autry concludes his cowboy career at Republic in a musical Western which is comparable in entertainment value to any of his many predecessor films. Under the direction of Lesley Selander it is a swift moving melodrama of bank robbery, life on a dude ranch and a modern-day crime over which justice finally triumphs. In addition there is a comedy element in the person of Sterling Holloway as the neurotic who thoroughly enjoys his ill-health.

The original screenplay by John K. Butler and Earl Snell has Gene and the Cass County Boys innocently involved in a bank robbery. They are released, however, by the sheriff, who believes they will lead him to the rest of the gang. Gene opens a dude ranch and eventually the four bank robbers arrive. After the usual number of adventures and two murders, Gene proves to the police that he and his men are not part of the gang, then sets out to capture two escaping members.

Interwoven are the usual tuneful musical numbers. This time they include "The Merry Go-Round-Up," "Good Old Fashioned Hoe Down," both by Gene Autry, and "Going Back to Texas," and the melodious "You're the Moment of a Lifetime."

On the distaff side there is Lynn Roberts, who helps Gene operate the hotel, and Adele Mara as the blonde gun-moll of the bank robbers. Sidney Picker was associate producer.

Reviewed at the Republic projection room in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, July 15, 1947. Running time, 71 min. PCA No. 12440. General audience classification.
Gene .....Gene Autry
Virginia .....Lynn Roberts
Droopy .....Sterling Holloway
Adele Mara, James Cardwell, John Kellogg, Ray Walker, Michael Branden, Paul Bryar, Cass County Boys

The Tawny Pipit

***UI-Prestige*—A Bird Study**

This British-made film dealing with an unusual subject tells the story of the tawny pipit, which is a rare type of bird not common in England. In the presentation of the story the skill and artistry of its film-makers is evident. The average theatre-goer will find a nature story with an English locale during the war years, but bird watchers and nature lovers should be pleased with the detailed account of this type of bird.

As the film opens the rare bird is found nesting near an English village. Students of bird life come to the town to watch this phenomenon. An attempt to steal the eggs is thwarted, but in the end when the eggs are hatched there is much rejoicing. There is a sub-story of a romance between a convalescent soldier and his nurse.

The starring players are Bernard Miles, Rosamund John and Nial McGinnis. For the American audiences, this film lacks star drawing power, and the war background dates it. Bernard Miles and Charles Saunders produced and directed. The photography, under the direction of Eric Cross is good, especially the bird scenes.

The music is played by the London Symphony Orchestra.

Seen in a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, not set. Running time, 81 min. PCA No. 10902. General audience classification.
Col. Barton-Barrington .....Bernard Miles
Hazel Broome .....Rosamund John
Jimmy Bancroft .....Nial McGinnis
Jean Gille, Lucie Mannheim, Christopher Steele, Brefni O'Rorke, George Carney, Wylie Watson, Lionel Watts, Scott Harold, Arthur Burne, Billy Bridget, Jackie Christie, John Salew, Marjorie Rhodes, John Rae, Ann Wilton, Ernest Butcher, Grey Blake, Stuart Latham, John Schofield, Bill Wilson, Ian Fleming, Kate Johnson, Joan Sterndale-Bennett, Sam Wilkinson, David Keir, Sydney Benson and Mr. and Mrs. Pipit

Robin Hood of Monterey

***Monogram*—Cisco Kid**

Once again the Cisco Kid in the person of Gilbert Roland takes to his horse and pistol to clear the name of an innocent victim of circumstance and as usual his easy-going charm and good humor make for an hour's pleasant entertainment.

There is something distinctly different about these Cisco Kid pictures which, while simple in format, give more than the standard action expected from a Western. "Robin Hood of Monterey" is as good as any of its predecessors in the Cisco series, with enough action to keep the kids happy, a good line to amuse the adults and a special atmosphere that makes it a natural for Spanish-language audiences.

Jeffrey Bernard was the producer. Cristy Cabanne directed and Bennett Cohen wrote the original screenplay. Besides Mr. Roland, Cris-Pin Martin does his usual best as the fat and simple Pancho and Evelyn Brent and Donna De Mario stand out in supporting roles. Pedro De Cordoba is a hit as the confused sheriff.

When young Ernie Adams is accused of shooting his father, the Cisco Kid goes to investigate. He finds that Miss Brent has made herself mistress of the ranch after Adams' father's death. She turns him in to the sheriff who arranges to have the Kid shot by a firing squad. This is done, but the soldiers all use blank cartridges and he escapes. Then he sets out to prove to the sheriff the guilt of Miss Brent.

Seen at the New York Theatre, New York, before a passive noon-day audience. Reviewer's Rating: Good.—FRED HIFT.

Release date, September 6, 1947. Running time, 57 min. PCA No. 12475. General audience classification.
Cisco Kid.....Gilbert Roland
Pancho .....Cris-Pin Martin
Maria Belmonte.....Evelyn Brent
Jack La Rue, Donna De Mario, Ernie Adams, Pedro De Cordoba

Caravan

***Eagle Lion*—Costume Drama**

British pictures in this country have earned a good reputation within recent months because of their often novel approach and the particular flavor injected into them. "Caravan," however, is disappointing because it falls below this generally high level.

It has its good points and dramatic moments, but more often than not, especially in the supporting parts, the acting is weak. Stewart Granger and Jean Kent are as good as the heavy-handed direction and unrealistic dialogue will permit. Miss Kent excels in a few well-executed Gypsy dance scenes. The film moves at a slow pace with comparatively little action except for the effective ending.

"Caravan," adapted by Roland Pertwee from the novel by Lady Eleanor Smith, was produced by Harold Huth and directed by Arthur Crabtree. Maurice Ostrer was the executive producer. The film is a J. Arthur Rank production. It will not be an easy picture to sell to American audiences.

The story, unfolding during the second half of the 19th century, starts when Granger, a young writer, saves Gerard Hinze from two robbers, and is in turn entrusted by the latter to bring a valuable necklace to Spain. Granger leaves Anne Crawford, his fiancee, and undertakes the trip. He meets Robert Helpmann, who, as henchman for Dennis Price, an aristocrat out to steal Miss Crawford from Granger, arranges to have Granger assaulted and robbed.

Granger, who loses his memory after nearly being killed, marries Jean Kent, a gypsy girl, while Miss Crawford, thinking him dead, takes Price as a husband. As a result of Granger's trying to clear his name, the two lovers meet again. Miss Kent is shot trying to cover up for Granger while the latter avenges himself on Price.

Seen at the Preview theatre in New York. Reviewer's Rating: Fair.—**F. H.**

Release date, not set. Running time, 80 min. PCA No. 12446. General audience classification.
Richard .....Stewart Granger
Rosal .....Jean Kent
Oriana .....Anne Crawford
Dennis Price, Robert Helpmann, Gerard Hinze, Enid Stamp Taylor, David Horne, John Salew, Arthur Goullet, Julian Somers

Along the Oregon Trail

***Republic*—Western Drama**

This film, photographed in Trucolor, is designed to entertain Western fans. Its quick moving script is blended with an abundance of action and a pleasing musical score. Earle Snell's original screenplay follows the characteristic pattern, but the many action sequences make it better than average Western drama.

Monte Hale, as the stalwart hero, and Adrian Booth, as the girl, are the leading performers. Hale encounters a ruthless gang, which he sub-

dues through his hand-to-hand fighting and his skill with guns.

The musical score includes "Oregon" and "Along the Wagon Trail," which are presented by Hale in his appealing manner. Foy Willing and the Riders of the Purple Sage supply the accompaniment. Melville Tucker was the associate producer, and R. G. Springsteen directed.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, August 30, 1947. running time, 64 min. PCA No. 12427. General audience classification.
Monte Hale .....Monte Hale
Sally Dunn .....Adrian Booth
Clayton Moore, Roy Bancroft, Max Terhune, Will Wright, Wade Crosby, LeRoy Mason, Tom London, Forrest Taylor, Foy Willing and The Riders of the Purple Sage

REISSUE REVIEWS

THE WOMEN
(*MGM*)

When reviewing this picture in MOTION PICTURE HERALD of September 2, 1939, William R. Weaver called it "the hottest box office attraction of 1939 up to and as of above date. . . . A self-selling, gate-building morsel spiced to the palate of any and all comers and all sexes except the juvenile, who couldn't understand it anyway. . . . A sharp departure from that thing you call norm. . . . It's as full of showmanship as it is of women—and that's capacity." The film was produced by Hunt Stromberg and directed by George Cukor. Among its all-feminine star cast are Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard and Joan Fontaine. Performances are all excellent. The picture will be reissued in September, 1947.

THE DARING YOUNG MAN
(*Columbia*)

This Joe E. Brown comedy, first reviewed December 19, 1942, and reissued August 1, 1947, demonstrates how Joe tried to enlist in the Army, Navy and Marines. Turned down by all branches of the services, he gets involved in a gag-filled spy story. When first reviewed, the HERALD reviewer had this to say about the picture: "Several of Brown's old gags in new guise as well as some novel situations with familiar twists. . . . Frank R. Strayer directed it for all the laughs that could be squeezed out of the situation." Supporting Joe E. Brown are Marguerite Chapman and William Wright.

TEXAS
(*Columbia*)

First reviewed in the HERALD October 11, 1942, this reissue of August 1, 1947, is "a Western that has all the sweep, immensity and grandeur of the state from which it derives its name. There is enough material, action and plot development to make three Westerns." A story of the post-Civil War period, the picture feature William Holden, Glen Ford, Claire Trevor and George Bancroft. It was produced by Samuel Bischoff and directed by George Marshall.

THE DOCTOR TAKES A WIFE
(*Columbia*)

"Designed for laugh purposes and collecting a large number of them from an adult preview audience, this comedy of contemporary setting and circumstance ensconces a girl novelist and a young doctor in her apartment, unmarried but journalistically reported wed, and represents them as living so in pretended matrimony for a period of three weeks. It is indicated to the audience that they sleep in separate rooms and the source of gag and situation comedy counted on to evoke laughter is this enforced dwelling together." So went the first review of the picture in the HERALD, issue of April 27, 1940. Loretta Young, Ray Milland. Reginald Gardiner, Edmund Gwen and Gail Patrick are the principals in the story directed by Alexander Hall. Rerelease date, August 1, 1947.

EACH DAWN I DIE
(*Warner Brothers*)

Co-starring James Cagney and George Raft, "Each Dawn I Die" is a story of the underworld, personified by Raft, and the framing of an innocent newspaperman (Cagney) who is sent to prison and becomes the toughest man in the cell block. When it was originally reviewed from Hollywood in the July 22, 1939, issue of MOTION PICTURE HERALD, William R. Weaver said: "Director William Keighley sent his big cast of excellent players through the fiery screenplay by Norman Reilly Raine and Warren Duff based on Jerome Odlum's novel at breakneck speed and with no time out for subtleties. . . . The film, while starkly graphic in its depiction of brutality and suffering within the unnamed prison, is morally okay and contains no material which could conceivably incite the young to choose a career of crime." Warner Brothers will release the picture October 4, 1947.

GOOD GIRLS GO TO PARIS
(*Columbia*)

This comedy-romance is the amusing story of a small-town gold-digger who has aspirations of some day going to Paris. Heading the cast are Melvyn Douglas, as the British professor who meets the girl on a mid-western campus, and Joan Blondell, as the Paris-bound lass. In supporting roles are Walter Connolly, Alan Curtis and Joan Perry. The picture was first reviewed from Hollywood in the June 24, 1939, issue of MOTION PICTURE HERALD, at which time the reviewer said: "When the only thing interrupting continuous audience chuckles is a lot of wholehearted laughter, it can be accepted as certain that the picture is worthy." It was reissued August 1, 1947.

ADVANCE SYNOPSES

FOR THE LOVE OF RUSTY
(Columbia)

PRODUCER: John Haggott. DIRECTOR: John Sturges. PLAYERS: Ted Donaldson, Tom Powers, Ann Doran, Aubrey Mather, Sid Tomack, George Meader, Mickey McGuire.

COMEDY-DRAMA. This is a story of a boy and his dog and of the boy's father, anxious to be a true friend to his son. When Hugh Mitchell, a small town lawyer, thinks that a father should be a true pal to his son, he conceives the idea of a Father-Son luncheon club. The sons, however, particularly Danny, Mr. Mitchell's boy, think the club is a bad idea. Danny continually rebuffs his father and, with his dog, Rusty, seeks the companionship of an itinerant veterinary. The gulf between father and son widens to the point when Danny runs away from home to live with the veterinary. After Danny's dog rescues the veterinary from death by escaping gas, father and son are reunited.

THE FOXES OF HARROW
(Twentieth Century-Fox)

PRODUCER: William A. Bacher. DIRECTOR: John M. Stahl. PLAYERS: Rex Harrison, Maureen O'Hara, Vanessa Brown, Victor McLaglen, Juan Varro, Richard Haydn, Gene Lockhart, Marcel Journet, Hugo Haas, Roy Roberts.

PICTURED HISTORICAL NOVEL. Stephen Fox, the illegitimate grandson of an Irish nobleman, is reared away from his own people. In 1827, a professional gambler, he travels to New Orleans. There, with the color of the French quarter and voodoo to lend atmosphere, Stephen woos and wins the aristocratic lady he met on the boat to New Orleans. After successfully winning a large fortune, he buys and remakes a huge New Orleans mansion for his home. But from the day after his marriage he never lives with his wife. Instead, he insists upon shocking society with his loose ways and bad treatment of his wife. Only when his home is about to be ruined, when his small son has died, when he has lost all his friends except his wife's sister, do he and his wife really understand each other and finally decide that they have been in love all the time.

BLONDIE IN THE DOUGH
(Columbia)

DIRECTOR: Abby Berlin. PLAYERS: Penny Singleton. Arthur Lake, Larry Simms, Marjorie Kent, Hugh Herbert, Jerome Cowan.

COMEDY. Dagwood is promised a raise and bonus for his work on the blueprints of a radio station. However, when his awkward blunders almost cause the loss of the account, he is fired. Further complications arise when Blondie and an elderly eccentric enter the cookie business. A crossed wire from Dagwood's workshop interrupts the radio commercial of a big biscuit company. When the eccentric is revealed as the president of the biscuit firm, Dagwood is forgiven and gets his raise and bonus.

EXPOSED
(Republic)

ASSOCIATE PRODUCER: William J. O'Sullivan. DIRECTOR: George Blair. PLAYERS: Adele Mara, Robert Scott, Adrian Booth, Robert Armstrong, William Haade, Bob Steele.

DETECTIVE STORY. Belinda Prentice, a private detective, is hired by a wealthy Colonel Bentry to investigate his stepson and heir who has withdrawn large sums of money from his bank account. The Colonel is found dead. Belinda's father, Inspector Prentice of Homicide, arrives to take over the case. Before Belinda comes up with the solution, a second murder is committed.

BUCKAROO FROM POWDER RIVER
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnett, Eve Miller, Paul Campbell, Doug Choppin, Forrest Taylor, Casey McGregor, Frank McCarroll.

WESTERN. The Durango Kid overhears a professional killer boast about a new "job" he has been hired to do. The Kid, by a trick, imprisons the killer, impersonates him and saves the intended victim, in the meantime becoming involved with a bloodthirsty, tough gang of western bank robbers. He foils their holdup plans and their attempt to pull their biggest job, the floating of counterfeit territorial bonds.

SWEET GENEVIEVE
(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Arthur Dreifuss. PLAYERS: Jean Porter, Jimmy Lydon, Gloria Marlen, Ralph Hodges, Lucien Littlefield, Bryant Washburn.

HIGH SCHOOL DRAMA: In order to obtain funds to build a new gymnasium, it is necessary for a high school to win the championship basketball game. Many complicating events occur including the suspension of the leading girl player from the team, the advent of a student gambling racket, and a serious racing car accident. However, the crises are all resolved and the school wins the game.

NIGHTMARE ALLEY
(Twentieth Century-Fox)

PRODUCER: George Jessel. DIRECTOR: Edmund Goulding. PLAYERS: Tyrone Power, Joan Blondell, Ian Keith, James Burke, James Flavin, Helen Walker, Taylor Holmes, Coleen Gray.

PICTURIZED NOVEL. A cheap carnival pitchman, Stanton Charlisle, meets Zeena, a fortune teller, and finds that she and her drunken

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
837	Last of the Redmen	Aug.,'47
....	Arizona (R)	Aug. 1,'47
....	The Daring Young Maa (R)	Aug. 1,'47
....	Doctor Takes a Wife (R)	Aug. 1,'47
....	Golden Boy (R)	Aug. 1,'47
....	Good Girls Go to Paris (R)	Aug. 1,'47
....	More Than a Secretary (R)	Aug. 1,'47
....	Shut My Big Mouth (R)	Aug. 1,'47
....	Texas (R)	Aug. 1,'47
813	The Son of Rusty	Aug. 7,'47
....	Let Us Live (R)	Aug. 9,'47
....	Mr. Smith Goes to Washington (R)	Aug. 9,'47
870	Riders of the Lone Star	Aug. 14,'47
851	Smoky River Serenade	Aug. 21,'47
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
....	Key Witness	Oct. 9,'47
....	Buckaroo from Powder River	Oct. 14,'47
....	Blondie in the Dough	Oct. 16,'47
....	Sweet Genevieve	Oct. 23,'47

EAGLE LION

107	Red Stallion	Aug. 16,'47
106	Green for Danger	Sept. 13,'47
....	Bury Me Dead	Sept. 20,'47
....	Black Hills	Sept. 27,'47
....	Out of the Blue	Sept. 27,'47

EAGLE LION (PRC)

712	Gas House Kids in Hollywood	Aug. 23,'47
709	Philo Vance's Secret Mission	Aug. 30,'47
710	Railroaded	Aug. 30,'47
755	Return of the Lash	Oct. 11,'47
756	Gun Law	Oct. 18,'47

MGM

728	The Hucksters	Aug.,'47
729	Romance of Rosy Ridge	Aug.,'47
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
....	The Women (R)	(T) Sept. 22,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47

MONOGRAM

2	Black Gold (Allied Artists)	Aug. 6,'47
623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Sept. 27,'47
678	Prairie Express	Sept. 27,'47
624	King of the Bandits	Oct. 4,'47
625	Bowery Buckaroos	Oct. 11,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
626	The Red Hornet	Oct. 18,'47
4703	Louisiana	Nov. 15,'47
3	The Gangster (Allied Artists)	Nov. 22,'47

PARAMOUNT

4617	Desert Fury	Aug. 15,'47
4625	Jungle Flight	Aug. 22,'47
4618	Variety Girl	Aug. 29,'47
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47

REPUBLIC

618	Wyoming	Aug. 1,'47
667	Marshal of Cripple Creek	Aug. 15,'47
620	The Pretender	Aug. 16,'47
651	Along the Oregon Trail	Aug. 30,'47
629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47

RKO-RADIO

SPECIALS

861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47

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BLOCK I

805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

SCREEN-GUILD

....	Racketeers (R)	Aug.,'47
....	Call It Murder (R)	Aug.,'47
4702	Killer Dill	Aug. 2,'47
4703	Dragnet	Aug. 16,'47
4704	The Burning Cross	Sept. 1,'47

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47

20TH CENTURY-FOX

723	I Wonder Who's Kissing Her Now	Aug.,'47
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct.,'47
730	Nightmare Alley	Oct.,'47

UNITED ARTISTS

....	Carnegie Hall	Aug. 8,'47
....	Body and Soul	Aug. 22,'47
....	Hal Roach Comedy Carnival	Aug. 29,'47
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Sept.,'47
....	Mad Wednesday	Oct.,'47
....	Monsieur Verdoux	Oct.,'47

UNIVERSAL

620	Brute Force	Aug.,'47
623	Slave Girl	Aug.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47

WARNER BROTHERS

626	Marked Woman (R)	Aug. 9,'47
627	Dust Be My Destiny (R)	Aug. 9,'47
625	Cry Wolf	Aug. 15,'47
....	Night Unto Night	(T) Aug. 22,'47
701	Deep Valley	Sept. 1,'47
702	Life With Father	(Spcl.) Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
....	The Unsuspected	Oct. 11,'47

husband once were one of the top mind-reading acts in the country. Stanton wants to get in on that act, but Zeena, true to her husband, refuses to tell him the trick of her act. After Zeena's husband dies, under suspicious circumstance, Stan and Zeena marry and team for the mind-reading act, rise to the top of their profession, and then go in for fake spiritualism. Stan leaves his wife and, with the connivance of a supposedly reputable psychoanalyst, a woman, gyps soft-hearted clients out of huge sums of money by pretending to summon their departed dead. Stan is double-crossed by the psychoanalyst and is forced to go back to the carnival and take the lowest positions.

THE VOICE OF THE TURTLE (Warner Brothers)

PRODUCER: Charles Hoffman. DIRECTOR: Irving Rapper. PLAYERS: Eleanor Parker, Ronald Reagan, Eve Arden, Kent Smith, John Emery, Nicodemus Stewart.

ROMANTIC DRAMA: A young actress is visited by an older girl-friend who is waiting for an Army sergeant on a week-end pass. When an officer phones, however, the older girl accepts a date with him instead, leaving the sergeant and the actress alone together. They fall in love, but the actress, wary of being hurt and afraid of sentimentality, refrains from displaying her feelings. The sergeant discovers the reason for her reticence, and convinces her of the strength and beauty of their love.

SHORT SUBJECTS

THE COO-COO BIRD (Universal)

Lantz Color Cartune (2325)

Woody, planning to get a good night's sleep before going quail hunting, goes to bed early. First it's a neon sign that annoys him, then a cuckoo clock, then an automatic folding table and then, finally, the quail.

Release date, June 9, 1947 — *7 minutes*

READING AND RIDING (RKO)

Sportscope (74,313)

Via the camera you visit the Southern Arizona School for Boys, near Tucson, where students combine reading and riding in a desert school.

Release date, August 22, 1947 — *8 minutes*

ROMANCE AND DANCE (Warner Bros.)

Technicolor Special (3007)

A gay, lively short showing the many and varied fiesta activities in different sections of Mexico. Highlight of the film is the most spectacular of all fiesta performances—the dance of the flyers. In this dance men perform atop a hundred-foot pole and then, with ropes tied to their feet, fling themselves into space. Other colorful items are the fireworks of the Christmas Fiesta, the gay dresses of the senoritas and the flower-decorated barges of Xochimilco.

Release date, August 30, 1947 — *20 minutes*

BOOTLE BEETLE (RKO)

Walt Disney Cartoon (74,105)

A rare little bug, known as "Bootle Beetle," sets out to find adventure. Grandpa beetle tells him before he goes to beware of Donald Duck who once collected grandpa beetle and put him in a bottle. Just what happened to grandpa is shown in flashback. In Technicolor.

Release date, August 22, 1947 — *7 minutes*

WIDE OPEN SPACES (RKO)

Walt Disney Cartoon (74,106)

Donald Duck has a time for himself in this one trying to get some sleep. When a hotel wants to charge him $16 for a night's rest, Donald protests and drives up into the mountains, blows up an air mattress and is almost asleep when the mattress floats him right back to the hotel. In Technicolor.

Release date, September 12, 1947 — *7 minutes*

CARNIVAL OF SPORTS (Warner Bros.)

Sports Parade (3512)

A Technicolor roundup of a sportsman's life in Venezuela. First stop is a baseball game in Caracas, the capital. From there the camera swings on to polo, swimming, bolas, fishing, pearl diving, wild boar hunting and, finally, the most popular of that country's sports—bullfighting. These are just some of the sports events captured in the colorful tropical setting.

Release date, August 23, 1947 — *10 minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8407	Hold That Lion (16½) (Stooges)	1-17-47	3807
9401	Brideless Groom (Stooges)	9-11-47	....
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	3669
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	3759
8427	Training for Trouble (15½) (Schilling & Lane)	7-3-47	3759
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	....
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	....

COLOR RHAPSODIES

8501	Loco Lobo (6)	1-9-47	3348
8502	Cuckatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Hubba-Hubba-Hubbard (6)	5-29-47	3715
8505	Up'n Atom (6)	7-10-47	3715
9501	Swiss Tease (6)	9-11-47	....

COLOR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequence (6½)	6-5-47	3714

THRILLS OF MUSIC

8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch. (10½)	5-22-47	3715
9951	Boyd Raeburn & Orch. (10)	9-18-47	....

COMMUNITY SING

8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½) (Leibert)	5-22-47	3715
8660	No. 10 Managua, Nicaragua (9½) (Baker)	7-19-47	3715
9651	No. 1 Heartaches (10) (Leibert)	9-4-47	3818

SCREEN SNAPSHOTS

8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This 'Ollywood) (10)	6-12-47	....
9851	No. 1 Hollywood Cowboys (9½)	9-4-47	....

WORLD OF SPORTS

8803	HI-LI (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	3715
8810	Volley-Oop! (Badminton) (8)	7-26-47	3818
9801	Cinderella Cagers	9-25-47	....

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth	6-21-47	3715

FITZPATRICK TRAVELTALKS (Color)

T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3702
T-814	On the Shores of Nova Scotia (8)	6-28-47	3715
T-815	Glimpses of New Scotland (9)	8-30-47	....

PETE SMITH SPECIALTIES

S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	3714
S-951	Football Thrills No. 10 (10)	9-6-47	....

M-G-M TECHNICOLOR CARTOONS

W-834	Hound Hunters (7)	4-12-47	3702
W-839	Uncle Tom's Cabana (8)	7-19-47	3807

TOM AND JERRY CARTOONS

W-382	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3351
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	3715
W-837	Dr. Jekyll and Mr. Mouse (8)	6-14-47	3715
W-838	Salt Water Tabby (7)	7-12-47	3807
W-840	A Mouse in the House (8)	8-30-47	....

PASSING PARADE

K-872	Tennis in Rhythm (10)	8-23-47	....
K-873	The Amazing Mr. Nordill (10)	8-30-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	3759
L6-5	Arctic Artisan (11)	7-4-47	3807
L6-6	Film Tot Fairyland (11)	9-5-47	....

GEORGE PAL PUPPETOONS (Color)

U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	3715
U6-3	Date With Duke (8)	10-31-47	....
U6-4	Rhapsody in Wood (9)	12-19-47	....

POPEYE (Color)

E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	3715
E6-3	Popeye and the Pirates (8)	9-12-47	....
E6-4	The Royal Four Flusher (6)	9-12-47	....
E6-5	Wotta Knight (7)	10-24-47	....
E6-6	Safari So Good (7)	11-7-47	....

POPULAR SCIENCE (Color)

J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings (11)	7-25-47	3785

SPEAKING OF ANIMALS

Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends (10)	6-27-47	3807
Y7-1	Dog Crazy	10-3-47	....
Y7-2	Ain't Nature Grand	11-14-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3531

SPORTLIGHTS

R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-16-47	3539
R6-6	Selling the Sun (10)	1-3-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lighting (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals (10)	7-18-47	3807
R7-1	Riding the Waves	10-3-47	....
B7-2	Running the Hounds	10-31-47	....

MUSICAL PARADES (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing (20)	8-8-47	3807
FF6-4	Paris in the Spring (19)	9-26-47	....
FF6-5	Midnight Serenade	11-21-47	....
FF6-6	Jingle, Jangle, Jingle	1-2-48	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie (8)	7-18-47	3785
D6-3	A Bout with a Trout (8)	10-10-47	....
D6-4	Super Lulu (7)	11-21-47	....
D6-5	The Baby Sitter (7)	11-28-47	....

NOVELTOONS (Color)

P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island (9)	6-27-47	3807
P6-5	Much Ado About Mutton (8)	7-25-47	3785
P6-6	The Wee Men (10)	8-8-47	3807
P6-7	The Mild West (7)	8-22-47	....
P6-8	Naughty But Mice (7)	10-10-47	....

PACEMAKERS

K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It (10)	8-1-47	....
K7-1	It Could Happen to You	10-3-47	....
E7-2	Babies, They're Wonderful	11-14-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	3749
74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47	3818
74,105	Bootle Beetle (7)	8-22-47	3831
74,106	Wide Open Spaces (7)	9-12-47	3831
74,107	Mickey's Delayed Date (7)	10-3-47	....

SPORTSCOPES

74,304	Kentucky Basketeers (9)	12-13-47	3435
74,305	College Climbers (8)	1-10-47	3460

Prod. No.	Title	Rel. Date	P.D. Page
74,306	Ski Champion (8)	2-7-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuth (8)	5-2-47	3669
74,310	A Summer's Tale (8)	5-30-47	3715
74,311	Ski Belles (8)	6-27-47	3759
74,312	Chasing Rainbows (8)	7-25-47	3807
74,313	Reading and Riding (8)	8-22-47	3831

EDGAR KENNEDY

73,402	Do or Diet (18)	2-7-47	3539
73,403	Social Terrors (18)	4-11-47	3587
73,404	Heading for Trouble (18)	6-20-47	3702
73,405	Host to Ghost (18)	7-18-47	3759
73,406	Television Turmoil (18)	8-15-47	....

LEON ERROL

73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	3-28-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
73,705	Blonde's Away (18)	7-11-47	3807

FLICKER FLASHBACKS

74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3598
74,207	No. 7 (9)	5-23-47	3691

THIS IS AMERICA

73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-13-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-7-47	3488
73,105	San Francisco (14)	3-7-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-30-47	3679
73,109	Passport to Nowhere (17)	7-27-47	3714
73,110	Whistle in the Night (18)	7-25-47	3749
73,111	Treasure House (16)	8-22-47	3807

MUSICAL FEATURETTES

73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	3702
73,204	Frankie Carle (18)	9-12-47	....

RAY WHITLEY WESTERN MUSICALS

73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	3587
73,505	Mollie Cures a Cowboy (18)	....	....

SPECIAL

73,901	Football Highlights (19)	....	....

JAMBOREE SERIES

84,401	Enric Madriguera & Orch.	9-5-47	....
84,402	Tommy Tucker Time	10-3-47	....
84,403	Johnny Long & Orch.	10-31-47	....
84,404	Duke Ellington	11-28-47	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7254	Girls and Gags (8)	11-22-46	3587
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea (8)	6-20-47	3715
7258	Romance of the Fjords (8)	6-27-47	3715
8251	Holiday in South Africa (8)	8-22-37	....
8252	Home of the Danes (8)	10-17-47	....
8202	The 3 R's Go Modern (9)	....	....

SPORTS REVIEW (Color)

7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Journay (8) (Black and White)	12-13-46	3539
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind (8)	7-18-47	3715
8301	Gridiron Greatness (9)	8-1-47	....
8351	Vacation Magic (8)	9-26-47	....

TERRYTOONS (Color)

7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3537
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7517	Cat Trouble (7)	4-11-47	3611
7518	The Sky Is Falling (7)	4-25-47	3714
7519	The Intruders (7)	5-9-47	3715
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	3715
8502	Flying South (7)	8-15-47	....
8503	Date for Dinner (7)	8-29-47	....
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....

MARCH OF TIME

V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (18)	5-16-47	3630
V-13-11	Your Doctors—1947 (18½)	6-13-47	3679
V13-12	New Trains for Old? (18)	7-11-47	3725
V13-13	Turkey's 100 Million (16)	8-8-47	3759
V14-1	Is Everybody Listening? (18½)	9-5-47	3807

DRIBBLE PUSS PARADE

7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	3679
8901	Album of Animals (8)	....	....

UNITED ARTISTS

LOEW MUSICOLOR

....	Tocatta and Fugue (10)	10-46	3274
....	Engulfed Cathedral	6-47	....
....	Moonlight	9-47	....

WORLD TODAY, INC.

....	Wonder Eye (10)	5-47	3631

UNIVERSAL

LANTZ COLOR CARTUNES

2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Bird (7)	6-9-47	3831
2326	Overture to William Tell (7)	6-16-47	3669
2327	Well Oiled (7)	6-30-47	....
2328	Solid Ivory (7)	8-25-47	....

JUVENILE JURY SERIES

2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575
2363	No. 3 (11)	5-26-47	3749
2364	No. 4 (11)	6-2-47	3715

VARIETY VIEWS

2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museum (9)	6-2-47	3715
2346	Bronco Babes (9)	6-23-47	3715
2347	Brooklyn, U.S.A. (10)	9-4-47	....
2348	Play and Plenty (9)	8-11-47	....

NAME-BAND MUSICALS

2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-40	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (15)	4-2-47	3575
2307	Tommy Tucker & Orch. (14)	4-9-47	3402
2308	Charlie Barnet & Orch. (15)	4-16-47	3818
2309	Charlie Spivak & Orch. (15)	5-14-47	3807
2310	Jitterumba (15)	6-25-47	3807
2311	Record Party (15)	7-2-47	3715
2312	Tony Pastor & Orch. (15)	8-27-47	....

SING AND BE HAPPY SERIES

2382	The Singing Barbers (9)	2-17-47	3460
2384	Let's Sing a Western Song (10)	5-19-47	3807
2385	Let's Go Latin (10)	7-21-47	3818
2386	Kernels of Korn	8-18-47	....
2387	Manhattan Memories	8-25-47	....

THE ANSWER MAN

2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575
2395	No. 5 Storm Warning (9)	6-9-47	3715
2396	No. 6 Here's Your Answer (9)	7-28-47	....
2397	No. 7 Lights of Broadway (9)	8-18-47	3807
2398	No. 8 Hoop Skirt, Bustle and Skin	8-25-47	....

TWO-REEL SPECIALS

....	Harnessed Lightning	....	....
2201	Fight of the Wild Stallions	8-27-47	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	3807
3805	Glamour Town (10)	8-2-47	3807
3806	Branding Irons (10)	8-16-47	....
4801	Land of Romance (10)	9-6-47	....

TECHNICOLOR SPECIALS

3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	5-1-47	3575
3005	Song of a Nation (R) (20)	5-31-47	3702
3006	Hollywood Wonderland (20)	8-9-47	3785
3007	Romance and Dance (20)	8-30-47	3831
4001	Power Behind the Nation (20)	10-11-47	....
4002	Soap Box Derby	10-18-47	....

FEATURETTES

3103	Alice In Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598

SPORTS PARADE (Color)

3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	3702
3508	Flying Sportsman In Jamaica (10)	5-24-47	3702
3509	A Day at Hollywood Park (10)	6-7-47	3691
3510	Tennis Town (10)	6-21-47	3818
3511	Sportsman's Playground (10)	7-5-47	3785
3512	Carnival of Sports (10)	8-23-47	3831
3513	Fishing the Florida Keys (10)	9-27-47	....

MELODY MASTER BANDS

3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
3606	Zero Girl (R) (10)	7-19-47	3785
4601	Freddy Martin & Orch. (10)	9-13-47	....
4602	Swing Styles	10-11-47	....

BLUE RIBBON CARTOONS (Color)

3304	Have You Any Castles (7)	2-1-47	3488
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	....
3309	The Sneezing Weazel (7)	7-26-47	3785
3310	Rhapsody in Rivets (7)	8-16-47	....
3311	Sniffles Bells the Cat(7)	9-20-47	....
3312	Cagey Canary	10-11-47	....

MERRIE MELODIES CARTOONS (Color)

2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Antics (7)	2-15-47	3551
2715	Scent-imental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	3691
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy (7)	6-14-47	3818
3701	Inki at the Circus (7)	6-21-47	3807
3702	Crowing Pains (7)	7-12-47	3785
3703	Pest in the House (7)	8-2-47	3818
3704	Foxy Duckling (7)	8-23-47	....
3705	House Hunting Mice (7)	9-6-47	....
3706	Little Orphan Airdale	10-4-47	....
3707	Doggone Cats	10-25-47	....

"BUGS BUNNY" SPECIALS (Color)

2726	Hare Grows In Manhattan (7)	3-22-47	3575
3719	Easter Yeggs (7)	6-28-47	3807

VITAPHONE VARIETIES

3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
3404	So You're Going to Be a Father (10)	5-10-47	3679
3405	So You Want to Be In Pictures (10)	6-7-47	3807
3406	So You're Going on a Vacation (10)	7-5-47	3818
4401	So You Want to Be a Salesman (10)	9-13-47	....

MEMORIES OF MELODY LANE

4201	Let's Sing a Song of the West (10)	9-27-47	....

MISCELLANEOUS

	Operation Underground (Telenews) (18)	12-11-46	3349
	Divorce—USA (Telenews) (14)	7-10-47	3735
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etrusean Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.) Vol. I, Release 5 (10)	12-46	3466
	Vol. I, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539
	When a Man's a Prince (Grant Intl.) (13)	6-18-47	3702

SERIALS

COLUMBIA

8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	....
9120	The Sea Hound (15 episodes)	9-4-47	....

REPUBLIC

691	Son of Zorro (13 episoes)	1-18-47	3349
693	Jesse James Rides Again (13 episodes)	3-21-47	3715
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
694	The Black Widow (13 episodes)	6-10-47	3785
....	G-Men Never Forget (12 episodes)	....	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3832-3833, issue of September 13, 1947.

Feature product listed by Company on page 3831, issue of September 13, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3819
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	....	Jean Arthur-William Holden	Aug. 1,'47	100m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
As You Desire Me (formerly A Woman of My Own)	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3819
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (R.)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	92m	Aug. 2,'41	....	....	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	...
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3819
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The (PRC)	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 6,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	....	Eddie Dean-Roscoe Ates	Sept. 27,'47	....	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	....	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed (PRC)	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Oct. 11,'47	....	.....	....	3782	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3819
Buckaroo from Powder River	Col.	....	Charles Starrett-Smiley Burnett	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....

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Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1,'47	77m	July 26,'47	3746	....	....
Bury Me Dead	EL	....	Mark Daniels-June Lockhart	Sept. 20,'47	....	.....	....	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3783
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
Call It Murder (Reissue) (formerly Midnight)	SG	....	Humphrey Bogart-Richard Whorf	Aug.,'47	80m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.) (PRC)	EL	106	Stewart-Granger-Jean Kent	Not Set	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3819
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	.....	....	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	....	3759	....
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	2263	....	3577
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Christmas Eve	UA	....	George Raft-George Brent	Sept.,'47	....	.....	....	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	53m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue) (PRC)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	75m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	82m	July 5,'47	3713	3138	3819
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3795
DANGEROUS Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	....	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	73m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3819
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	...
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	...
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels (PRC)	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmunde Lowe	July 5,'47	72m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (R.)	Col.	....	Loretta Young-Ray Milland	Aug. 1,'47	90m	Sept. 13,'47	3830	....	....
Don Ricardo Returns (PRC)	EL	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2,'47	3757	3126	....
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	....	.....	....	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3819
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	74m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3795
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	...
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	....	.....	....	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3703
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3795
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3819
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda-Darnell-Cornel Wilde	Not Set	....	.....	3475	....	....

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For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct.,'47	....	.....	....	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	71m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	....	David Farrar-Glynis Johns	Not Set	97m	Aug.23,'47	3793	....	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	72m	Aug. 23,'47	3793	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	....	.....	....	3666	....
Gas House Kids (PRC)	EL	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gas House Kids Go West (PRC)	EL	711	Emory Parnell-Chili Williams	July 12,'47	64m	July 19,'47	3735	....	....
Gas House Kids in Hollywood (PRC)	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades (PRC)	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	58m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	....	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	100m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marline Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	....	Melvyn Douglas-Joan Blondell	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	106	Sally Gray-Trevor Howard	Sept. 13,'47	91m	July 26,'47	3746	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3795
Gun Law (PRC)	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	....
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches (PRC)	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	73m	Aug. 2,'47	3758	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	.	.....	....	3363	....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Sept. 13,'47	72m	Aug. 9,'47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3819
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3747
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3819
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 30,'39	....	....	....
International Lady (Reissue) (PRC)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3819
It's a Joke, Son (Reissue) (PRC)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3819
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Sept. 20,'47	72m	Aug. 30,'47	3805	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	....
Key Witness	Col.	....	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large (PRC)	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	75m	June 14,'47	3678	3666	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Oct. 4,'47	....	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	98m	Aug. 23,'47	3794	3735	....
Kit Carson (Reissue) (PRC)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady Chaser (PRC)	EL	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger (T)	Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (R.) (PRC)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash (PRC)	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	....	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	65m	Aug. 30,'47	3806	....	....
Life with Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3819
Lighthouse (PRC)	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	...
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	94m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie McDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	101m	May 31,'47	3654	....	3819
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 15,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	....
† **MACOMBER** Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	67m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	.....	....	3717	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3819
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	....	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	....	Joan Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23.'47	3793	3563	....
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464

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New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3795
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct.,'47	....	.....	....	3830	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3819
Out of the Blue	EL	....	George Brent-Virginia Mayo	Sept. 27,'47	84m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns (PRC)	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble (PRC)	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May. 3,'47	3610	3434	....
Philo Vance's Secret Mission (PRC)	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justic (PRC)	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Sept. 27,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	....	Preston Foster-Melvyn Douglas	Aug.,47	70m	May 4,'35	....	....	....
Rage in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	...
Railroaded (PRC)	EL	710	John Ireland-Sheila Ryna	Aug. 30,'47	....	.....	....	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	...
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue (PRC)	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red Hornet, The	Mono.	626	Roland Winters-Louise Currie	Oct. 18,'47	....	.....	....	....	....
Red House, The	UA	....	Edw. G. Robinson-Lon McCalister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	91m	May 31,'47	3655	3475	3819
Return of the Lash (PRC)	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The (PRC)	EL	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Ride the Pink Horse	Univ.	....	Wanda Hendrix-R. Montgomery	Not Set	....	.....	....	....	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Aug. 23,'47	....	.....	....	....	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Not Set	....	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	57m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3819
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3783
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	105m	July 19,'47	3733	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	85m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	....	Joe E. Brown-Adele Mara	Aug. 1,'47	70m	Feb. 21,'42	....	....	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	71m	Sept. 21,'46	3211	2850	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	88m	July 26,'47	3746	3735	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	119m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	...	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.) (PRC)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Boby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas (PRC)	EL	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild (PRC)	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	....	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The	Col.	....	Larry Parks-Elen Drew	Not Set	....	.....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas (Reissue)	Col.	....	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celie Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
Three on a Ticket (PRC)	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt	Mono.	666	Documentary	July 26,'47	....	.....	....	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	72m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	3795
Tumbleweed Trails (PRC)	EL	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3783
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	Not Set	....	.....	....	3809	....
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	....
Unsuspected, The	WB	....	Joan Caulfield-Claude Rains	Oct. 11,'47	....	.....	....	3818	....
Untamed Fury (PRC)	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	..
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3819
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	3819
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3819
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory (PRC)	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	2792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	....	.....	....	3809	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	....	Helmut Dantine-Mary Anderson	Not Set	101m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country (PRC)	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	....
Wild West (color) (PRC)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	...	...
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	...
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3819
Women, The (R.)	MGM	....	Norma Shearer-Joan Crawford	(T) Sept. 22,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

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(*Continued*)

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Vol. 168, No. 12 — September 20, 1947

RADIO'S CODE PROBLEM

THE organized radio industry at the National Association of Broadcasters convention in Atlantic City has achieved a fervour of dissention and complexity over consideration of a proposed new code of standards. The code essays to deal within one document with morals and ethics, trade practises and with sheerly editorial considerations. Any single component can contain problems enough, but when the three are stranded together, the result is both braid and upbraid.

The moralistic aspect of the proposed code is so close in pattern to the Motion Picture Production Code that it may not be considered coincidental. The coincidence is so close that it includes everything but fundamental understanding. It is form rather than substance.

The endeavour in the field of trade practises to cover both the great chains and the multitude of independents is as inept and impractical as an endeavour to rule the affiliated theatres of the motion picture by the same yardstick as the theatres which relate themselves to their communities instead of the home office.

The consideration of editorial practises and the relation between commercials and consumer content and entertainment is as impractical as it would be to tell the Atchison Globe how to place its advertising in comparison with the *New York Times*.

Morally the motion picture, the press and the radio are responsible to the same America and the same Americans.

The issue of editorial standards, what is to be said and how it is to be said, is not properly any special radio consideration. It pertains to the rights of free speech and a free press, whether the medium is press, camera or microphone. No code can, or needs to cover that.

Somewhat parenthetically it is to be observed that the younger the art the more ardent the endeavours at a control. Many and many a year ago the press, which is to say the device of putting ideas on the printed page, won in a fashion its liberty. Somewhat tediously the motion picture tends to achieve the same freedom. But young Radio, by reason of its youth and accessibility, and the vulnerability of its position in the available bands, continues under an order of political domination which would have been unthinkable in the minds of the founders of the Republic.

An especially menacing aspect of the radio code discussion brings in the rumored thought that it would be possible that the Federal Communications Commission might be considering making the project code a minimum requirement for renewal of licenses. That would be the establishment of a Federal censorship of the medium, complete as to content, policy and practise—totalitarianism complete.

■ ■ ■

GOLDEN SHADOWS

AMID the welter of world problems in politics and finance, we have come to an amazing state of confusions and uncertainties. Today there seems to be one stable international fact: which is to say, a lot of solid gold at Fort Knox. There is substance, certainty. We have in this world of the motion picture some substantial treasure and certainty, too. The certainty is in the enduring interest of the customers hungry for entertainment. The treasure is in the rich stuff of dreams for sale. At hand at the moment are data on one line of product complete, announced and in part in demonstration, with such titles as "Miracle on 34th Street", "I Wonder Who's Kissing Her Now", "Mother Wore Tights", "The Foxes of Harrow" and the beglamoured "Forever Amber" and "Captain from Castile". The list is from a trove of rich promise, held in a stack of negative hardly higher than a man, with about twenty-five million dollars in it, and rating more per cubic foot than the fattest vault at Knox. There is a store of romance, adventure, high drama, bright with music, colour, tense with tragedies and triumphs, memories and hopes. From now till Christmas it will be unlocked and shared by the millions as it flows across the screen. There is substance in shadows, too.

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THE ART IN PORTLAND

OVER in the Round Table this week you will find an account of the opening and promotion of the Guild Theatre in Portland, Oregon, an ambitious special sort of project by the J. J. Parker organization. It is an exploration of the possibilities for that remote city of something near to an art cinema with the accent on imported product, where such pictures have not been seen before.

An interesting element of the new enterprise is its forthright commitment to a policy, an indulgence of showmanship which in these days of the multi-million-dollar and hours-long pictures of the roadshow calibre of today's top production, has become considerably impractical. The Guild's programs are to be single bill, with added newsreel and short subject material, "to suit mature adult audiences."

One's interest is especially to be engaged by a line from Mr. Jack Matlack, the celebrated winner of so many Quigley Awards, in charge of the promotion, that "Another purpose . . . was to make a place available to show the English product . . . to cooperate with our distributors by playing these pictures which they are forced to distribute by reciprocal trade agreements. . . . ."

Anyway the reports since the opening, a fortnight ago, indicate that Portland has risen to appreciate, with civic pride, full attendance and plaudits by press and radio.

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¶ The tidings that all the screen theatres of the Russian zone of occupation in Germany have been taken over "by the state", meaning by the Soviet control, come as no surprise. "All capital invested in motion picture theatres has been taken over", says the dispatch. All pictures to be played from now on are to be supplied by Sovexport. The only remarkable aspect of this is the matter of delay.

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¶ Mr. Sam Goldwyn, speaking in high resentment of the Hollywood writers' movement for a share in the gross, in a piece in the *Screen Writer*, remarks on their life of ease and observes: ". . . more great literature has been written in modest homes than country clubs." He might go farther; a lot has been written in attics and jails. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Panties in Mexico

LATIN AMERICAN motion picture audiences "are revolting to an increasing degree against Technicolor panties, Hollywood chorus girls, and lavishly-mounted, multi-million dollar productions which are being released under the name of 'musicals'," according to B. Victor Sturdivant, of Charles Skouras-Fox West Coast relations and president of one of Mexico's leading theatre circuits. Arriving in Hollywood Thursday, Mr. Sturdivant also reported a "growing resentment against the extravagant living, unbelievably high salaries and record-breaking profits about which Hollywood publicity continues to scream." This makes Mr. Sturdivant good and mad at Betty Grable, Twentieth Century-Fox top salary earner who got her money by performing in Twentieth Century-Fox's musicals often wearing frilly Technicolor panties.

New Angle

IT WASN'T ALWAYS the Indians in the Wild West days that stirred up the trouble. Sometimes it was the white man who needlessly attacked the Indians. So Columbia is going in for some table turning on the old theme that is constantly turning up in Westerns. Columbia has in mind a picture, tentatively called "Prince of the Stallions," which will be based on a true incident—the Sand Creek Massacre. This massacre was deliberately provoked by an Indian-hating colonel who ordered an attack by U. S. soldiers on a tribe of Cheyenne Indians known to be peaceful and known to have a treaty with Washington. John Haggott is producing.

Giveaways

WHEN GIVEAWAYS come back to Broadway theatres, as they did last week, they come back with a bang. No dishes, or painted turtles, or any of that stuff, but pearl necklaces. One hundred pearl necklaces—not the oyster kind, but the cultured kind—were given to the first 100 women in line at the Winter Garden theatre Tuesday to see Universal - International's "Singapore," which stars Fred MacMurray as a pearl smuggler. Who's going to be first in line at "The Great Diamond Mystery"?

Dinner Invitation?

London Bureau

THE EXECUTIVE COUNCIL of the Cinematograph Exhibitors Association still await—at this reporting—Sir Stafford Cripps' reply to their firm request that they have an early and blunt exchange of views with him in his capacity as chairman of the Board of Trade. The sly suggestion is made that the exhibitors aim at taking Sir Stafford out to dinner, instead of talking at him in the dulling official atmosphere of the Board of Trade; it being alleged that austerely-motivated Sir Stafford—no sybarite he—has found an affection for the spectacle at least, of the flesh pots. They know, too, of Sir Stafford's predisposition for keeping the Dalton tax intact—a view solidified during a number of spaghetti dinners with Filippo del Guidice, the producer Sir Stafford is believed to be considering as the head of all British production.

No Hurry

London Bureau

TRADE EXECUTIVES here exhibit considerable reluctance to assist Government officials in unravelling the tangled intricacies of the Dalton tax. The Customs authorities have made several approaches to trade organizations on the matter—particularly the Kinematograph Renters Society. No reply has been received to date by the authorities.

"They don't seem to be in any hurry to start discussions," said a high Customs official. "I am still waiting to hear from them."

Another Customs higher-up lamented: "It looks as though nothing will be done until the Americans drop their propaganda against the tax and send their films here again."

Tax Bite

NOEL COWARD, the English playwright, song writer, screen writer, and stage and screen actor, director, and producer, isn't much of a salesman. He sold a collection of his plays, "Tonight at 8:30," to Loew's, Inc., in 1939 for $80,000 and lost $8,362 on the deal. This was brought out last week in New York District Court when the U. S. Government answered his suit filed May 7 for the return of the taxes on the sale he paid to the U. S. Mr. Coward said he had paid the U. S. $36,758 in taxes, the British government $42,604, an agent's fee of $8,000, and $1,000 for a lawyer and other expenses, putting him in the red. The U. S. answered by saying that this country's tax had been a proper one and that if Mr. Coward wanted a return he should appeal to his own country for a refund.

Scooter Service

SERVICE A LA SCOOTER is a feature of the new Skyview drive-in theatre opened last week on Kings Road, out of Jacksonville, Fla. This open-air theatre for Negroes boasts a concession stand which receives orders from parking attendants broadcasting by walkie-talkie equipment. The order received, straws and mustard applied, is then delivered by waitresses on scooters. Perhaps they balance the trays on their heads, or maybe they use knapsacks.

24 OHIO cities plan to throw tax book at exhibitors October 1 — Page 13

PAUL V. McNUTT to represent industry at Washington hearings — Page 14

FIRST of MPA-sponsored shorts stresses power of nation — Page 14

MPTOA and ATA members meet in capital to merge units — Page 15

ON THE MARCH—Red Kann in comment on industry affairs — Page 16

MOTION PICTURE stocks react to British tax and settlement hope — Page 18

RADIO writes a code of ethics designed to clear the air — Page 19

BOX OFFICE Champions for the month of August — Page 22

EXHIBITORS of the nation comment on advanced admissions policy — Page 23

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 29

SERGE SEMENENKO—Many millions and an aura — Page 36

SEE new move to bring about motion picture quota for Mexico — Page 38

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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Black Market

Washington Bureau

LARGE PERCENTAGES of motion pictures sent by the Army to its overseas commands are turning up in the black market, it is revealed in a recently issued army directive to all overseas theatres. The order, which points out that entertainment films distributed to overseas commands of the Army Motion Picture Service are provided under leasing arrangements with commercial film companies, says: "Information developed by the Army Motion Picture Service reveals that an average of five per cent of the feature programs and 30 per cent of the short subjects are not being returned in accordance with contract requirement." The directive points out that misappropriation of the films is punishable as a military offense under the Articles of War and liable to prosecution under the copyright laws.

Blasphemy

BASEBALL may rightly be called the national game of the U. S., but producer-director Roy Del Ruth got to wondering the other day if the game was known and played in foreign countries. He wanted to know because he is making the Babe Ruth screen biography and so he got to talking with baseball officials. One of those officials was of the opinion that a picture about baseball would require a lot of pre-release selling abroad. Del Ruth ended that argument, however, with: "I don't know about that. Veterans of the South Pacific fighting reported that Japanese infantrymen charged screaming their idea of the ultimate insult to an American: 'Babe Ruth, go hell'."

Can't Scare Me

WHEN CHARLES CHAPLIN heard the rumors that he might be subpoenaed for the Hollywood hearings before the House Un-American Activities Committee, scheduled to begin in Washington September 24, he arranged to book his "Monsieur Verdoux" into Washington's Capitol theatre on September 25. He rubbed his hands and smiled, "If I am to be called to Washington there might just as well be a harbinger of my arrival."

And then, for a short while, his hopes were dashed. Loew's Capitol cancelled the booking, so as, according to Carter Barron, Loew's district manager, "to avoid any appearance of linking the opening of the picture with the possible appearance of Chaplin before the House Committee."

But that didn't stop Mr. Chaplin. He and his United Artists representatives rushed into Washington and Wednesday placed the picture at not one, but five theatres—the downtown Pix and at four neighborhood theatres of the K-B circuit, the Apex, Naylor, Senator and Atlas. All theatres will open the picture September 26.

A Representative on his way to the committee hearings could hardly fail to bump into one of those marquees.

To date, Mr. Chaplin hasn't received a subpoena so is concentrating on his picture.

"I believe," he says, "the American public, as well as the public of the world, should expect and demand something new and different in motion pictures—at least every 25 years. I know that in 'Monsieur Verdoux' they will not be disappointed. . . ."

Farnol and Dove

ELMER, purportedly the pigeon friend of Walter Mitty in Samuel Goldwyn's "The Secret Life of . . . . " was interviewed by resplendent Maggi McNellis, radio commentator, in a special broadcast Tuesday from the Latin Quarter, smart cafe and night spot, in New York. A respectable looking, if somewhat disdainful pigeon, the alleged Elmer only cooed once during the three-minute broadcast but Lynn Farnol, eastern advertising and publicity director, expert on pigeon-English for the occasion, told the radio audience what that meant in terms of praise for the picture. It was favorable. John Cecil Holm, author of "McGarrity and the Pigeons," also a guest on the broadcast, interpreted it that way, too—a coincidence. Some of the trade paper editors, guests at the accompanying luncheon, said they recognized Elmer as one of the habitues of the east facade of the RKO building. The luncheon menu read chicken. Squab was *verboten*.

Room Service

TELEVISION in every room of your hotel. That's the plan of two Texas oil men, Rogers Lacy and Tom Potter, who are planning a new 47-story hotel in Dallas and want to put a television screen in every room of that hotel. So far they've cleared one major hurdle. The Federal Communications Commission has granted the Lacy-Potter Television Broadcasting Company a construction permit for a Dallas station.

PEOPLE

ERIC JOHNSTON, president of the Motion Picture Association, has left the hospital in Washington, D. C., where he was being treated for bursitis. He will take a two-week rest before resuming work at the MPA headquarters.

JOHN E. FLYNN, recently retired general sales manager of MGM's western division, has purchased an interest in the new JAMES A. FITZPATRICK chain of travel agencies.

FRED W. FRANKE, formerly with Universal as an auditor in the United States and South and Central America and also with Republic in an executive capacity, has joined Film Classics, Inc., in New York as travelling auditor.

JAMES L. WINN, United Artists sales representative in the New England territory, last Friday was appointed Buffalo branch manager for the company.

RALPH LAWLER, manager of the Central Illinois district of the Publix-Great States circuit and associated with the circuit for more than 20 years, announced his resigation in Chicago last Thursday.

MILTON SMITH, formerly with RKO, has been appointed western sales manager for the Filmack Corporation of Chicago.

SAMUEL BROIDY, Monogram and Allied Artists president, and NORTON V. RITCHEY, president of Monogram International, will return to New York from London October 1 on the *Queen Elizabeth*.

JACK DAVIS, managing director of the British Monseigneur News Theatre Circuit, arrived in New York Monday.

JACK BERNARD, former PRC salesman, has been named branch manager of the New Orleans Kay Film Exchange office.

ROY LOCKWOOD, producer and director of documentary films and radio programs, Wednesday joined March of Time in New York as an assistant producer. He was formerly with the British Broadcasting Company in New York.

DONALD C. HICKSON, until recently vice-president and general manager of Hunt Stromberg Productions, has been elected a vice-president of Bankers Trust Company. He will be an officer in the banking department in New York.

PAUL F. DOUGLAS, formerly with United Artists, has been appointed Warner Brothers field public relations representative for the Canadian territory.

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THIS WEEK the Camera reports:



WILLIAM (formerly "Wild Bill") Elliott is Twentieth Century-Fox's first choice for the role of the late William S. Hart in the picture the company is to make on the pioneer saddle star's film career.



MEETING. Fox West Coast's real estate department will seek the co-operation of their theatre building sub-tenants in maintaining their space in modern condition. At the meeting in Los Angeles last week were, left to right: Phil Richman, Robert Northmore, Gyrd Price, Hal Hotchkiss, W. H. Lollier, Joseph Di Muro, Clarke Blythe, Jim Mahon, Harold Schram, Jesse Elliott.



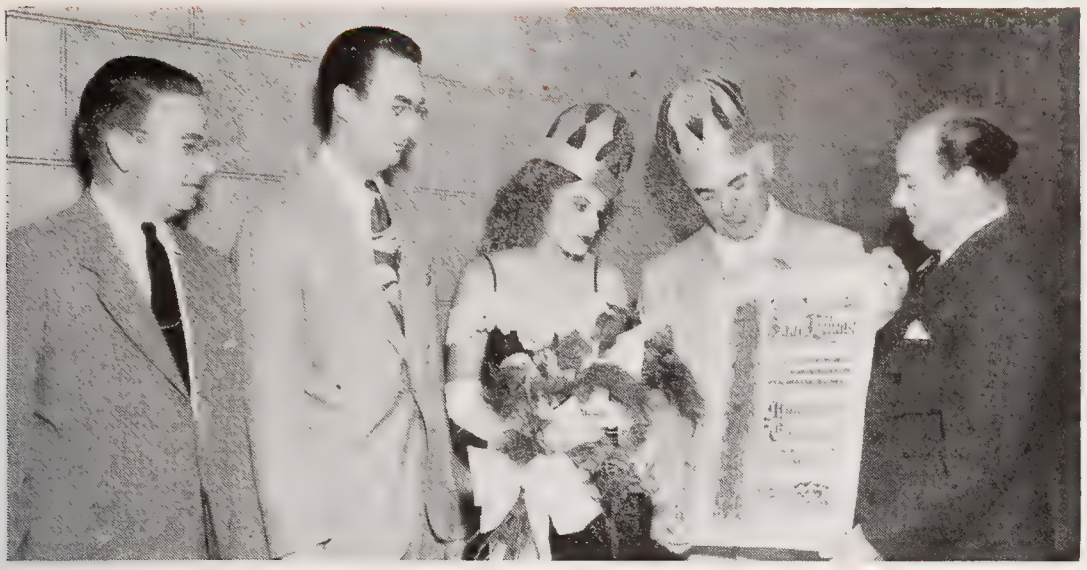
GOVERNOR Thomas J. Mabry of New Mexico pays a visit to Hollywood to induce Joel McCrea and Producer Harry Sherman to change the title of their Enterprise picture, "They Passed This Way", to "New Mexico".



A. W. SCHWALBERG, Eagle Lion vice-president and general sales manager, congratulates Al Suchman on his appointment as eastern sales manager for the company. Mr. Suchman will work out of the New York home office. See page 39.



FRED SCHWARTZ of the Century Circuit, New York, is greeted by G. S. Eyssell, managing director of the Radio City Music Hall, at the premiere of Columbia's feature, "Down to Earth", starring Rita Hayworth and Larry Parks.



KING OF THE CARNIVAL. Carl J. Sedlmayr, one time exhibitor who heads the Royal American Shows, holds a scroll for the Warner featurette, "King of the Carnival", at its preview at the Jayhawk in Topeka, Kans. Left to right are Carl Stewart, Grand theatre manager, Topeka; James Martin, manager of the Jayhawk; Anna Stout, Queen of the Carnival; Mr. Sedlmayr, and Reid H. Ray, president of Reid H. Ray Film Industries.



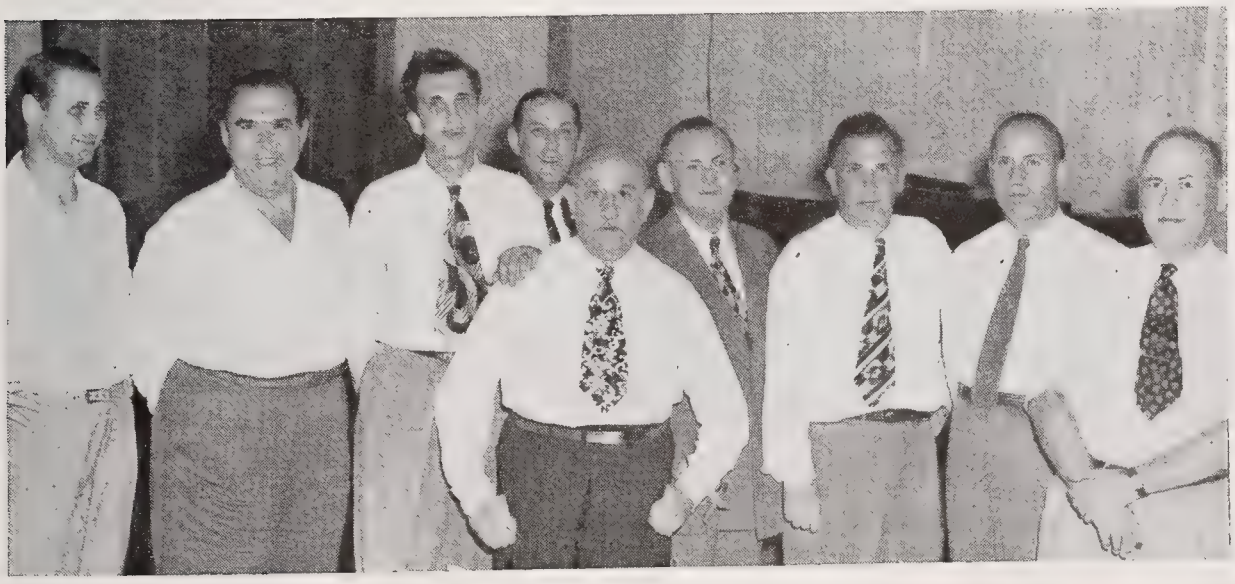
AT THE OPENING of J. Arthur Rank's "October Man" at the Odeon in Leicester Square, London, September 5, George Bolton, center, advisor to the governor of the Bank of England, discusses the picture with Mr. and Mrs. Rank.



AT THE MGM eastern regional sales meeting conducted by John P. Byrne at the Hotel Astor in New York last Thursday and Friday. Left to right: Mr. Byrne, E. M. Saunders, assistant general sales manager, and H. M. Richey, head of exhibitor relations.



NEW YORK'S MAYOR William O'Dwyer meets James A. Fitzpatrick, center, MGM's Traveltalk producer, to discuss production of a short subject on New York City. Edward C. Maguire, right, the Mayor's film coordinator, looks on.



A. H. BLANK, president of Tri-States and Central States Theatres, was host to 150 salesmen, bookers and district managers at a golf and stag party at the Wakonda Country Club in Des Moines, September 5. Included were, left to right: Myron N. Blank, Ben Marcus, L. M. McKechneay, William Feld, Nat Steinberg, Mr. Blank, G. Ralph Branton, Ralph Maw and Ralph LiBeau.



PRESENTATION. Filippo del Guidice, British producer, receives a cigar cabinet from Sir Laurence Olivier at a dinner at Grosvenor House in London given by actors and directors who have worked for him. Peter Ustinov, director, sits by.



FOUNDERS of the Hollywood Foundation of Photographic Arts, a non-profit professional school. Standing, left to right, are Roman Freulich, Daniel Rocklin, Clifton Maupin, Ernie Bachrach, Clarence S. Bull. Seated is William U. Handy.



RELAXING. Snapped candidly at a gin-rummy game at Miami Beach during the SETOA convention, Mr. and Mrs. E. N. Claughton, owners of the Claughton Theatres in Miami and Tampa, and Paul Harrison, right, of RKO, have found a way to beat the heat.



AT THE ATLANTA premiere of Paramount's "Variety Girl" at the Fox theatre showmen chat with Paramount actor DeForrest Kelley. Left to right: Leonard Allen, T. H. Read, Mr. Kelley, William K. Jenkins and Charles Durmeyer.



LUCKY THROW. Twentieth Century-Fox's "The Foxes of Harrow" stars Rex Harrison, coatless, above, as the ambitious and headstrong hero opposite Maureen O'Hara. Based on the best selling novel by Frank Yerby, it was directed by John M. Stahl and produced by William A. Bacher.



J. RAYMOND BELL has joined the executive staff of Donahue & Coe, Inc. Until recently he was director of advertising and publicity for Capital Airlines and formerly with Loew's Theatres.

24 OHIO CITIES THROW TAX BOOK AT EXHIBITORS OCT. 1

Ready to Substitute Local Ticket Levies for State Law; Precedent Seen

Exhibitors and other amusement operators in a round two dozen Ohio communities are to be lifted gently from the sizzling frying pan of state taxation come September's end, and dropped unceremoniously into the hot fire of local admission levies.

Local legislators already have passed, or are about to pass, admission taxes of from three to five per cent, effective with the elimination of the state's three per cent tax September 30. These community taxes are expected bring revenue totaling $1,500,000 to $2,000,000 annually.

Other Communities Long Eyeing Admissions

Furthermore, these local tax actions may be an indication of what may be expected if any when Congress votes to reduce or eliminate the 20 per cent Federal admission tax. Many municipalities have long been eyeing the box office as an additional source of revenue but have withheld action because of the Federal tax.

As of this week, seven Ohio cities had passed tax measures, while a remaining 17 were preparing to rush through similar measures to become effective October 1. Indicative of the haste to pass the tax bills was the action taken in Hillsboro, which suspended rules requiring three separate readings of the measure.

For some cities where the population is large and the theatres many, revenue from the proposed local taxes may run as high as $500,000 annually. The total raised by the local laws, however, will fall far short of the amount produced by the state levy since many theatres are located outside municipal limits and therefore will be exempt.

May Broaden Base of Amusement Taxes

In Columbus this week, R. O. Perrott, chief of the sales and excise division of the State Tax Department, clarified the tax powers of cities. He said Ohio cities can broaden the base of proposed amusement taxes by taxing all tickets sold within the city limits instead of taxing only amusements actually conducted within the municipality proper. He pointed out that the ordinances could legally be written to tax all tickets sold within the city limits, even though the event itself was held outside.

Following is a list of the 24 Ohio cities which have proposed, are studying, or have passed local amusement taxes:

Akron—Officials conferring on three per cent tax to yield $75,000 annually.

Alliance—City council considering three per cent tax, estimated to yield $15,000.

Ashland—City council has approved three per cent tax, effective October 10.

Cambridge—Council has approved three per cent tax, effective October 1, to yield $15,000 a year.

Chillicothe—Ordinance proposing five per cent tax to be considered soon and expected to yield $10,000 to $12,000 annually.

Cincinnati—Considering three per cent tax which would bring $300,000 yearly.

Circleville—Amusement tax proposed to replenish city treasury.

Cleveland—Proposed three per cent tax studied. Estimated to yield $500,000 annually.

Dayton—City commission has approved three per cent tax, effective October 1 and expected to yield from $120,000 to $140,000 annually.

Delaware—Council studying five per cent rate to bring in $10,000 yearly.

East Liverpool—Three per cent tax program to be presented shortly and to become effective early in October. Estimated yield, $15,000.

Findlay—Amusement tax law recently passed. Estimated to bring in $10,000 annually.

Hamilton—City council considering tax ordinance at meeting this week.

Hillsboro—Officials have passed a three per cent amusement tax levy.

Jackson—City council studying tax measure which would become effective October 1.

Lebanon—Council has approved three per cent amusement ordinance to become effective October 1.

Lima—Council has approved three per cent tax estimated to yield $20,000 yearly.

Marion—Three per cent tax approved by city council and estimated to bring in $12,000 a year.

Middletown—Three per cent tax ordinance being drafted. Estimated yield, $20,000.

Norwood—Tax action expected to be undertaken early this autumn.

Reading—Council expected to act soon. May levy flat fee on the city's only theatre instead of adopting three per cent tax.

Shaker Heights—Has passed three per cent tax to be effective October 1.

Washington Court House—Council planning study of three per cent tax shortly.

Youngstown—City council considering three per cent levy.

As a further indication local governments are studying admissions as a source of revenue, Robert Kamins, economics instructor at the University of Illinois, said in an article in the 1947 Municipal Year Book, published in Chicago recently, that amusement taxes "have appealed to both large and small cities as an easy means of taxing not only their residents but also suburban commuters who habitually use municipal facilities."

Meanwhile, the local amusement tax spotlight was also focused on other sections of the country. This week two Chicago aldermen proposed a three per cent tax on theatres and other amusements to raise $3,000,000 more revenue. A similar plan was proposed early this year but was strongly opposed at the time. A meeting is to be held next Thursday to discuss the possibilities of the proposed measure.

A city amusement tax similar to the Federal looms in Greensboro, N. C., according to Councilman Thomas Brown, chairman of the council's Finance Committee.

Rules Knoxville's Tax Law Valid and Binding

At Knoxville, Tenn., last Friday, Special Chancellor S. E. Hodges ruled the amusement tax law, enacted by the last legislature, valid and binding. However, Mr. Hodges held that the injunction which restrains city and county officials from spending the taxes should remain in effect until a decision is handed down by the Tennessee Supreme Court. Meanwhile, the Knoxville and Knox County theatre owners have executed an injunction bond of $10,000 pending the appeal.

In Bakersfield, Cal., local theatre men are mustering their forces in an effort to prove that a recently adopted 10 per cent city amusement tax is unconstitutional.

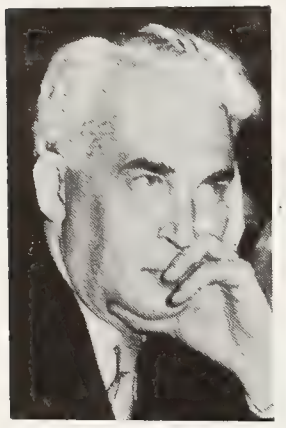
ADVISORS RECOMMEND ADMISSION TAX CUT

A downward revision of Federal excise taxes, including the 20 per cent admission tax, will be recommended to the House Ways and Means Committee by a special 10-man advisory committee appointed last spring by House committee chairman Harold Knutson and which includes J. Cheever Cowdin, board chairman of Universal Pictures. The recommendations are expected to be made before hearings on tax revisions open in Washington in November. The special committee, which last Friday concluded a two-day meeting in Washington, will meet there again October 21 to prepare the final recommendations for presentation to the House committee.

McNUTT TO FIGHT FILM RED CHARGE

MPA Engages Former U. S. Official to Appear at Congress Hearings

Paul V. McNutt was engaged Tuesday to represent the major motion picture companies at hearings in Washington before the House Un-American Activities Committee, scheduled to be resumed September 23. Recently resigned as the first United States Ambassador to the Philippines to re-enter private law practice, Mr. McNutt was once Federal Security Administrator and chairman of the War Manpower Commission.



Paul V. McNutt

He will appear before the committee on behalf of the Motion Picture Association and the Association of Motion Picture Producers to answer charges that Communists have infiltrated Hollywood.

The September hearings will be continuances of those investigations begun in Hollywood last May which were suspended after several executives and actors had testified that Communist interests had been reflected in several features.

After accepting the MPA bid, Mr. McNutt announced: "We welcome the investigation and will cooperate with the committee. I know first hand of the industry's Americanism. It is beyond dispute. We have nothing to fear, nothing to hide. Our record is an open book. We are fully prepared to meet any charge that American films have propagandized for communism or any other ism, or for the overthrow of the American way of life.

Films Disprove Charges

"The proof is in the pictures themselves. The producers are responsible for the content of these pictures. No one else is responsible. The producers accept that responsibility .

"The industry does not attempt to defend, shield, or whitewash the communistic activities of any person and welcomes the exposure of communists wherever they are to be found in America."

Mr. McNutt's appointment followed a three-day study of the industry made in Hollywood last week by James F. Byrnes, former Secretary of State. Engaged as a special counsel for just such a study, Mr. Byrnes will not argue the case in person, however, Mr. McNutt handling that side of the defense, much as did the late Wendell Willkie in 1944.

Audience Jury To Pick Child Library Films

Having completed this month a successful experimental year with its Children's Film Library, the Motion Picture Association has announced that the Library will continue to screen its specially selected features in approximately 2,500 theatres every Saturday from now on.

A jury of 40 children will first pass upon what pictures will be shown. These choices will then be passed on by a jury of mothers. If differences arise over selections, a jury comprised of a psychologist, a psychiatrist and an educator will arbitrate the varying viewpoints.

The Children's Film Library is starting its new year with 42 features. The permanent list includes 15 features which were added this week: "Dog of Flanders," "Mother Carey's Chickens," "Little Old New York," "Young Mr. Lincoln," "The Story of Alexander Graham Bell," "The Biscuit Eater," "Geronimo," "Henry Aldrich, Boy Scout," "Christmas Carol," "Stablemates," "Son of Davy Crockett," "Junior Army," "Penrod and Sam," "Three Smart Girls," and "Swiss Family Robinson."

To facilitate the weekly Saturday shows, the Library will supplement its own listing with recent and current pictures.

During the past experimental year as many as 1,500 theatres participated in the program.

Academy Theatres Management Opens Four Reissue Houses

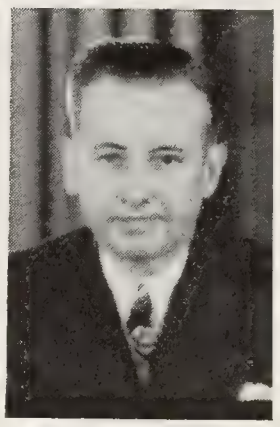
The management of the four Academy theatres, established a year ago in Hollywood to play reissues, has opened four Encore theatres, which will play reissues on a moveover from the Academy houses. The Academy theatres include the Pickfair, Vermont, Arlington and Cinema. The Encore theatres are the Melvan, Jewel, American and Beverly Canon.

Library Films Formed

Library Films, Inc., has been formed in New York as a 16mm film rental library serving educational and religious institutions and 16mm roadshowmen. The new company has acquired the film library formerly owned by Walter O. Gutlohn. Paul N. Robins is president and director of Library Films, and Aaron Katz, president of Official Films, is vice-president and treasurer.

MPA-Sponsored Short Stresses Nation's Power

"Power Behind the Nation," first subject in a series of shorts on the American way of life to be sponsored by the Motion Picture Association, will open simultaneously in 200 theatres across the country on October 11, it was announced this week by Eric Johnston, MPA president, as the picture was shown for review.



Eric Johnston

The two-reel subject, in Technicolor, produced and to be distributed by Warner Brothers, will be sold to exhibitors and the net amount above the production and distribution cost will be given to the Damon Runyon Cancer Fund, which has been assured of a minimum contribution of $50,000.

In a brief prologue to the picture Mr. Johnston, in his first appearance on the nation's screen in other than newsreels, explains that the picture is one of several which the industry plans as a public service.

"Increased production," he says, "is the key to America's power and to world recovery. The need to produce an ever-increasing volume of goods to off-set the fearful destruction of the war years must be brought home to every citizen of free nations, so we have decided to focus attention on increased production in the first of these films. . . . What we need is new faith, new enthusiasm and a new crusading spirit for America, its present and its future."

The picture, supervised by Gordon Hollingshead and with a narration written by Saul Elkins and read by Art Gilmore, carries out that theme. The color camera in a series of quick cuts makes a grand tour of America's industry, commerce, cities, forests, fields, rivers, harbors, mines. oil wells and quarries.

Stresses Public Service

Appealing to exhibitors to run the subject, David Palfreyman, MPA director of trade relations, said this week, "An intelligent interest in public affairs, in our country and its future, by the motion picture industry in a genuine public service to theatre patrons. I believe that theatres which show 'Power Behind the Nation' will have the support of all groups and organizations."

In Washington officials of the MPA said that the subjects of three more in the series which member companies would be asked to produce and distribute will be: the veteran's problem, with emphasis on new types of medical treatment; conservation of our natural resources, and freedom of expression.

MPTOA AND ATA MEMBERS MEET TO MERGE UNITS

Exhibitors Convening in Washington to Form New Single Organization

Two of the nation's largest exhibitor organizations—the Motion Picture Theatre Owners of America and the American Theatres Association—were busy this weekend in Washington, D. C., working at combining their objectives and executives into a single organization.

At midweek there was considerable speculation as to whether this single organization would be a new organization—whether ATA plus MPTOA would equal Theatre Owners of America, or, by a special algebraic maneuver, would equal only MPTOA.



FRED WEHRENBERG



TED GAMBLE, left, and S. H. FABIAN

Allied Refuses Invitation To Attend Discussions

Whatever the mathematics involved, it was certain that after the MPTOA-ATA delegates had packed up and gone home there would still be division in exhibitor ranks.

That division stems from Allied States' refusal to attend the convention held Friday and Saturday at the Shoreham Hotel. It meant that Allied and MPTOA were still poles apart on the question of affiliated theatres joining independent exhibitor organizations.

Allied, in rather a heated letter, informed MPTOA officials last week that it noted affiliated theatre representatives on the convention letterhead and so declined to be a party to the merger discussions.

This, coupled wih the announced decision that the convention planned to thoroughly discuss numerous trade practices, something that ATA never descended to until the anti-trust suit came along, indicated a return to the post-ATA period in exhibitor organizations when Allied and MPTOA were practically alone in the field.

When the approximately 500 delegates to the Washington convention were packing their suitcases and cleaning off their desks at mid-week, the question of leadership for the merged organization was still undecided. It was not a matter of choosing among candidates for the presidency because there were no candidates. It was a matter of picking up a protesting possibility and sweeping him into office by acclamation.

At midweek it was "draft Gamble."

Candidates Say "No" to Offers of Nomination

Ted R. Gamble, board chairman of the ATA, had, for the past week or so, been saying "no" to all overtures, protesting that he was opposed to perpetuation in office of any individual or group of individuals in exhibitor organizations.

This attitude was countered by his backers with the statement that the merged organization would be a "new" organization and there would not be anything "perpetuating" about him heading a "new" group.

To that suggestion, Mr. Gamble had merely shrugged his shoulders.

Other possibilities were S. H. Fabian, president of ATA, who had said "no"; and Mitchell Wolfson, Wometco executive, who also had said "no."

There was, during the pre-convention caucases, strong regional support for William F. Crockett, president of the MPTO of Virginia, and Mack Jackson, president of the Southeastern Theatre Owners Association.

The officers and directors of both the ATA and the MPTOA, making up the managing board of the convention, had last week decided that the convention should "study" a number of trade practices—principally the increased music tax rates demanded by the American Society of Composers, Authors and Publishers.

That demand, more than any other current problem affecting the exhibitor, was likely to be a deciding factor in bringing unanimity to the convention.

Other problems which were scheduled for discussion included: admission taxes, freedom of the screen, public relations, roadshow exhibition policy and admission scales, exports as affecting the industry, television, expanding audiences, and the New York anti-trust suit, the U· S. vs. Paramount et al suit now awaiting a hearing before the Supreme Court.

The MPTOA-ATA delegates were to be presented with the key to the nation's capitol when they met in their first session Friday. Commissioner John Russell Young, president of the Board of Commissioners of the District of Columbia was to make the presentation. according to A. Julian Brylawski, chairman of the convention.

Registration began Thursday in the Green Room of the Shoreham. That evening a meeting of the boards of directors of ATA and MPTOA was to be held.

Program Includes Social Events for Delegates

Four business sessions were to be held, two each day. Friday Herman Robbins and George Dembow were to be hosts at a cocktail party given by National Screen Service. That evening a dinner, dance and entertainment was to be offered. Saturday morning the Washington MPTOA was to be host at

(Continued on following page, column 3)

HOW THEY GREW

The formation of the Motion Picture Theatre Owners of America in 1920 was the first decisive action in a continuing pattern of exhibitor-distributor relationships, a pattern sometimes suddenly given a new design by government impingment on the industry. Pertinent dates in the growth of exhibitor or-organizations are these:

1920—MPTOA formed.

1922—Motion Picture Producers and Distributors Association formed. Standard contract introduced.

1923—Allied States formed after dissension within MPTOA ranks. Although Allied later joined MPTOA, it withdrew again in 1927.

1928—S. W. Brookhart introduces first anti-block booking bill in the Senate.

1929—Thacher decision holds the standard contract clause illegal. First 5-5-5 conference held.

1931—New standard contract, approved in principle, adopted.

1932—New standard contract voted out. S. R. Kent proposes voluntary arbitration and uniform contract.

1933—Standard contract embodied in industry code under NRA.

1935—NRA declared unconstitutional.

1938—Department of Justice files its anti-trust suit.

1939—W. F. Rodgers works to establish set of trade practices.

1941—War Activities Committee formed.

1946—ATA succeeds WAC.

ON THE MARCH

by RED KANN

EXHIBITORS, large and small, exercise the right to freedom of expression in this edition of the HERALD. They are expressing themselves pointedly and often cuttingly on what has mushroomed overnight into a new selling policy. To date, six distributors are parties to it. But at the drop of a cost sheet upward, others may join in the wildfire move to sell attractions at advanced prices. In a phrase, never open to doubt, these theatremen say: "We don't like it."

Out of the flood of mail, we have centered on one letter for its full length in this column. This, because its writer appears to have cross-sectioned with considerable accuracy and dispassionate reasoning the individual and consolidated veiwpoints of the many showmen who object to a 300-to-400 per cent spiral in their regular price structures in order to accommodate the $1.20 attraction.

The man is Kermit C. Stengel, executive vice-president of the Crescent Amusement Co. of Nashville, Tenn, who says:

"The phenomenal growth of the industry in the sphere of American business was largely predicated on the fact that the finest entertainment was made available to the general public at minimum admission prices. The motion picture was, and is, the medium of bringing good entertainment to the people of the many small towns that would otherwise be unable to see and hear fine plays and lavish musicals.

"Motion pictures gradually supplanted vaudeville and legitimate shows because the prices were within the reach of the great American public.

"Attending the picture show is principally 'habit'. Road show prices are beyond the entertainment budget of the average family. It naturally follows that, where road show prices prevail, Mr. and Mrs. Public will look elsewhere for entertainment which they can afford; thus competitive entertainment [and there is an increasing amount of such entertainment, i.e.: ball games, bingo parties, socials, carnivals, card parties, etc.] is stimulated and the 'habit' suffers and must be again cultivated. So a cycle begins which can conceivably parallel motion pictures vs. vaudeville and legitimate shows.

"Our patrons attend the theatre regularly and they see the good pictures along wth the bad, always paying the same admission price. When a picture does come along at roadshow prices, the question they always ask is, 'We are your regular patrons and see the good pictures along with the bad. Why must you increase your admission prices on this particular picture, particularly why should we pay approximately 400 per cent of your regular admission price?'

"It would appear to us that, in those few cases where a picture must be roadshown, that the same percentage of increase in admission price should prevail in the smaller towns as prevails in the metropolitan cities. For example, the increase in price from 90 cents to $1.25 is not nearly as drastic, nor does it invite half as much criticism, as an increase in price from 35 cents to $1.25.

"The industry during wartime proved that it was one of the greatest of all mediums for propaganda. Why couldn't the industry at this critical, inflationary period set an example by helping to keep down Mr. and Mrs. John Public's cost of living, rather than encouraging high prices which, in the long run, will adversely affect the ultimate costs and profits of the industry?"

Associated Theatre Owners of Indiana don't like the business of producers introducing out-and-out plugs for future attractions in newsreels they control. Specifically, the current blast is aimed at Warner Pathe News for including mention of "Life with Father," at Fox Movietone News for a clip on "Forever Amber," and Paramount News for "Welcome Stranger." The exhibitor association's position is showmen not alone ought not be compelled to pay for the newsreels carrying such footage but ought to send the distributors a bill for running them.

This habit is pretty well established, but grows no more defensible with age. Plenty of exhibitors and audiences think newsreels are dull enough and need some sort of hypo to revive them. Introducing what is nothing more than a plug makes matters duller and arouses exhibitor resentment. But it does something else which is more serious. This is to implant in the audience mind the suggestion that the attraction given the free ride will play the theatre when it may not.

The question, therefore, is whether this practice does not actually apply a subtle form of selling pressure unfairly designed to make it tough for the exhibitor to resist.

The Labor Government, up to the collar line in the British film mess, is encountering probably never calculated.

It is acknowledged right out of Wardour Street that every trained technician there is employed to the hilt. The Association of Cine Technicians, moreover, is pretty much of a closed operation and there is no known desire to alter the present state of affairs. Technicians from elsewhere, meaning Hollywood largely, have one tough time getting in. Timber is rationed, as also are other building materials.

If new studios can be built—and it's dubious thus far—who will furnish the technicians to man them?

An answer—any answer—is invited.

GALL DEPARTMENT: The Screen Writers Guild, estimating its members were paid about $18,000,000 in 1946 (this is calculated at one per cent of an estimated $1,800,000,000 domestic gross] wants a straight allocation of another one per cent. The additional $18,000,000 or thereabouts would repose in the SWG treasury to be used at the discretion of the executive board.

Author of this cute one is Ring Lardner, Jr., son of a father who was noted for a sense of humor.

MEET TO MERGE

(*Continued from preceding page*)

a hunt club breakfast on the terrace and at 9 p. m. that evening the Sanitary Automatic Candy Company and Affiliates were to be hosts at the president's supper dance.

One of the principal speakers of the convention was to be Tom C. Clark, U. S. Attorney General who was to speak on "The Motion Picture Industry's Role in Public Service." He also was to discuss the "Freedom Train."

Motion picture executives who were to speak included Spyros Skouras, Gradwell Sears, Barney Balaban, Ned Depinet and Herman Robbins. Also listed was W. Averill Harriman, Secretary of Commerce.

Members of the convention committee, in addition to Mr. Brylawski, were: Sidney Lust, Frank Boucher, Gene Ford, Hardie Meakin, Harry Bachman, Morton Gerber, Carter Barron. Jack Foxe, Mrs. Sidney Lust, Mrs. Bernard Lust, William Hoyle, and Henry Ferber.

Distribution Changes Made In St. John Territory

Several changes in personnel have taken place in distribution branches in St. John, N. B., which cover the provinces of Nova Scotia, New Brunswick, Prince Edward Island and the colony of Newfoundland. Maurice Ellman has opened a branch for Alliance Films of Toronto. Norman Smith, formerly Regal district manager, has become representative for Astral Films. Louis Simon has succeeded Robert Irvine as booker at the Columbia exchange, and L. Michaelson has joined the United Artists Toronto branch as a salesman.

Cincinnati Suburban Units Bought by New Company

Operation of the Emery, Shard, Ridge and Monroe Vista theatres, suburban units acquired August 31 from the Kinsler-Shard circuit, Cincinnati, will be handled by Redlands Theatres, Inc., Ridgemont Theatres, Inc., and Vista Theatres, Inc., chartered September 4 by Maurice White, Nick Shaffer, Mike Spanagel and R. J. Libson.

Chicago Censors Ban One During August

Only one picture out of the 88 viewed by the Chicago Film Censor Board during August was banned. This was a Mexican picture, "Mexicano, the Time of the Inquisition." Two other Mexican pictures were given an "adults only" rating, and 35 cuts in the other 85 pictures were ordered.

Arias Handling Tola Abroad

Henry R. Arias will handle all foreign sales on "The Roosevelt Story," for Tola Productions. Mr. Arias this week closed a deal with Borge Nielsen of International Pictures, Ltd., Copenhagen, for the Denmark territory.

AT THE TRADE-SHOW OF M-G-M's "DESIRE ME"

You'll see Greer Garson play the role of a primitive beauty in a love story as wild as the men who fought for her. You'll see the screen's beloved star in an entirely different role, alive with the clash of savage emotions with the raging sea as the eerie setting! And desired by popular Robert Mitchum and new sensation Richard Hart!



Did she deserve the brand UNFAITHFUL!

CITY	PLACE AND ADDRESS	DESIRE ME
ALBANY	20th-Fox Screen Room, 1052 Broadway	THURS. 9/25 8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	THURS. 9/25 10 A.M.
BOSTON	Kenmore Theatre, 777 Beacon Street	THURS. 9/25 9:15 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	THURS. 9/25 2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	THURS. 9/25 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	THURS. 9/25 2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	THURS. 9/25 8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	THURS. 9/25 1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	THURS. 9/25 2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	THURS. 9/25 2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	THURS. 9/25 1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	THURS. 9/25 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	THURS. 9/25 2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	THURS. 9/25 1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	THURS. 9/25 2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	THURS. 9/25 10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	THURS. 9/25 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	THURS. 9/25 2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	THURS. 9/25 2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	THURS. 9/25 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	THURS. 9/25 10:30 A.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	THURS. 9/25 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	THURS. 9/25 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	THURS. 9/25 11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	THURS. 9/25 2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	THURS. 9/25 2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	THURS. 9/25 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	THURS. 9/25 1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	THURS. 9/25 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	THURS. 9/25 1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	THURS. 9/25 1 P.M.



FIGHT in the fog, one of the picture's terrific scenes!

GREER GARSON

in

"DESIRE ME"

ROBERT *with* RICHARD

MITCHUM · HART

Screen Play by Marguerite Robert and Zoe Akins • Adaptation by Casey Robinson • From a Novel by Leonhard Frank

Produced by

ARTHUR HORNBLOW, Jr.

A METRO-GOLDWYN-MAYER PICTURE

STOCKS REACT TO BRITISH TAX AND SETTLEMENT HOPE

Since Great Britain imposed its 75 per cent tax on American films, August 6, Wall Street interests have been keeping a sharp eye on motion picture stocks. Following the imposition of the tax, film stocks have dropped almost steadily, with five of the eight motion picture companies reaching their lowest point of the period in the past two weeks. However, last Wednesday, September 10, the film stocks jumped from 1/4 to as much as 2 1/8 points when word was received in this country that Prime Minister Clement Attlee and his Government would consider any proposal of American producers for an alternative to the 75 per cent duty which would secure equivalent results. This week stock transactions quieted again and most stock prices dipped from 1/8 to 1 1/4 points while the industry awaited the outcome of new proposals.

Company	Aug. 5 Closing	Low for the Period and Date	Sept. 10 Closing	Sept. 16 Closing
Columbia	16 1/2	15 (Aug. 8)	17 1/4	16
Loew's	21 1/4	19 (Aug. 8)	21	20 1/8
Paramount	25 3/4	20 5/8 (Sept. 9)	23	23 1/4
RKO	12 7/8	10 7/8 (Sept. 5)	11 7/8	11 3/4
Republic	5 1/4	4 5/8 (Aug. 25)	5	5
20th Cent.-Fox	29 1/2	25 (Sept. 8)	27 3/8	26 1/4
Universal	21 1/8	15 1/4 (Sept. 9)	17 1/2	18 3/8
Warner Bros.	15 7/8	13 5/8 (Sept. 9)	14 7/8	14 1/8

New York ITOA Leaves New Jersey Federation

The Independent Theatre Owners Association of New York has withdrawn from the Federation of New Jersey Theatre Owners. The New York ITOA said it was withdrawing because it appears that the Federation will become a permanent organization, and that, while it is willing to join temporary united efforts for the common good of the industry, it is believed that the ITOA would lose self-sufficiency if it became a part of a permanent Federation. The New Jersey unit will meet at the Stacy-Trent Hotel in Trenton Monday, September 22, to vote on whether or not the Federation shall remain as a permanent tax-fighting organization of New Jersey exhibitors.

Schine Theatres Acquire Albany Radio Station

The Schine theatres circuit of Gloversville, N. Y., have purchased the controlling interest in a new Albany radio station, WPTR, which has studios in the Ten Eyck Hotel, also operated by the Schine interests. Construction of the new station and a 1,540 kilocycle transmitter, to be located between Albany and Schenectady, will begin shortly.

Equipment Manufacturers To Exhibit at SMPE Meeting

More than 20 leading equipment manufacturers and theatre architects have completed arrangements for exhibit space at the sixty-second semi-annual convention of the Society of Motion Picture Engineers, to be held at the Hotel Pennsylvania, New York, October 20-24. These include: General Electric, Westinghouse Electric, Western Electric, Eastman Kodak, National Theatre Supply, Altec Lansing, Preso Recording Corporation, Arlington Electric Products, Blue Seal Products, Nu Screen Corporation, Alexander Smith Carpet Company, American Seating Company, Ward Leonard Electric Company, Vorac Products, Eureka Acoustical Products, Lorraine Rubber Engineering Company; Kollmorgan Optical Company, and Forest Manufacturing Company.

Selznick Executives to Visit Every SRO City Office

In place of a general sales meeting in New York, top executives of the Selznick Releasing Organization will leave New York soon on a cross-country tour, visiting all SRO sales staffs throughout the country, according to an announcement last week from Neil F. Agnew, SRO president. Every office will be visited either by Mr. Agnew, Milton S. Kusell, distribution vice-president, or Sid Deneau, Mr. Kusell's assistant. Pictures to be discussed in the sales talks are "Intermezzo," "The Paradine Case," "Portrait of Jennie" and "Mr. Blandings Builds His Dream House."

Smith, Levathes To Speak At Century Convention

Andrew W. Smith, Jr., general sales manager for Twentieth Century-Fox, and Peter Levathes, that company's short subject sales manager, will be guest speakers at Century Theatres "Back to Showmanship" convention at the Waldorf-Astoria Hotel in New York September 30. Mr. Smith will discuss showmanship and need for "showmanship" pictures. Mr. Levathes will talk on the value of exploiting short subjects.

Groups Vote in New Zealand to Cut Remittance

Washington Bureau

Recommendations that New Zealand limit her dollar remittances for films to £300,000 annually (approximately $1,000,000) and that the film hire tax be increased from 25 to 40 per cent were made at recent conferences of industry leaders and representatives of all employee and employer organizations called by the Prime Minister, Peter Fraser.

[Dollar expenditure on films annually exceeds the £300,000 remittance allowance by more than £100,000.]

Purpose of the three-day meeting was to discuss ways of giving immediate aid to Britain in her present crisis.

The proposed increase in the film hire tax—which is really in lieu of normal customs duty—would amount to a considerable sum per year and would undoubtedly gravely affect the trading results of a number of American film exchanges unless they are able to obtain increases in film hire from exhibitors. But if film hire were increased, a large number of exhibitors would have to increase admissions, and it is doubtful whether the present Labour Government would allow this since they have exercised a very strict control over admissions.

New Zealand is dependent on the British dollar holdings for its purchase of any American goods and, obviously, if Britain is short of dollars then New Zealand must, of necessity, slow up on imports requiring dollar funds.

This fact brought out some comment to the effect that a lesser number of American pictures should be brought into the country.

American films registered with the censor for the year ending March 31, 1947, totaled 316. During the same period there were only 32 English pictures in the country.

Although the public here has of recent years displayed increasing interest in British product, large numbers prefer American films. Good product from both sources is required to satisfy the vast number of patrons.

During 1946, 36,965,771 people paid theatre admissions, and the country's population is only 1,702,298.

Skouras Will Build New House in Fresno, Cal.

Charles P. Skouras, president of Fox West Coast Theatres, has announced that plans are being drawn for a new theatre in Fresno, Cal. It will be of stadium design, seating 1,200. It is expected to cost about $400,000. Provision will be made for television. The house was designed by Carol Moeller. It will be the circuit's fourth house in Fresno and will be called the Crest. Others are the Wilson, Tower, and Kinema.

RADIO WRITES ETHICS CODE AIMED TO CLEAR THE AIR

Proposal of NAB Largely Parallels Rules of Film Production Code

A proposed new code of standards for the broadcasting industry, paralleling closely in part the long-established Motion Picture Production Code and designed to answer charges of "excessive commercialism" leveled against radio, was announced early this week as the National Association of Broadcasters opened its annual meeting in Atlantic City, N. J.

The code is in three sections—Standards for all Programs; Standards for Specific Programs, and Commercial Policies. NAB officials admitted that so far no means had been devised to enforce the provisions of the code, but it was understood that its "teeth" might come in the form of its use by the Federal Communications Commission as a minimum standard of performance for stations seeking renewal of their licenses from the Government.

Hits Time Devoted to Commercials Now

The new standards hit hardest at the distribution of advertising time on the air and, if adopted and enforced, would reduce commercial announcements from three to 20 per cent. They also would eliminate the dramatization of political or other controversial issues. Justin Miller, president of the NAB, which includes the four networks and most of the country's independent stations, emphasized that many of the proposed measure's legal aspects would have to be cleared with the Government before the standards could become effective.

It is the first, and more or less general, section of the suggested radio practices code which so closely resembles the Motion Picture Production Code in dealing with the moral issues common to both media.

General Section Divided Into 12 Sub-Sections

Broken down into twelve sub-sections, it rules that the subject of religion should invariably be treated with respect and religious rites should be portrayed with accuracy; programs deriding, misrepresenting or attacking persons or institutions because of race, creed or color are out; sacrilegious, blasphemous, profane, salacious, obscene, vulgar or indecent material should not be broadcast and all references to sex must be within the limits of good taste and decency; respect for the sanctity of marriage and the home should be maintained, and adultery and other infractions of moral law should not be permitted to be presented as excusable.

Insobriety or excessive drinking should not be portrayed as desirable and references thereto should be kept incidental to the development of plot or character; narcotic addiction should never be presented except as a vicious habit; crime and punishment should never be presented in a way that will portray the criminal in an attractive light or condone the crime. Brutal killings, tortures or physical agony should never be presented in detail; insanity or other mental diseases should always be presented within the bounds of good taste.

The last three sections are peculiar to radio and deal with litigation, professional advice and sports events.

Section two of the proposed code deals with specific types of programs and begins by outlining a code of ethics to be applied to news broadcasts. Its most notable innovation is a provision that "no middle commercial should be included in programs of news, news commentary and new analysis which are less than 15 minutes in length." No dramatization of political issues would be permitted under the code and broadcasters would retain the right to check political broadcasts for compliance with the law. Also, only one spot announcement would be permitted between regularly scheduled programs.

Rules covering religious broadcasts provide that there should be no attacks on any religion and that such programs should not be permitted to make any offers or solicit funds. Standards for crime and mystery programs again lean closely towards their motion picture counterparts, stressing that no program should make crime attractive; law enforcement should be upheld and portrayed with respect, and suicide should never be presented as a satisfactory solution of any human problem.

Would Hit Disc-Jockey And Giveaway Shows

The code's third section—Commercial Policies—sets a definite time limit on commercials. Under the proposed standards no 15-minute program should contain more than three minutes of commercials. This would hit in particular the disc-jockey and "giveaway" programs as well as many audience participation shows. Scaled upward and downward, with 6 P.M. fixed as the dividing hour, the code would permit 2:40 minutes of advertising for a 15-minute show and four minutes of commercials for a half-hour show prior to 6 P.M. After that time, a 15-minute show could carry 2:30 minutes of advertising and a 30-minute show three minutes. The post-6 P.M. provisions also apply to Sundays.

The policy section further lists a number of advertisers not acceptable by the Association. Unwanted are commercials for any spirituous ("hard") liquor; fortune-telling and mind-reading; matrimonial agencies, race track publications; all forms of speculative finance; reducing agents and products designed for the cure of ailments of human or animal life which are chronic or irremediable; mortuaries; laxatives and deodorants or schools and educational institutions unless presented with good taste and providing the broadcaster has satisfied himself as to the ability of the advertising organization to fulfill all claims made.

Networks Endorse Code, Independents Oppose It

The section closes with standards for contests and offers. The provisions of the proposed code were discussed during the week by NAB members. Final adoption of the measure is not expected until a meeting of the Association's board of directors scheduled for November. The provisions embodied in the proposed code were endorsed by the heads of the NBC and CBS networks, whose affiliates met in Atlantic City prior to the NAB convention, but were sharply attacked by independent station owners.

Television took the spotlight at the NBC meeting when David Sarnoff, president of the Radio Corporation of America, told a luncheon session that the new medium would have an audience of some 5,000,000 by the end of 1948. Byt that time 750,000 receivers would be in use, he said. There are 13 stations on the air today and it is expected that 26 will be operated by 1948.

NBC SHIFTS CRIME SHOWS, COMPETITORS SNORT

Starting January 1, 1948, stations affiliated with the National Broadcasting Company will not carry any crime or mystery shows before 9:30 P.M., to minimize the likelihood of children listening in. The resolution was approved unanimously by the NBC affiliates and was intended to counteract widespread criticism of radio crime shows by various educational and legal groups. The network's position on this type of program was outlined in a statement which said that mystery and crime stories "are as old as literature itself", but that "the vivid, living portrayal of such dramas on the air has an impact on the juvenile, adolescent or impressionable mentality that cannot be underestimated". Rival networks were quick to point out that NBC's winter schedule did not call for such programs before 9:30 P.M. anyhow, and they described the ban as "a lot of hooey", "unrealistic" and "hokum".

IN NEW YORK–
LOS ANGELES–
CLEVELAND–
LONG BEACH–
SAN FRANCISCO–
SAN DIEGO–
RIVERSIDE–
BOSTON AND
WASHINGTON–

SURPASSING
THE BOXOFFICE
HIGHS OF 20th's
BIGGEST
MONEY-GETTING
REAL-LIFE
TECHNIQUE
TRIUMPHS . . . "The
House on 92nd St."
"13 Rue Madeleine"
"Boomerang!"

KISS OF DEATH



Everywhere it's

MOTHER WORE TIGHTS



Color by TECHNICOLOR

IN NEW YORK –
BALTIMORE –
PROVIDENCE –
CHICAGO –
MILWAUKEE –
NEW HAVEN –
SALT LAKE CITY –
DETROIT –
KANSAS CITY
and
PHILADELPHIA –
DANCING RINGS
AROUND THE
RECORDS OF
20th's GREATEST
TECHNICOLOR HITS
. . . "State Fair"
"The Dolly Sisters"
"I Wonder Who's
Kissing Her Now"!

Century-Fox!

Box Office Champions for The Month of August

BRUTE FORCE
(Universal-International)

Produced by Mark Hellinger. Directed by Jules Dassin. Associate producer, Jules Buck. Screenplay by Richard Brooks. From a story by Robert Patterson. Photographed by William Daniels. Cast: Burt Lancaster, Hume Cronyn, Charles Bickford, Yvonne De Carlo, Ann Blyth, Ella Raines, Anita Colby, Sam Levene.

DUEL IN THE SUN
(Selznick Releasing Organization)

Produced by David O. Selznick. Directed by King Vidor. Screenplay by Mr. Selznick. Suggested by a novel by Niven Busch. Technicolor director, Natalie Kalmus. Music written and conducted by Dimitri Tiomkin. Cast: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish, Walter Huston, Herbert Marshall, Charles Bickford. [***Champion for the fourth month.***]

THE HUCKSTERS
(Metro-Goldwyn-Mayer)

Produced by Arthur Hornblow, Jr. Directed by Jack Conway. Based on the novel by Frederic Wakeman. Screenplay by Luther Davis. Adaptation by Edward Chodorov and George Wells. Photographed by Harold Rosson. Cast: Clark Gable, Deborah Kerr, Sydney Greenstreet, Adolph Menjou, Ava Gardner, Keenan Wynn, Edward Arnold. [***Champion for the second month.***]

I WONDER WHO'S KISSING HER NOW
(Twentieth Century-Fox)

Produced by George Jessel. Directed by Lloyd Bacon. Original screenplay based on the life of Joe Howard by Lewis R. Foster. Technicalor director, Natalie Kalmus. Music and lyrics by Joseph E. Howard, Will M. Hough and Frank R. Adaws with special music and lyrics by George Jessel and Charles Henderson. Cast: June Haver, Mark Stevens, Martha Stewart, Reginald Gardiner, Lenore Aubert, William Frawley, Gene Nelson, Truman Bradley. [***Champion for the second month.***]

PERILS OF PAULINE
(Paramount)

Produced by Sol C. Siegel. Directed by George Marshall. Screenplay by P. J. Wolfson and Frank Butler. Based on a story by P. J. Wolfson. Technicolor director, Natalie Kalmus. Photoghaphed by Ray Rennahan. Cast: Betty Hutton, John Lund, Billy De Wolfe, William Demarest, Constance Collier, Frank Faylen, William Farnum, Chester Conklin, Snub Pollard.

WELCOME STRANGER
(Paramount)

Produced by Sol. C. Siegel. Directed by Elliott Nugent. Screenplay by Arthur Sheekman. Based on a story by Frank Butler. Photographed by Lionel Lindon. Cast: Bing Crosby, Barry Fitzgerald, Joan Caulfield, Wanda Hendrix, Frank Faylen, Elizabeth Patterson, Robert Shayne, Larry Young.

Exhibitors Seek 6-Month Respite On Ascap Rates

Exhibitor organizations across the country this week continued to voice their indignation at the new music license fees proposed recently by the American Society of Authors, Composers and Publishers and to plan action to counteract the requested 300 per cent tax boost.

In York York, officials of the American Theatres Association, the Motion Picture Theatre Owners Associations, the Metropolitan Motion Picture Theatres Association, Allied Theatres of Michigan and Cooperative Theatres of Michigan met with ASCAP's management last week and proposed that current ASCAP license rates be retained for another six months starting October 1. This is the date when most of the nation's theatres would become subject to the new tax.

Final Action Delayed

Among those present at the first large-scale exhibitor conference with ASCAP, were S. H. Fabian, Robert W. Coyne and Leonard Goldenson of ATA; Herman Levy, general counsel of MPTOA; Fred Schwartz, president, and Murray Curfein, counsel of MMPTA; Joseph Ubick of Allied Theatres of Michigan, and David Newman of Cooperative Theatres of Michigan. Herman Greenberg, Gene Buck, Harold Gray, Louis Frohlich and Herman Finkelstein were among those who attended for ASCAP.

The meeting was doomed in advance to indecision since final action on any policy matter is up to the ASCAP board. This group will meet September 25 and will then consider the six-month extension proposal.

Five alternatives for exhibitor action against ASCAP were outlined by Mr. Coyne this week. One of them was to have been choesn by the ASCAP committee of ATA-MPTOA and was to have been submitted to the ATA-MPTOA merger convention in Washington this Friday and Saturday. They included negotiations for more favorable rates; charges that ASCAP is a monopoly and that its licenses are a double charge; the possibility of an amendment of the copyright law to prevent double charges, and pressuring of procedures to use non-ASCAP music.

Seek Law Change

In the field, the Rocky Mountain unit of Allied, in a special bulletin, urged all members to bring the tax boost to the attention of their Congressmen in order to affect a change in the copyright law.

California Theatres Association and Rotus Harvey, acting for the Independent Theatre Owner Association, plan to spearhead a drive against ASCAP's alleged "unjust" demands which, they will claim, are arbitrary and a duplication of the fee already paid by the producers.

Sarnoff Asks UN Radio Network

The establishment of a United Nations network of radio and television throughout the world was urged September 12 in Chicage by David Sarnoff, president and chairman of the board of Radio Corporation of America.

Speaking at a luncheon meeting sponsored by the Chicago Council on Foreign Relations in honor of the U. S. National Commission for the United Nations Educational, Scientific and Cultural Organization, Mr. Sarnoff said success in establishing world peace and understanding depended upon who won "the battle for the minds of men."

"Since the fighting war ended two years ago," he said, "another global conflict has started—a battle for the minds of men. Forces of totalitarianism and aggression still are attempting to mislead the masses. Fully aware of the power of radio, they are using it to spread propaganda that runs contrary to peace, freedom and democracy. Our American concept of radio is that it is of the people and for the people. . . . Our purpose in fostering international broadcasting is to help make the spectrum of radio truly a spectrum of peace."

Warners Change Earle in Capital to Warner

The Earle, in Washington, D. C., one of the showcases of the Warner Circuit, had its name changed to the Warner on September 11 coincident with the Washington premiere of "Life With Father" at the Earle and Ambassador theatres. The name change follows the pattern established in New York, where the Hollywood theatre was renamed the Warner for the premiere.

Exhibitors Comment
ON ADVANCED ADMISSION PRICES

Motion Picture Herald in the August 30 issue reported that six distributors would have seven roadshows to offer at advanced admissions during the autumn. The Herald has received a number of letters commenting on the situation. Arguments against advanced admissions center, in the main, on five arguments:

1. Increased admissions mean the loss of the patron's goodwill.

2. Motion pictures should remain mass entertainment and not be changed into class entertainment.

3. Legislators will not listen to pleas for reduction of Federal admissions while increased admissions are charged.

4. It is not fair that the theatre charging 30 cents and the theatre charging $1.00 should both be asked to charge the same admission for roadshows.

5. With strong consumer resistance to high prices now evident, advanced admissions are ill-timed.

Following are the highlights from the numerous letters received on the subject:

R. B. WILBY
President, Wilby-Kincey Theatres

I have no well formulated ideas on the roadshow thing myself, but at the Variety Club the other day I heard one of the small town exhibitors deliver a lecture.

He said something like this:

"Well, we didn't have any roadshows for years and then the judges said that price-fixing and unreasonable clearance—and clearance is inherent in roadshows—were illegal and they refused to modify that opinion even when the question of roadshows was directly discussed. And so now this business will have a whole flood of 'em.

"Of course, down where I live, I must increase the admission price from a net of 30 cents—which is all I think my people can afford to pay, after experimenting for a decade or more—to $1, an increase of just 233 per cent. But in those northern towns where there is so much money that they can get 60 cents net regularly, they increase to the same dollar, an increase of 662/3 per cent. Maybe it makes sense, but if it does I ought to be getting that 60 cents. And I would, too, except I know it would break me.

"It used to be that in America business tried to sell its product to the most possible people at the lowest price which would give it a decent profit. But I guess that's old-fashioned—like honesty."

But then he's just an unprogressive small-town guy!

HARRY C. ARTHUR
Vice-president and general manager, Fanchon & Marco Service Corporation

I don't believe that we have any justification whatsoever for advancing admission prices on the outstanding pictures until we adopt the policy of reducing our admission prices on the "stinkers."

MORRIS LOEWENSTEIN
Majestic Theatre, Oklahoma City

It must not be forgotten that motion pictures came into being and prospered most as the poor man's entertainment—and mass appeal is still their best guarantee. There can be too many "supers." However, it is not to be denied that just as long as a demand exists for them, they will continue to be made. . . . Exhibitors can only stem this tide, if it becomes too great, by selective booking and an insistence upon terms that will equalize profits to the point of reasonable returns to them. . . . Whether we have seven or 70 "advanced admission" pictures will probably be decided by the box office itself.

LEONARD GOLDBERG
President, Independent Exhibitors of New England

As president of the Independent Exhibitors, Inc., of New England, I can frankly state that the advanced admission practice is one of the worst evils that has hit the industry in a long time. The reaction of the exhibitors is chaotic, to say the least, and as for the public, especially in small towns, the reaction is nothing short of disastrous. What makes it doubly bad is the wrong timing of these advanced admissions, at a time when the whole country is suffering from inflation.

EMERSON WOOD
Community Theatre, Harbor Beach, Mich.

I feel that these companies are asking too much of an advance in these smaller towns. Have they asked the first run houses to increase their admissions by 350 per cent? . . . I would rather show the advanced admission pictures to 350 people at regular admissions than to 100 at advanced admissions and have that many more satisfied future customers.

MARCELLA SMITH
Vinton Theatre, McArthur, Ohio

If the larger companies are going to adopt this policy, very well; but in our rural situation we can get along nicely with "B" pictures and Westerns. We wish to take no part in the price rise.

MRS. M. D. WILLIAMS
Oliver Theatre, Oliver Springs, Tenn.

We do not intend to buy any of these pictures that are being sold at advance prices. . . . I do not feel that the public should have to pay extra for a good picture when they get no refunds on the bad ones.

RAY O. PRYTZ
Granada Theatre, Duluth, Minn.

During the past several years we have played these socalled roadshow pictures at advanced prices and in each case but one sustained a decided loss, not only on the particular picture itself, but for two or three weeks thereafter. Our patrons become incensed at the advanced price and it takes two or three outstanding pictures at regular admission to coax them back again.

CHARLES L. JONES
Elma Theatre, Elma, Iowa

Perhaps in a city where you don't know and meet your public this $1.20 business will get by once in a while, but in a small town where you meet your friends every day and night it won't go. . . . If I ask high admission one night they are going to blame me.

HENRY REEVE
President, Texas Theatre Owners, Inc.

We are refusing this type of deal here in Menard, Texas. . . . It is not a fair deal in the many small situations. . . . The increase in this policy directly contradicts the long buildup plea of our industry that we are the entertainment of the masses.

IRVING L. PRICE
Vice-president, Aurora Theatre, East Aurora, N. Y.

Our experience with the few pictures we have shown at advanced prices has not been satisfactory. . . . The revenue to the producer is less than the picture would have brought at our regular admission price and our revenue was much less. . . . In our community, at least, our patrons are ready and willing to institute a "buyer's strike" as their answer to unreasonable high prices.

MRS. E. A. BOLDUC
Majestic Theatre, Conway, N. H.

We know very well our patrons cannot afford such prices as $1.20 and as we have to live among them, we have to pass these so-called specials by until they are released at popular prices.

LEWEN PIZOR
President, United MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc.

I wouldn't have any objection to pictures sold on a roadshow basis, or at admission prices quoted to a peak price of $1.20 if the pictures warranted it. To date, I haven't seen any pictures, with one exception, that have warranted an increase. If the producers' greed gets the best of the distributors' good judgment, we will have a lot of pic-

(Continued on page 26)



EVERY SNEAK AUDIENCE THE

COLUMBIA PICTURES presents

Lucille BALL • Franchot TONE

HER HUSBAND'S AFFAIRS

with

EDWARD EVERETT HORTON

MIKHAIL RASUMNY • GENE LOCKHART

An S. SYLVAN SIMON Production

Original screenplay by Ben Hecht and Charles Lederer

Directed by S. SYLVAN SIMON • Produced by RAPHAEL HAKIM

PREVIEW FINDS IT FUNNIEST COMEDY IN YEARS!

COLUMBIA PICTURES

"HILARIOUS!"
–Film Daily

"AUDIENCE HAD WONDERFUL TIME!"
–M. P. Herald

"BOUND TO MAKE HIT WITH ALL AUDIENCES!"
–Exhibitor

"SHOULD CLICK MERRILY!"
–Hollywood Reporter

"A LAUGH A MINUTE!"
–Variety

"EVERYBODY HAS GRAND TIME!"
–M. P. Daily

"WILL BRING HOWLS!"
–Showmen's Tr. Rev.

"SURE OF HEARTY BOX OFFICE RESPONSE!"
–Daily Variety

"LOTS OF LAUGHS!"
–Boxoffice

"Will kill the goose that laid golden egg"

—LEWEN PIZOR

(Continued from page 23)

tures forced on us at advanced prices that don't warrant this high level, and I am afraid they will "kill the goose that laid the golden egg."

ABRAM F. MYERS
General Counsel and Chairman of the Board, Allied States Association

The news of increased admissions is depressing since, in several states, notably in Ohio, municipalities are debating whether to impose admission taxes. That the movie industry is profiteering is the conclusion to be drawn from advanced admissions, and this will pave the way for further taxation. Moreover, fixed admission prices have been held illegal and that ruling was not overturned by Justice Reed's action in temporarily suspending the statutory court's order. . . . . It is a sad commentary that the major companies, while facing an uncertain future, are more interested in making a "quick dollar" than in building permanent good will.

SIDNEY LUST
Owner, Sidney Lust Theatres

I am definitely against advanced admissions for any pictures, especially in these days and times when the trend all over the country seems to be to reduce prices. . . . A great deal of the success of the industry has been due to the reasonable cost for entertainment.

ALBERT HEFFERAN
Crown Theatre, Marne, Mich.

I have always thought that in a small town the people went for advanced admission prices since it made them feel that they were on a par with the larger cities. On the other hand, for a neighborhood theatre, advanced admissions would not work out. People there are shopping for a bargain.

MERRITT A. KYSER
President, MPTO of New York State

I am thoroughly convinced that roadshow prices on the occasional slightly better pictures are inadvisable. . . . As I see it, the motion picture theatre came into being on the basic principle of providing entertainment for the masses. . . . Yet the very act of increasing the prices to $1 or more, puts them in the luxury class. . . . Which is better —to show to 1,000 people at 40 cents or to 400 people at $1? I think the good will of 1,000 people is worth more than the limited amount of good will in the 400 who most likely paid the dollar under a suppressed protest.

FRED J. SCHWARTZ
President, Century Circuit

Mr. Schwartz' attitude on the matter is recorded in the following telegram which he sent recently to company presidents: This is to advise you that the Metropolitan Picture Theatres Association (New York) has recently filed a brief with Chairman Harold Knutson of the House Ways and Means Committee, asking for the elimination or reduction of the present 20 per cent Federal tax on motion picture admissions. They have represented in their brief that the resultant over-all reduction in admission levels will greatly help to stop the present slide in receipts and maintain present profit levels. You can therefore readily understand any announcements of price increases on any picture for any reason whatsoever will seriously handicap the arguments exhibitors have thus set forth.

"BEST YEARS"

"The Best Years of Our Lives" will continue as a road show release at advanced prices indefinitely into 1948, Ned Depinet, executive vice-president of RKO, announced Wednesday at a press conference. It will continue, he announced, because the "persistent and probably well grounded resistance from theatremen" to the roadshow engagements has been broken and "we have had more bookings in the last 60 days than the six months previous." To date only 40 per cent of the audience that the Gallup Poll has determined wants to see "Best Years" at advanced admissions has seen the picture, Mr. Depinet said, and "nobody has told me he is sorry he played the picture. That small minority that complained will complain about anything." Roadshows, he conceded, should be based on the entertainment value of the film, not on its production cost.

WALTER READE, JR.
Walter Reade Theatres

Not only do we play advanced admission pictures to a great deal less people than we would with an ordinary attraction, but we actually chase people away and keep them out of motion picture theatres. . . . High increased admission prices for superior product are, in our opinion, a cancer for our industry and something we all will be sorry for in years to come.

TED KEELEN
Royal Theatre, Sheffield, Ill.

It appears that this industry just cannot dig it's grave fast enough. This new flair for advanced prices and roadshow engagements is like using a shovel in each hand.

A. J. SIMMONS
Plaza Theatre, Lamar, Mo.

Our trade is strictly rural farmers and when one with a large family comes into your theatre and expects a regular price, not even knowing what the show is and sometimes not caring, and you say $1.20 each . . . well, it is a long time before you see his face at the box office again.

A. B. JEFFERIS
Jefferis Theatre, Piedmont, Mo.

Salesmen have convinced me that I can play these advanced priced pictures in my town. They have shown me that I can make money with them, but . . . they can't show me and never will show me that I can keep my patrons and friends happy by showing them. . . . Prestige is a fine thing. It would be great to bring these big pictures hot off the griddle to Piedmont, but I've had a hard time convincing my grocery man and banker that prestige is a tangible thing.

BEN AMSTERDAM
President, Atlantic Theatres

It's the ill will that this condition can bring about that frightens me and I am not frightened easily. . . . Right now we owe the public a lot of good pictures. Of course, there is always the "Exception," and when this exception comes along, it should be released on a 30 per cent advance admission everywhere. As it stands, the first run theatre charges a 30 per cent increase and the subsequent runs will charge a 300 per cent increase.

R. A. HIGDON
Theatre Enterprises, Dallas

Our experience with two roadshows reflected adversely on our over-all net results in practically every situation where we played them. In our opinion, small-town operation cannot profit by playing advanced admission pictures.

New England Exhibitors Hit Advanced Prices

The meeting of Independent Exhibitors, Inc., of New England, held at the Bradford Hotel in Boston, Tuesday, September 9, produced direct and fighting action aimed at all distributors for their policy of advanced admissions and roadshow prices. A unanimous vote of members went on record in protest against this policy.

The meeting also took direct action against ASCAP in the form of a letter to U. S. Attorney General Tom Clark. The letter, signed by Ray Feeley, business manager, charged the proposed rate increase was a "tax" or "tribute," and asked for action "even if it involves criminal proceedings to prevent the carrying out of these exhorbitant demands."

The letter further stated that "an analysis of ASCAP's demands shows an increase of 150 to 300 per cent for the 'privilege' of playing sound films in their theatres—for which 'privilege' they have already paid to the film distributing companies."

WHEN M.P. DAILY SAYS...

"Far superior. Exceptional!"

IT MEANS UA's...

HUNT STROMBERG presents

GEORGE SANDERS · LUCILLE BALL · CHARLES COBURN
BORIS KARLOFF

in

"LURED"

with

SIR CEDRIC HARDWICKE · JOSEPH CALLEIA
ALAN MOWBRAY · GEORGE ZUCCO

directed by DOUGLAS SIRK · Screenplay by LEO ROSTEN · produced by JAMES NASSER

A HUNT STROMBERG production

Released thru UNITED ARTISTS



"MIGHTY FINE!"
Film Daily

"ENGROSSING. BALL GIVES JUST THE RIGHT TOUCH!"
Hollywood Reporter

"A POSITIVE FACTOR AT THE B. O.!"
Variety

"FOR KEEN AUDIENCE ENJOYMENT!"
Independent

ALBANY

The Palace, which did handsome business in two warm weeks with "The Bachelor and the Bobby Soxer" and "Mother Wore Tights," played "They Won't Believe Me" and "Trail Street." The Strand, after a profitable week with "The Egg and I"—moved over to the Ritz—had a double bill: "Deep Valley" and "Moss Rose." The Grand booked two first run pictures, "Wyoming" and "The Fabulous Suzanne." The Leland presented the second downtown engagement of "The Hucksters," with a first run, "Flashing Guns," as companion. "The Hucksters" attracted nice business at Warners' uptown Madison. . . . Sherburne Hutchinson, manager of the Warner for six months, has resigned. . . . Manager Arthur Newman is being spotlighted by Republic with a three months' playdate drive. He has been connected with the industry for 30 years, the last 12 in Albany. . . . Three local theatres, the Leland, Colonial and Eagle, are currently featuring bingo or banko. . . . "Life With Father" opened here September 17 at roadshow prices. . . . Paramount and 20th-Fox exchanges here started well on their respective sales drives.

ATLANTA

John R. Moffitt, announces the sale of his State theatre, a Negro house, to Harry J. Shugart. . . . Curtis Ware, for many years sales representative for Universal Pictures and later owner of several theatres in Georgia, has been appointed as sales representative for Astor Pictures of Georgia to cover North and South Carolina. . . . Edgar Moss, 66 years old and former manager for Fox Films, has died at his home in Miami. . . . Neal Robinson, of the Robinson and Barron theatres, has resigned as a member of the Crestview City Council. The Council recently passed a ticket tax ordinance over Robinson's vigorous objection. . . . C. N. Hall, owner of the new drive-in at West Palm Beach, Fla., will open the house in December. The theatre covers 10 acres of ground and will have space for 600 cars. . . . Ball Brothers expect to have their new theatre in Newport, N. C., open in about two months. . . . The city commission at Dunedin, Fla., has approved a permit for C. L. Sarns to build a theatre. . . . H. G. Willoughby, Hueytown, Ala., has opened his new theatre there. . . . Visitors in the city: O. C. Lam, Rome; Raymond Edwards and Bob Cannon, Lake City; E. D. Martin, Columbus, and T. K. Thompson, Hawkinsville. . . . Mrs. H. T. Wood has sold her theatre in Lithonia, Ga.

BALTIMORE

Upgrade swing of business is noticeable for week beginning September 4, despite the continued warm and humid weather. Hippodrome held "Down to Earth" for a third week, with a complete change of vaudeville acts headed by Johnny Desmond. Century went into a big second week with "Gone With the Wind" at their regular prices. Stanley had a slashing week with "Welcome Stranger" and held it for another. Keith's doing good with "Singapore." New theatre started very big with "Kiss of Death," helped by topline reviews. Little brought back "Storm in a Teacup" to splendid business. Mayfair doing well with "The Red Stallion." Town opened good with "Crossfire." Roslyn and Times opened fair with "Violence," plus "The Plainsman." . . . Marquee is being remodeled at the Cluster by Harry Silver, manager. . . . Aurora theatre property will be put up at a trustees' sale in fee simple at 11 A.M., September 23, but this sale will not include fixtures, chattels or personal property. . . . Apex, in Schwaber Circuit, being repainted outside. . . . Gustav Klemm, 50, died here. He was a composer, some of whose works had been used in pictures. He was one-time picture critic for *Evening Sun* here. . . . Dinner will be given in honor of Gordon F. Contee, Washington, D. C., Fox exchange manager, at Baltimore Variety Club, September 29, night. . . . Sunday *American* theatre section work formerly done by James G. Nelson, Sr., who died, now being done by Joseph Kearns. . . . Walter Carr, manager, reopened the Rio after it was entirely renovated, redecorated and refurnished, September 12. . . . Operation performed on J. L. Whittle, proprietor, Avenue theatre. He is recovering. . . . Morgan theatre leased by Samuel Schuebin to Benjamin Blieberg.



WHEN AND WHERE

September 22: Federation of New Jersey Theatre Owners meeting at the Stacy-Trent Hotel in Trenton.

September 24–29: Theatre Equipment and Supply Manufacturers and Theatre Equipment Dealers Protective Association joint convention at the Shoreham Hotel in Washington, D. C.

September 30–October 1: Kansas-Missouri Theatre Association for Kansas and Western Missouri annual convention at the Phillips Hotel in Kansas City.

October 14–15: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting in Milwaukee.

October 14–15: Tri-State Motion Picture Theatre Owners annual convention at the Hotel Chisca in Memphis, Tenn.

October 20–24: Society of Motion Picture Engineers 62nd semi-annual convention at the Hotel Pennsylvania, New York City.

October 22: Kentucky Association of Theatre Owners convention in Louisville.

November 19: Annual dinner of the Picture Pioneers at the Hotel Plaza in New York City.

BOSTON

The sudden return of the blistering heat that hurt grosses badly during the month of August had a similar effect on business generally in the Hub. "Down to Earth," playing at Loew's State and Orpheum, led the town in gross receipts but only made average figures at each house. "The Bachelor and the Bobby Soxer" fell off badly in its fourth week, grossing only $19,000 or $7,000 below average. "Mother Wore Tights," which held the screen at the Metropolitan theatre, was runner-up for the grosses lead but slipped slightly under house averages. "Kiss of Death," holding for a second week at the Boston, also fell below average. The district managers meeting held at Interstate on September 8 and presided over by Jim Mahoney, general manager, E. Harold Stoneman, president, and Ted Fleisher, booker, was attended by Allard M. Graves, Chris Joyce, Erwin G. Neumann and Joe Bean. . . . The Cape Cinema in Dennis and the Hyannis theatre in Hyannis closed for the winter season. . . . New seats in the loges, all new booth equipment and lobby redecoration winning customer approval at the Mahaiwe theatre in Great Barrington, Mass.

CHICAGO

Randolph Street is getting more than its share of corn this week, midwest droughts notwithstanding, with zany Ole Olsen and Chic Johnson on the Oriental stage and doing a terrific business. On screen is "The Trespasser." Holdover "Mother Wore Tights" pulling them in at Chicago, with Virginia O'Brien on stage. Two newcomers came on the scene with "The Romance of Rosy Ridge" taking over at the Garrick, and "Something in the Wind" at the Palace. Business in general good, with holdovers getting their share. . . . Corn of the popping variety finally invaded the Loop with Balaban & Katz putting the puffed kernels in their flagship, the Chicago, and making plans to do so in all other first run houses. . . . Plans are in the making to precede the "Variety Girl" preview, September 25, sponsored by local Variety Club, with a huge stage show of screen, stage, radio and nightlife names. . . . Cleve Adams, ex-20th Century-Fox salesman, has joined Film Classics as city salesman.

CINCINNATI

Mrs. Lily M. Shard has been named president, and Ralph Kinsler, secretary, treasurer and general manager of the Pela Theatre Co., Monte Vista, Inc., and Ridge Theatres, recently organized here to operate the Monte Vista, Emery and Ridge theatres, local suburbans, formerly units of the Kinsler-Shard circuit. The interested parties, Maurice White, Nicholas Shafer and others, local circuit operators, have arranged a management contract for the suburban Shard, at nearby Lockland, Ohio. No change in per-

(Continued on following page)

(*Continued from preceding page*)

sonnel is contemplated by the new owners. . . . "Variety Girl," which has played a week at the RKO Palace, and a moveover week at the Shubert, moved into the RKO Family for a third week. . . . "Gone With the Wind" continues to attract a large following at the RKO Grand, where it is in its second week. The first week doubled the average figure for this house. . . . Dan Spiegel, of Cincinnati, and L. J. King, of Dayton, Ohio, have opened their new 630-car Cruise-In theatre on Dixie Highway between Hamilton and Middletown, Ohio. . . . The City Council, at Marion, Ohio, has passed legislation to enact a three per cent amusement tax to replace the similar state impost. . . . Mrs. Rebecca Och, of Dayton, Ohio, has been named director of the Globe theatre, at Springfield, Ohio, formerly the Chakeres Hippodrome. William Clifford is manager.

CLEVELAND

"Life With Father" opened big at Warners' Hippodrome at road show prices in spite of adverse newspaper comment on the policy. . . . East Side and West Side Drive-In, operated by Phil Smith of Boston, caters to kiddie attendance on Friday and Saturday by offering free pony rides. . . . Shaker Heights, residential suburb of Cleveland, with four deluxe picture theatres having a total seating capacity in excess of 6,000 seats, last week passed a municipal three per cent amusement tax effective October 1. . . . Leo Yassenoff, Columbus theatre builders and theatre owner, and his son, Milton, are opening a new drive-in in Wooster on September 22. . . . Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, is making every effort to have a pass-on amendment added to the proposed three per cent amusement tax to be voted on by city council on September 22. . . . Local exhibitors will run trailers in all theatres advising patrons to vote against daylight saving time in the fall elections. . . . The Romwebber State theatre, Akron, closed for repairs following falling ceiling plaster, reopened Saturday. . . . Also reopened is Leo Jones' Upper theatre, Upper Sandusky, O., which has been closed through August. . . . Associated Circuit's new de luxe Fairview theatre has a tentative October 15 opening date. . . . Sam Weiss has joined the Eagle Lion sales force, succeeding Edwin R. Bergman, who resigned to become Film Classics branch manager. . . . Harry Horwitz, manager of the Astor theatre, underwent a minor operation last week. . . . M. B. Horwitz, general manager of the Washington circuit, bought a new home in Shaker Heights.

COLUMBUS

"Gone With the Wind," back for its fourth downtown run, was the week's box office champion. "Possessed" at the Palace, "The Bachelor and the Bobby Soxer" at the Grand in a third week, and "Mother Wore Tights" in a second week at the Broad were runners-up. . . . Three Neth theatres—Clinton, State and Eastern—are engaged in a broad program of redecoration and remodeling. The Clinton is closed for several weeks for reseating, recarpeting, and renovation. The Northside theatre also will have a new marquee. The State and Eastern are remaining open during the refurbishing program. . . . Task of installing individual car speakers at the Eastside Auto theatre has been completed. . . . Children under 12 should not attend theatres during the current polio outbreak here, Dr. Ollie M. Goodloe, city health commissioner, has announced. . . . Bud Kissel, former theatre editor of the Columbus *Citizen,* is now editor of the Grove City, Ohio, *Record.* . . . Station WELD, FM broadcaster, is now a commercial outlet, with Herb Welch, former program director, promoted to sales manager. The 35,000 watt station is on a 13-hour schedule. Station WRFD, new Farm Bureau station, postponed its scheduled opening because of channeling difficulties with the FCC.

DALLAS

Recent visitors on Film Row: Bob Hooks, Mineola; S. G. Fry, Tyler; John Stiles, Ennis; Will Dorbandt, Anthens, and Andy Sisk, Lewisville. . . . The Queen theatre in Dallas changed hands last week the new owner being Joy Houck, New Orleans. . . . Bob Hooks, is making plans to build a new theatre as soon as materials are available. . . . Mike Riley is the new salesman at Eagle Lion, having been transferred from the Kansas City territory. . . . Forrest White has begun buying and booking for the opposition house in Dublin. . . . Sonny Martini, Interstate's partner in Galveston, is completing a new Negro house in Galveston. . . . Claude Atkinson is the new salesman for Monogram, replacing Houston Dean in the north and east Texas territory.

DENVER

The Rocky Mountain Allied took a healthy swing at ASCAP in their current bulletin and called on members to write their congressmen about alleviating the hold ASCAP has on theatres and their music. . . . Harry Huffman, city manager, Fox Intermountain Theatres, entertained the Denver district office personnel and managers at his home. . . . G. L. Blakeslee, owner of the Grand, Lander, Wyo., in Mercy hospital here after heart attack. . . . Lem Lee, owner of the Arvada, Arvada, Colo., and Mrs. Lee injured in auto accident. . . . Bruce Marshall, once UA salesman, now at Columbia, covering central territory. Succeeds Pat Pinnell, resigned. . . . Herb Cohen, recently Universal office manager, now booking at Monogram.

DES MOINES

A. H. Blank, Tri-States Theatre Corp., president, was host to 150 members of the film industry at a stag party September 5 at the Wakonda Country Club. . . . H. F. Marks has bought the theatre at Cambridge from John Greenlaw. . . . Bert Thomas, Columbia salesman, has left to take a position with SRO here. . . . Ronald Johnson, 18-year-old son of Monogram salesman Bill Johnson, has been granted a scholarship at the Juilliard School of Music. He is the school's youngest vocal pupil. . . . Gretchen Kelleher, RKO cashier, observed her 23rd anniversary with RKO last week. . . . Glesne and Johnson have opened the new Swan theatre at Mediapolis. . . . Employees of Tri-States and Central States spent four days last week at Lake Okoboji in celebration of the completion of their recent sales drive. . . . Kay Neal is new secretary to Myron Blank at Tri-States. . . . Ralph Wallace has been named to manage the Strand and Orpheum at Fort Madison. Wallace, who comes to Booneville, Mo., has been with Fox Midwest for 14 years. . . . More than 30 employees of houses in Clarinda attended an annual picnic and get-together there recently. . . . The Page at Shenandoah held its formal opening with addresses by the mayor and members of the Chamber of Commerce.

HARTFORD

Three changes per week policy (new shows Sunday, Tuesday, and Friday) has been inaugurated at Rogers Corner Drive-In, newly opened outdoor theatre, operated by Peoples' Forest Drive-In Theatre Corp., Winsted, Conn. . . . Riverside Park-In theatre, Agawam, Mass., will close October 12 for the season. . . . Hartford visitors: Harry F. Shaw and Lou Brown, Loew's Poli theatres; Joe Mansfield, Eagle Lion exploitation representative.

INDIANAPOLIS

Film business was above average in every first run spot, including the moveovers, last week. The total gross was probably the highest of the year, as patronage reached a new peak in its current comeback. "The Bachelor and the Bobby Soxer" packed $22,000 into the Indiana; "Dick Tracy's Dilemma" got $22,000 with a stage show at the Circle, and "Gone With the Wind" $17,000 in its fourth visit at Loew's. "Dear Ruth," in its third week, took $6,200 at the Lyric and "Variety Girl," in its second, $6,000 at Keith's. . . . Stanley Cooper announced the contract has been let for a new 800-seat Cooper theatre at Brazil, replacing the old Sourwine, which was destroyed by fire in February. . . . Don McLeod, formerly office manager at MGM here, has moved to Monogram as office manager and booker. . . . Frank Warren, formerly of 20th-Fox, has joined the sales staff at Universal. . . . Clyde E. South has become manager of the Dream, succeeding C. E. MacConaughy.

KANSAS CITY

Opening of schools and cooler weather has forced neighborhood business down from summer highs. . . . The Kimo kept "I Live As I Please" for a week, followed it with "Wings of the Morning." Southtown held over "Frenchmen's Creek" and "For Whom the Bell Tolls." . . . Theatre Enterprises have opened a Park-In at Springfield, Mo. The theatre seats 877. . . . The Midland opened its doors at 8:30 a.m., started its show at 9 to get in four performances of "Gone With the Wind." The Apollo is attracting full houses with "Miracle on 34th Street" and "Odd Man Out." . . . The annual meeting of Commonwealth Theatres was held this week at the Hotel President here. Top winner in the circuit's "King of the Sun" contest was Dough Lightner, manager of the Davis, Higginsville.

LOS ANGELES

William Flemion, veteran Detroit and Los Angeles exchange operator, has acquired the San Francisco franchise for Realart Pictures, handling Universal reissues.

(*Continued on opposite page*)

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. . . Joseph Smith, RKO Seattle branch manager, was a visitor on the Row. . . . Mary Lou Foote is the new telephone operator at the Paramount exchange. . . . Ralph Clark, UA salesman in San Francisco, has been transferred to the Los Angeles branch. . . . Fred Stein, former assistant to Charles Skouras, president of Fox West Coast Theatres, has accepted a position as film buyer for the Southern California theatre circuit. . . . Roy Bassett, former Republic city salesman, has accepted a sales position with Monogram pictures. . . . The new Lemon Bowl drive-in, Lemon Grove, 400-car capacity, will open October 4th. . . . Daryle Johnson, formerly of the Walkers theatres in Santa Ana, has taken over the Strand theatre in Ocean Beach. . . . Joseph Hamann, formerly of the Huntington Beach theatre, takes over the management of the Hillcrest theatre in San Diego. . . . Ken Theatre Corporation will open the Ken theatre in San Diego October 1. Co-Operative Booking will handle the bookings for all the theatres. . . . Bob Whittson, associate of Arnold Shaack, was a visitor in town.



Delegates at the Schine Circuit managers convention at the Netherland Plaza Hotel in Cincinnati last Thursday and Friday. Standing: Red Lentz, Earl Buck, Joseph Isaacs, Jr., Alfred Isaacs, Floyd Goodrich, V. McAllister, Ben Dargush, Al Hitchins, Paul Hendry, Sidney Kain and William Brumberg, both of Warner Brothers, L. W. Schine, Seymour Morris, Kenneth Carter, Robert Dean, Woodrow Waters, John Palfrey, Joseph Goldstein, Irving Zilber. Seated back of the table: Lewis Marcks, Robert Cox, Robert S. R. Bell, Arnold Feldman, George Cameron, William Eckerd, Lew Hensler, Maurice Glockner, Gus Lampe, Douglas Leishman, Marvin Arent, Samuel Isaacs, Joseph Isaacs, Manuel Weinstein. Seated, center section: Ed Mott, John Makemson, Harlan Cook, Melvin Gaitskill, William Gordon, Robert Anthony, Fred Barthel, John Hutchings, Clarence Shaffer, George Pugh, Lou Morenbloom, John Mitchell, Bud Sommers, Robert Anderson and Frank Nolan.

LOUISVILLE

Guthrie Crowe, president of the Kentucky Association of Theatre Owners, was to attend the MPTOA-ATA convention at Washington September 19-20. . . . Louis Arru, owner of the new Skyway drive-in at Louisville, and A. Edward Campbell, owner of the Lyric here, will build a new drive-in east of Cumberland. . . . J. T. Robertson has resigned as manager of the Ben Ali theatre, Lexington. . . . Eric Hammel has resigned as manager of the Leeds theatre, Winchester. He will be replaced by Wayne Frazee. . . . Ray Rogers is manager of Ira B. Dyer's Clinton theatre in Albany, Ky. . . . Seen on Film Row: A. N. Miles, Eminence; Oscar Hopper, Lebanon; Gene Lutes, Springfield; Robert Enoch, Elizabethtown; Mrs. Clyde Marshall, Columbia. . . . The Kentucky theatre, Latonia, has been remodeled. . . . The Strand, Louisville, has installed a candy counter. . . . Building permits issued here last month showed an increase of almost 150 per cent over those issued in August of last year. . . . "Life With Father" came into the Mary Anderson September 18. . . . "Brue Force" held at the National; "The Bachelor and the Bobby Soxer" held at the Rialto. The Brown brought back "South of Pago Pago" and "The Corsican Brothers." "Down to Earth" and "Son of Rusty" opened at Loew's, while "Springtime in the Sierras" and "Northwest Outpost" played at the Strand. . . . Frank Riffle has been appointed Altec's field manager in this area.

MEMPHIS

Healthy business continues at first runs. Loew's State had such good business with "Mother Wore Tights" that it was held over for a second week. Malco closed a good week with "Desert Fury" and opened even stronger with "Welcome Stranger." Loew's Palace was pleased with "Kiss of Death." Warner packed them in with a double feature, "Dust Be My Destiny" and "Marked Woman." Ritz reported good business with "Stanley and Livingston." So did Strand with "Michigan Kid." . . . S. E. Coffin, veteran manager of Princess, retired and was replaced by William Schrecker, manager of Strand. Mr. Schrecker was succeeded at Strand by Olive Brownlee, Malco city manager, Fort Smith, Ark., who was transferred to Memphis. . . . Mid-south exhibitors visiting Film Row: B. V. McDougal, Monticello; Orris Collins, Paragould; Bob Kilgore, Union City; R. R. McCormick, Senatobia; A. N. Rossie, Clarksdale; Don Landers, Harrisburg; J. T. James, Cotton Plant; Morris Brown, Ripley; W. F. Ruffin, Covington; Henry Haven, Forrest City; Whyte Bedford, Hamilton; Sam Kirby, Little Rock; Gordon Hutchins, Corning; Walter Lee, Heber Springs and Des Arc operator; Joe Wofford, Eupora; Norman Fair, Somerville; Grady Green, Grenada; Nathan Reiss, Bruce, and W. H. Gray, Rutherford.

MIAMI

When "Welcome Stranger" bowed into Miami it found a welcome. Box office receipts for the picture are good at the Sheridan, Paramount and Beach theatres. "Slave Girl" has done quite well since its opening at the Miami and Lincoln. It followed "Great Expectations." "Dear Ruth" is at the Olympia with a stage show. "Riff-Raff" opened at the Paramount, and "Kiss of Death" at the Capitol. "Jesse James" is at the Flamingo, and "Incendiary Blonde" and "Wanderer of the Wasteland" at the Variety. The Miami Variety Club grossed $10,800 at its premiere of "Variety Girl."

MINNEAPOLIS

"The Bachelor and the Bobby Soxer" continued to ring the bell in its second week at the RKO Orpheum and was moved over to the RKO Pan for a third week. "I Wonder Who's Kissing Her Now" opened well at Radio City, and "Welcome Stranger" still was going strong in its eighth week in the loop. Other films held pretty much to form as hot weather continued. . . . The Bloomington drive-in, only Minneapolis outdoor theatre, was doing a fine business in its first week, but was creating a traffic problem on a major highway that may be a threat to business. . . . Minnesota Amusement Company has stepped up its advertising budget. . . . Harry Saveriede, veteran theatre booker of Waterloo, Ia., visited Minneapolis last week. . . . "Forever Amber" will open in the Minneapolis area October 24 with roadshow runs in the Twin Cities and a number of Minnesota Amusement "B" houses. . . . M. L. Sondergaard in the new owner of the Aladdin, Rush City, Minn. . . . Walter Dahlund, Kenmare, N. D., operator, has purchased a site for a new theatre.

MONTREAL

Good parlay along Film Row should make for healthy grosses. "Welcome Stranger" in second week at Loew's may be nosed out by "Crossfire" at Capitol, which will likely do a repeat session. . . . Herb Whittaker, film reviewer for Montreal *Gazette,* rushed to hospital with strep throat. . . . Lucien Desbians, chief film censor, announces appointment of special censor for inspection of 16mm films, effective immediately. . . . Reports of His Majesty, legit house, turning to film showing, don't stand up. Regular stage offerings will be seen here as-before. . . . Odeon to build plush, first run house on St. Catherine street when court action cleared up. . . . Quebec Productions delaying plans for next production until status on British 75 per cent tax clarified. . . . Much discussion going on now between exhibitors and distributors as to future policy on admissions. Possible, but not probable, that they'll be raised.

NEW ORLEANS

The Sabine theatre will shortly open in Many, La. . . . M. L. Stevens, formerly with RKO, is the new salesman for Republic in this territory. He replaces P. L. Spindler. . . . Mrs. Shirley Domm, Charlotte Niemeyer, Mrs. Betty Burglen, and George Herbert have joined Universal-International here. . . . Bill Thomas has rejoined Screen

(*Continued on following page*)

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Guild as a salesman. . . . Fred T. McLendon, operating the McLendon Circuit, was a Film Row visitor, as was John T. Waterall, who operates the Ace, a new Negro theatre in Jackson, Ala. . . . Also on the Row: B. K. Wilson, Jackson; Doyle Maynard, Shreveport; Bill Jenkins, DeRidder; Nick Lamantia, Bogalusa, and L. W. Watts, Oil City. . . . Frank Olah, Albany exhibitor, is recovering from an appendectomy. . . . Jack Bernard, formerly with PRC, has joined Kay Films Exchanges.

OMAHA

Early September weather was the hottest on record. At the box office things were considerably cooler. . . . James Clemens, manager of the Circle theatre, Nevada, Ia., will join the RKO-Brandeis as treasurer. . . . The Guerney interests plan a new theatre for Yankton, S. D. . . . Jack Riggs, 40 years in the theatre business, and 17 of them at Central City, Neb., has sold his State and Sun theatres there to D. T. Campbell. . . . United Artists and RKO exchanges held picnics at Linoma Beach. . . . Alfred Carlson, owner of the Laurel theatre, Laurel, Neb., has turned over the house to a nephew, Harold Carlson, a veteran. . . . A writ of mandamus will force the City Council to go into District Court October 1 to show cause why they did not honor a petition asking for vote of the people on the proposed site of the City Auditorium. The site the Council picked would cut off Film Row and take in some film properties. R. S. Ballantyne and J. Robert Hoff of the Ballantyne Company obtained the writ.

PITTSBURGH

Max Shabason of the local MGM exchange has been promoted from booker to salesman. . . . Milton Brauman, Film Classics manager, is improving following an operation in Montefiore Hospital. . . . Pittsburghers will get a chance to see "The Outlaw," since it now has passed the censors. . . . Ed Stuve, Paramount salesman, now retired and living in Florida, visited this area this summer.

SAN FRANCISCO

Business was bleak and scarce this week, with marquees overloaded with holdovers and reissues. Shining exceptions were "Down to Earth," which brought in a smash $26,000 to the Orpheum, and "Kiss of Death, which did a solid $24,500 at the Warfield. . . . A rescheduling of children's prices has gone into effect at the Fox, Hanford. Matinees for the juniors are 35 cents, and evening shows 40 cents. At the Ritz, Hanford, new rates list 30 cents for both matinees and evenings. . . . This week Ned Steele reopened his newly rebuilt house in Colusa. Theatre, a 600-seat house, which was destroyed by fire 10 months ago, cost $125,000 to reconstruct. . . . The White theatre recently got a $55,000 remodeling job which included new seats, carpeting and mezzanine alterations, as well as a new air conditioning and ventilating system. . . . Ground was broken for the new Golden Gate Garden, a super skating rink. . . . $100 was taken from the cashier of the St. Francis theatre when robbers held up the theatre this week. . . . Jess Levin and Ellis Levy have sold their Rio theatre, Vallejo, to Julian Harvey. Harvey will operate the theatre with his son. . . . Golden State Theatres have purchased the Verdi from the estate of Lloyd C. Johnson for $130,000.

SAN ANTONIO

"Variety Girl" completed a third downtown week at the Texas theatre. . . . The newly formed Pan-American Progressive Association includes two local theatre men. They are Alberto Coppel, manager of the Azteca Film exchange, and Gaetano Lucchese, operator of the National, Guadalupe and Zaragoza theatres. Both are members of the executive committee, which will have offices in the new Casa de Mexico building, now in construction.

SEATTLE

"Dear Ruth" began its seventh week at the Liberty theatre and "Mother Wore Tights" moved to the Music Box for its third. Universal-International's "Ivy" opened at the Fifth Avenue, "Seventh Heaven" opened at the Roosevelt, and the Music Hall began a return playing of "Gone With the Wind." . . . Charles Grieme opened a new drive-in theatre, the Auto-Vue, near Wenatchee, on September 11. . . . Billie Bartlett has been appointed secretary to Herbert Kaufman, Paramount branch manager, to succeed Jean Smith. . . . Managers of the Evergreen State Theatres in Oregon and Washington held their annual meeting in Seattle September 11 at the Olympic Hotel, the all-day session ending with a banquet in the evening. . . . George Allen, theatre operator of North Platte, Neb., and Harold Jensen, of the *Desert News,* Salt Lake City, were on Film Row last week. . . . Out-of-town exhibitors on Film Row: F. C. Weskill and his son, Vance Weskill, theatre operators in Colfax and Sand Point, Idaho; R. A. Gardner, theatre operator from Burlington and Frank Coulee; Edgar Mercy of Yakima, and Mort Bramson, Portland, franchise owner for Screen Guild.

ST. LOUIS

A stagehand contract, similar to the recent St. Louis Amusement Company agreement, has been signed for the Ritz, Varsity, Esquire, Norside, Uptown, Columbia, Melba, Congress and Cinderella theatres. The stagehands get a pay boost to $86.25 and retroactive pay of $2,137. . . . KSD-TV announces there are now at least 1,200 television sets in St. Louis and suburbs. . . . Fred Wehrenberg, president of Motion Picture Theatre Owners of America, was motion picture theatre representative at planning sessions for Fire Prevention Week here. MPTO is one of the backers of a Fire and Personnel Safety School conducted by the Safety Council of Greater St. Louis. . . . William Feld will make Eagle Lion's St. Louis, Omaha and Des Moines district headquarters here.

TORONTO

Seven Toronto theatres thought so much of their programs, in a business sense, that they held them for another week. "Welcome Stranger" continued to please the throngs at Shea's for a third week, and "Gone With the Wind" was also a magnet for the second week at Loew's theatre. "I Wonder Who's Kissing Her Now" looked good in its third week at the Eglinton and Tivoli theatres and the two reissues, "The Sea Hawk" and "The Sea Wolf," breezed through a second week at the Victoria and Capitol. "The Best Years of Our Lives" finally hit the town as a $1.20 road show when it went into the new Odeon Fairlawn, and the pick of the foreign releases was easily "The Well Digger's Daughter," at the International. . . . Harry Dobson, former inspector of the Ontario Government's theatre branch, is head projectionist at the Fairlawn theatre, Odeon's newest, where he is in charge of the only Gaumont-Kalee projection installation in North America. . . . The Biltmore theatre at Kingston, Ont., operated by independent Ben Okun of Toronto, has gone over to the Odeon fold and is using Arthur Rank's trademark.

VANCOUVER

"Welcome Stranger" completed its third week at the Capitol; "Gone With the Wind" was the new feature at the Orpheum. The Dominion is currently showing a twin revival bill, "Scarlet Pimpernel" and "The Return of the Scarlet Pimpernel," which is attracting a good audience. . . . Charles Ramage and John Jackson, manager and booker, respectively, at Regal Films, returned from the Canadian convention held at Toronto and announced that the MGM title will now replace the former Regal title across the Dominion. MGM now owns the Canadian offices. . . . Six head office executives of Famous Players flew west to attend the two regional conventions held at Banff, Alta and Harrison Hot Springs, B. C. J. J. Fitzgibbons, president of FPCC, led the delegation. All F-P British Columbia managers were at the Harrison meeting, also members of the B. C. district head office. . . . Bob Kelly, director of Odeon Movie Clubs in B. C., announced that with the polio scare on the wane and schools reopening, the OMC would resume September 20. . . . Oscar Hanson, president of Pioneer Films of Toronto, returned east after making plans for a new film exchange building to be erected next to local Film Row. . . . "Carnegie Hall" continues to do smash business at the Vogue on its third week. . . . Gordon Ward opened his new Bow theatre at Oxbow, Saskatchewan. Theatre seats 300.

WASHINGTON

Washington is still suffering from unseasonably hot weather, and it's taking toll at the box office. However, "Bachelor and the Bobby Soxer," now at RKO Keith's, is still attracting the customers, and was held over for a fourth week, and "Mother Wore Tights," at Loew's Palace, was held for a second week. New openings included: "Life With Father," at the Warner theatre; "Riff-Raff," at the Meteropolitan, and a reissue of "Great Waltz," at Loew's Capitol. Carryover for the week was "Variety Girl," at Loew's Columbia, after an engagement at the Palace. "Fantasia," at the Little theatre, is breaking records and is now in its second week, and "This Happy Breed," at the Hippodrome, is doing nicely in its third week. . . . The new Airport drive-in theatre was officially opened after the showing of "Dragonwyck." Paul Foley, Washington lawyer, is owner of the theatre.

OUNT TRADE SHOW



Out Rolls The Royal Carpet for Paramount's

OCT. 3d TRADE SHOWS

CITY	PLACE	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadway	2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W	2 P.M.
BOSTON	FENWAY THEATRE, 136 Massachusetts Avenue	10 A.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church Street	1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood Street	2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	1 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan Street	2 P.M.
JACKSONVILLE	FLORIDA THEATRES SCREENING ROOM, 128 Forsyth Street	3 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte Street	2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington at Vermont Streets	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 S. Second Street	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 North 8th Street	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty Street	10 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Avenue	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport Street	1:30 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 N. 12th Street	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Avenue	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South Street	1:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Avenue	2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street N.W	2:30 P.M.

BOB HOPE

As The Disk Jockey Who Turned Up His Nose At A Crown!



And

SIGNE HASSO
WILLIAM BENDIX

in

"Where There's LIFE"

with

GEORGE COULOURIS

Produced by PAUL JONES • Directed by SIDNEY LANFIELD

Screen Play by Allen Boretz and Melville Shavelson

Based on a story by Melville Shavelson

All Eyes on Pittsburgh!
"UNCONQUERED"
World Premiere, Oct. 3

THE HOLLYWOOD SCENE

Production Level Holds Steady; 32 Shooting as Six Films Are Started

Hollywood Bureau

The production tally last week remained level with the previous week, when six were started and six were sent to the cutting rooms, making a total of 32 before the cameras.

Columbia started "Coroner Creek," starring Randolph Scott with Marguerite Chapman, George Macready, Sally Eilers and Edgar Buchanan. Harry Joe Brown is producing, with Ray Enright as director. A new Jiggs and Maggie picture, probably the most pretentious in the series, was started at Monogram, with such guest celebrities in the cast as dance maestro Arthur Murray and the author of "How to Win Friends . . .", Dale Carnegie. The producer of this new "Jiggs" is again Barney Gerard, with veteran Eddie Cline as director.

The Pine-Thomas unit at Paramount put "Caged Fury," story of a circus, into production. The cast features Richard Denning, Buster Crabbe, Sheila Ryan and Mary Beth Hughes. The director is William Berke, with Howard Pine overseeing the production chore.

"Westward Trail" Is Started, with Dean

Outdoor action pictures were among most of the new starters. PRC started "Westward Trail," with Eddie Dean, Roscoe Ates and Phyllis Planchard featured. Jerry Thomas is the producer, with Ray Taylor as director, Screen Guild Productions renewed activity with "Code of the North," starring Russell Hayden and Jennifer Holt. Howard Bretherton is directing this one for Maury Nunes, executive producer, and Carl Hittleman as the producer on the spot.

A new Al Pearce film went before the cameras at Republic. Titled "The Main Street Kid," the featured cast members, beside Pearce, include Adele Mara, Janet Martin, Alan Mowbray and Grant Withers. Robert Welch has the producer task, with Norman Z. McLeod directing.

One of last year's best-sellers, "Salem Frigate," will be transferred to the screen by Universal-International, who have purchased the salty sea story of New England at an unreported price. In the deal, the studio also acquired Maxwell Shane, former top writer of Pine-Thomas pictures for Paramount, who will do the script as well as produce. The story deals with the swashbuckling sailormen of the early 19th century.

Hellinger and Hemingway Sign Production Deal

One of the biggest story deals of the week brought noted writer, Ernest Hemingway, and producer Mark Hellinger together around to contract. Hellinger Productions, Inc., as a result of a contract following a year of negotiation, will produce four Hemingway yarns during the next eight years. Hellinger also signed an option on all Hemingway short tales, which the author may write, until 1955. Hellinger's first screen hit, as a producer via Universal-International, was Hemingway's "The Killers." . . . Hellinger also purchased the novel, "Knock on Any Door." It is planned for production next summer.

Allied Artists' "Smart Woman," starring Constance Bennett, will be entirely filmed at Hollywood's newest rental studio, Motion Picture Center. With filming scheduled to start October 1,. Hal Chester will produce, with Edward A. Blatt, recently signed, as director. . . . During October, Allied Artists will put four pictures into production for release via Monogram. . . . Producers-Actors Corporation, a recently formed independent company sponsored by Harry Joe Brown, producer, and actor Randolph Scott, have switched their firm name to the Scott-Brown Corporation.

Republic Purchases Serial From Saturday Evening Post

Republic, combing the story market assiduously, announces the purchase of a recent *Saturday Evening Post* serial, "Gentleman for a Day." . . . Jack Wrather, oil millionaire turned picture producer, will make a series of 16mm features. Now producing for Allied Artists, and Monogram release, Wrather announces his venture as "an experiment in a new form of entertainment."

Rudy Mate, producer for Columbia, and Joseph Lewis, a director for the same studio, will share the production duties on that studio's Technicolor picture, "The Return of October," which will go into production October 1. . . . Longridge Pictures have started preparation for the filming of two "streamliner" films for release by Screen Production. Forty-five-minute features, they are "Law of the Mounties" and "Code of the North," with Carl Hittleman to produce both. . . . RKO Radio has rolled up one of the biggest backlogs of films in the studio's history, with 16 pictures in the cutting rooms and nine ready for shipment.

Melvyn Douglas To Co-Star With Grant, Myrna Loy

Melvyn Douglas will co-star with Cary Grant in RKO's "Mr. Blandings Builds His Dream House." It will be his first role under his new contract with that studio. . . . On the strength of his performance in RKO Radio's film, "Tycoon," not yet released, Michael Harvey now has been cast for a top support role in "Berlin Express." . . . Federal Films has signed Jean Renoir to direct "Woman of a Hundred Faces," which United Artists will distribute. Garbo was first sought for the role. . . . A top role in RKO's "Mystery in Mexico" has been given to Ricardo Cortez. . . . James Davis, oil salesman turned actor, who won his screen spurs at MGM, has won the role opposite

STARTED

COLUMBIA
Coroners Creek

MONOGRAM
Jiggs and Maggie In Society

PARAMOUNT
Caged Fury

PRC
Westward Trail

REPUBLIC
Main Street Kid

SCREEN GUILD
Code of the North

COMPLETED

COLUMBIA
Whirlwind Raiders
A Little Spanish Town

EAGLE LION
Northwest Stampede

PRC
Enchanted Valley
Open Secret

UNIVERSAL-INTERNATIONAL
Mortal Coils

SHOOTING

COLUMBIA
Mary Lou

EAGLE LION
Prelude to Night

MGM
Homecoming
Luxury Liner

MONOGRAM
A Palooka Named Joe
The Old Gray Mayor

PARAMOUNT
The Long Gray Line
The Paleface

REPUBLIC
End of the Rainbow

RKO RADIO
I Remember Mama
Berlin Express
Rachel
Race Street
Station West
Good Sam
Miracle of the Bells

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
The Snake Pit

UNIVERSAL-INTERNATIONAL
The Naked City
Letter from an Unknown Woman

WARNERS
Johnny Belinda
To the Victor
Christopher Blake
April Showers

INDEPENDENT
The War Party
The Tender Years

Bette Davis in Warners' "Winter Meeting." Davis has been signed to a term contract. . . . Adele Jergens gets the feminine lead role in Columbia's "Woman from Tangier," with Martin Mooney as producer.

Universal-International announces that Donald O'Connor and Deanna Durbin will be co-starred again in "White House Girl," with producer-writer Karl Tunberg scheduling the film for production early next year. . . . John Emery is the newest addition to the "Joan of Lorraine" cast.

Plan Pre-tested Stars for New Zane Grey Films

by WILLIAM R. WEAVER
Hollywood Editor

There's a new series of Westerns on the planning table, and the exhibitors for whose use and profit it is being fashioned are to be invited to take part in the planning, as are also, less directly, the exhibitors' customers. The nation's readers and radio listeners are to have something to do with it, too, but in a correlative way—all these circumstances combining to portend an undertaking without parallel in the field.

The planning is being done by Mrs. Zane Grey, president of Zane Grey, Inc., and vice-president of Telepictures, the film arm of that enterprise, and by Steven Slesinger, vice-president of Zane Grey, Inc., and president of Telepictures.

Plan Seven Annually

In bare outline, the plan contemplates the production of six 60-minute Zane Grey Westerns and one 90-minute Zane Grey feature annually, in Cinecolor.

Filled-in a bit more, the plan contemplates the selection of a Western star by the exhibitors of the nation in concert with their customers. The player may be one of the present Western stars or a total stranger—possibly a recruit from the plains of Texas or the local radio station in Biloxi—but he's got to be a player chosen by the uniquely direct polling procedure determined upon. The procedure consists of making up a series of trailer-length films showing the various player candidates for the role in typical Zane Grey scenes, and sending these films to exhibitors for exhibition to their customers with invitation to indicate preference.

It's contemplated, naturally, that this process of selection is going to take some time, and cost no mean sum, but it's figured that the results to be obtained are of a character to justify whatever outlay of time and money may be required. It's reasoned that the series thus launched will enter the field with its public quite well established in advance, its principal player already popularized as



***THE CHASE** in Cecil B. DeMille's frontier epic is typified here as Gary Cooper and Paulette Goddard flee the angered Redmen to the brink of and over a waterfall. The Paramount release in Technicolor is to be tradeshown September 26.*

distinctively the hero of the Zane Grey stories he will enact, and that all this advance-selling is no more than appropriate launching for a series planned to endure not for years, not for life, but forever.

That last is not idle language. It is predicated on the endurance qualities manifested by the Zane Grey stories over the past quarter century, in which their sales have multiplied almost as steadily as the national debt, and in more tongues. Mrs. Grey illustrates this multiplication with a singularly pertinent incident. At some point early in the war a book publisher in cut-off Finland translated and published some of the Zane Grey works, necessarily without her knowledge or consent, and the other day she got a letter from him telling what he'd done and enclosing a check for the accrued royalties.

Mr. Slesinger adds an illustration of the same point. A year ago he launched for Zane Grey, Inc., a pocket-sized magazine featuring the author's stories, and which he named, after considerable debate, simply *Zane Grey Magazine*. A year ago pocket-sized magazines were bogging down, and the experts in that field told him to go slow, but he figured Zane Grey's stories hadn't bogged down at any time or in any form so far and went ahead. The magazine never dipped red ink, and is now adding steadily to the Zane Grey public which, therefore, will be that much bigger by the time the planned series of Westerns hits the screen.

Set Radio Tie-in

That public will be augmented, too, the lady and gentleman planning the series anticipate, by the weekly broadcasting of a Zane Grey story over a national network on a sponsored program named, as the magazine is, for the author of "Riders of the Purple Sage," "Wanderer of the Wasteland" and so many more stories in kind that the number of published books is 60 and there is enough material still unpublished between covers to make 40 more.

The tax development on the British side of the Atlantic strikes no fear into the hearts of these planners, although they say the Zane Grey stories—which Mrs. Grey says are properly classified in the "escape" category, under correct definition of the term—have always been tremendously popular abroad. It is the opinion of these planners that this economic crisis, like all the others that have preceded it, will mow down all the other types of pictures (if it mows down any) before it cuts into the popularity and grosses of the Westerns.

Like others who have attempted to explain the stability of the market for Westerns, one of the few fixed factors in show business, these planners tend to drift off into theorizing which they quickly dismiss as immaterial in view of the figures in everybody's account books. They regard the statistics as bedrock assurance and are proceeding from there.

Indiana Says Censorship Problems Are for Industry

A bill of the Indiana general assembly asking the support of Lieutenant Governor Richard T. James and the legislative advisory committee for the censorship of radio programs considered bad for juveniles has been refused. Mr. James said that censorship of any type is not a legislative problem, but rather is the problem of the radio industry and that they should take the action to eliminate any objectionable programs on the air.

BANKER SEMENENKO—
Many Millions and an Aura

EVER SINCE the motion picture became big business there has been a pageant of names of men of money-magic across the financial background, moving in varying degrees of visibility, sometimes intimate, sometimes elusive, accessible and remote—names like Connick, Giannini, Clarke, Wiseman, Odlum and more recent in the array, Semenenko.

Serge Semenenko, surrounded by a touch of the aura of mystic reticence, functioning in financial intricacies and imposing figures as a vice-president of The First National Bank of Boston, has been a rising figure of dollar importance behind the motion picture screen for some ten years. Everybody in the top strata of film operation knows his name, few know much of the man beyond the front that faces the conference table and the board room assemblies.

Somewhat he arranges for that. There is no official information. It is permitted to be indicated that he was born in Russia "in the first decade of the twentieth century"—a very large country and a very large decade. He received a Bachelor of Arts degree, or the regional equivalent of that, at the Classical College in Constantinople in 1921. Apparently he was not over 21 years of age then, depending on where he started in that first decade. Three years later it is said he got an S.B. degree at another college in Constantinople.

He came out of the East and entered the Harvard Business School in Boston, where he was graduated with another degree in 1926, the year that he entered the service of the First National there.

It was 11 years later, after a varied experience in industrial finance, that he seems to have made first contact with the motion picture industry, in connection with the reorganization of Olympia theatres and their integration with the New England



SERGE SEMENENKO

Paramount exhibition interests. Sam Pinanski of M & P theatres is often mentioned as a confidant and contact in that period.

That began in 1937, and now the decade's transactions cover a total said to be about a quarter of a billion dollars in credits to picture interests, great and small, including transactions with most of the majors and many leading independents. Now by reason of that, Boston, not Wall Street, has the largest interest in films among financial institutions in the east.

Mr. Semenenko has the while interested himself in social causes, including a directorship in Russian War Relief, as trustee for United Nations War Relief in Boston, and as a trustee for the Children's Hospital there. His vacations have been commonly given to travel, in Europe before the war, about the Caribbean, Latin America and California since.

Film Classics in Initial National Sales Meeting

Film Classic's branch heads and home office executives were to meet at the Roosevelt Hotel in New York Friday and Saturday for the company's first national convention. High on the agenda was to be the forthcoming release of Film Classic's first new picture. "Spirit of West Point."

Joseph Bernhard, Film Classics head, and Samuel Wheeler, general sales manager, were to preside. Others scheduled to attend from the home office were Jules K. Chapman, assistant sales head, and Al Zimbalist, national director of advertising and publicity.

Delegates were to be informed of the advance build up for "Spirit of West Point," a picture costing $500,000, produced by Harry Joe Brown and John W. Rogers. Felix "Doc" Blanchard and Glenn Davis, stars of the West Point football team, are co-starred in the film, which is the biography of their lives.

Also to be discussed was the company's new policy in selling fresh product to insure each territory proper handling and more direct aid to exhibitors. Complete six-color accessories and a special trailer are being prepared for "Spirit of West Point."

Among the branch heads to attend the convention were the following: Ralph Pockham, Atlanta, Maurice Green, Boston; Joseph Millor, Buffalo; Edward Spiers, Chicago; J. H. Lutzer, Dallas; George Lofko, Indianapolis; Leslie Durland, Kansas City; Robert P. Ableson, Los Angeles, Max Mazur, Milwaukee; George Waldman and Sydney Weiner, New York; Morton Magill, Philadelphia; Jack Klepper, Portland; Fred Aleson, San Francisco; Ralph de Burges, Washington.

International Air Express Shows Heavy July Increase

International air express shipments for the month of July were 33.7 per cent greater than for July a year ago, the Air Express Division of Railway Express Agency reported last week. There were 52,848 shipments handled to and from foreign cities during the month, compared with 39,513 during July, 1946. The international airport at Miami led all others during the month with a total number of 26,737 air express shipments.

F. H. Herbert Resigns SWG Post in Royalty Dispute

F. Hugh Herbert, screen-writer and secretary of the Screen Writers Guild in Hollywood, has resigned from that position in protest against the recent vote of the Guild in favor of collective royalties for screen writers. He will remain a member of the guild.

New Washington Building Code Favors Theatres

Commissioners of the District of Columbia Tuesday passed a revised code for new buildings including numerous changes advantageous to theatre owners. The new code covers favorably such points as seating capacity, standing capacity, widths of exits, exit lights, location of heating plants. etc. The District Commissioners must still act.

Tri-States Convention Speakers Announced

R. X. Williams, president of Tri-States MPTO, announced Monday the speakers for the Tri-States convention to be held at the Hotel Chisca in Memphis, October 14 and 15. They include: Fred Wehrenberg, national president of the MPTOA; the new president of the ATA-MPTOA, who was to be elected this Friday and Saturday at the joint convention in Washington; Herman Levy, national secretary of the MPTOA; M. L. Simons from the MGM home office; Rudolph Berger, MGM distribution executive; John Allen, MGM district manager in New Orleans; Mack Jackson of Southeastern Theatre Owners, and Claude Lee of the Paramount home office.

Columbia Buys Stage Play

"Born Yesterday," a stage play currently running on Broadway, has been purchased by Columbia Pictures as a starring vehicle for Rita Hayworth. Under the terms of the sale, Columbia has made an initial payment of $100,000 to Garson Kanin, the author, and Max Gordon, the producer.

Salesmen Union Attacks Majors On Labor Stand

Chicago Bureau

Charges of alleged unfair labor practices and interference with union membership last week were leveled by the Colosseum of Motion Picture Salesmen of America against the major companies. At the same time the Colosseum, which has been seeking certification as collective bargaining agent, called on the National Labor Relations Board to petition the Federal Court for a restraining order to enjoin the companies from engaging in the alleged practices.

Specifically the charges of the Colosseum, as voiced by its atttorney, David Beznor, were that the companies were dismissing union members and were reducing wages and increasing responsibilities in order to interfere with and discourage membership in the organization.

The union further pointed out that salesmen's conditions have deteriorated during the past four years and that they had not shared in any increase of wages which the rest of the film industry had obtained. Mr. Beznor said the Colosseum had only been organized after it had become apparent that the individual salesman could not improve his status to keep up with the mounting cost of living.

The group first filed for certification with the NLRB in May, 1947. It now has units in Albany, Des Moines, Denver, Pittsburgh and Philadelphia. Another is being organized in Charlotte.

Immediate action by the NLRB remained uncertain this week as the Board's New York office said that work on all cases was at a temporary halt pending the filing of affidavits with the Board, swearing that union officials are not communists. Also, before the NLRB could ask for court action, hearings would have to be held to show the strength of the charges. According to the Taft-Hartley law such hearings can not be held until the necessary affidavits and other records have been filed with the Board.

Seek SWG Affidavits

A wire requesting the Screen Writers Guild's 21 board members to sign an affidavit disclaiming Communist affiliations was sent out last week by Emmet Lavery, president of the Guild. The Guild was complying with this provision of the Taft-Hartley law in order to establish its position in the event of future developments, Mr. Lavery said.

RKO Sets Dividend

A quarterly dividend of 30 cents per share was declared on the common stock of Radio-Keith-Orpheum at a meeting of the board September 10 in New York. The dividend is payable October 1 to holders of record September 20.

Walsh Enters Talks on Local 306 Contract

Richard F. Walsh, international president of the International Alliance of Theatrical Stage Employees, this week entered the negotiations between projectionist Local No. 306, IATSE, and with RKO, Loew's, Warners, Paramount and Universal. Indications at midweek were that there was a good chance for a peaceful settlement. Mr. Walsh, circuit representatives and officials of the local held their first meeting Wednesday afternoon.

The union membership was to have met Wednesday night at Manhattan Center for a rollcall strike vote, but according to Herman Gelber, president of the local, the membership was to have been asked to postpone strike action in view of the satisfactory turn of negotiations stemming from the intervention of the IATSE Head.

Some 800 projecionists are involved. Negotiations were going on all through last week, but remained deadlocked despite numerous sessions. Agreement already has been reached by the local with ITOA houses and with theatres of the Joelson, Studio, Randforce and Skouras circuits.

AFM Weighs Recording Ban; May Meet on FM

James C. Petrillo, president of the American Federation of Musicians, may prohibit recordings after December because of the Taft-Hartley labor bill's restrictions on the use of royalties and welfare funds paid to unions. Representative Carroll D. Kearns, chairman of a House Education and Labor sub-committee investigating labor practices is urging frequency modulation broadcasters to confer with Petrillo to see what they can do about his ban on simultaneous FM and regular network musical programs.

Meeting in Chicago September 12, the AFM executive board was disposed, it was reported, to ban further recordings, but decided to postpone action until a meeting in Chicago October 13. The union's income from the sale of recordings is reported to be about $1,000,000 a year, administered exclusively by the union. Part is used to subsidize concerts.

The offer to arrange a meeting on the FM question was made by Representative Kearns September 12 in New York at the first annual convention of the FM Association at the Hotel Roosevelt.

United Artists Board Discusses Mason Deal

At a meeting in New York last Friday the United Artists board of directors discussed a proposal for a deal by which James Mason, British film star, would release pictures which he would produce and act in himself. No final decision was made. At the same time the board discussed sources of new product for UA from both Hollywood and abroad, and financing arrangements for producers releasing through the company. Wednesday the board met again in New York to discuss the effects of the British tax situation.

Green Still Tries To Bring Peace To Coast Units

A settlement of the long-standing Hollywood jurisdictional dispute seemed no nearer this week, but there was an intensification of efforts to get all parties concerned around the conference table.

The force behind these attempts to make peace between the two warring studio labor factions was William Green, president of the American Federation of Labor, who tried to arrange one meeting for September 13, found himself frustrated by a maze of misunderstandings and sent out invitations to all to attend a conference in San Francisco Ocober 4. This despite the fact that at a recent Chicago meeting, Richard F. Walsh, international president of the International Alliance of Theatrical Stage Employees, William L. Hutcheson, head of the Carpenters, and other AF of L leaders had agreed to a Hollywood conference October 20.

First Attempt Is Failure

Mr. Green's first attempt blew up and out in several directions. First, the producers informed the AF of L head that they had not requested such a meeting, as had been supposed by Mr. Green. At the same time a message from the producers signed by Charles Boren, B. B. Kahane. Y. Frank Freeman and Ed Mannix, said they were ready to send representatives to any meeting properly set up by the AF of L executive council if notified in advance.

Mr. Walsh reacted sharply in a wire in which he told Mr. Green he had ascertained the meeting was not called at the suggestion of the producers, but had originated with the Conference of Studio Unions which, he said, was "Communist-led and Communist-supported and antagonistic to the IATSE and the AF of L." He also pointed out that a meeting already had been set up for October 20 and that the projectionist strike situation in New York would not make it possible for him to travel.

Issues October 4 Invitations

Having thus been turned down, Mr. Green tried again with the October 4 date. This, he said, fell two days before the opening of the AF of L convention in San Francisco and would better suit the convenience of those concerned. According to Mr. Walsh's New York office the IATSE head has not yet made up his mind on whether he will attend or not. The producers were said to be studying the October 4 invitation with indication that they would attend the meeting.

In New York, this week, the international executive board of the IATSE instructed Mr. Walsh to report again on the provisional technicians-exchange agreement with the British National Association of Theatrical and Kine Employees after further details are ironed out.

SEE NEW MOVE TO MEXICAN QUOTA

by LUIS BECERRA CELIS
in Mexico City

Although both Government and Film Row circles here are discounting rumors that Mexico contemplates restricting imports of U. S. and other foreign pictures, many see fire in the smoke of those rumors: a prompt intensification of the move that has been afoot for some time for forced exhibition in every theatre in Mexico of Mexican pictures for a minimum of 26 weeks a year. Sponsors of that move aver that that is the only way to enable Mexican pictures to survive the progressively keener competition of American and such other foreign films as British, Argentinian, French and Spanish.

Something of that move is already in effect in Mexico City. It is known that exhibitors who book several American or other foreign pictures in a row draw a frown from the Municipal Government, which has told the exhibitors to play a Mexican picture at least one week a month.

There is considerable backing here for a law requiring native exhibitors to play Mexican product for a minimum of 26 weeks a year. Some producers are basing their production schedules on the supposition that such a law will be passed.

▽

More unrest has developed among the already restless Mexican film workers. The motion picture extras are demanding a special organization of their own, either in the form of a separate section of the Picture Production Workers Union or as members of the players' sections of that union.

▽

Francia Films de Mexico, S.A., has been organized and registered here by Manuel Trilli and Enrique Fienert. They will distribute French pictures.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

The British 75 per cent tax on all foreign films, including those of Australia, has had serious repercussions on the local film production industry, which seemed all set to go places after a prolonged eclipse.

First to rush into print with a panic story was N. B. Rydge, head of Greater Union Theatres, in which J. Arthur Rank has a 50 per cent interest. Mr. Rydge called the tax a "crippling blow" to local production which depended upon England to "recover part of its films costs."

Greater Union had been reconverting the small studio at Pagewood into a big time production center, but Mr. Rydge has now cancelled all work on it. He has also cancelled a shipment of £100,000 (about $326,000) worth of equipment which Ken Hall, producer-director, had ordered from the U. S. A.

"There can be little future for the industry until the opportunity of obtaining reasonable revenue from England again becomes possible," said Mr. Rydge.

Eric Porter, producer of the fairly successful "A Son Is Born," has ceased work on his "Storm Hill" and gone into print to say that Australian films need the British market to succeed.

The smaller producers are not so pessimistic.

Embassy Pictures has "Always Another Dawn" in the editing room and is preparing a new production. Endeavour Films will go ahead with "Intimate Stranger." Charles Chauvel, while agreeing that a financial blow has been struck at the local industry, is continuing with "Sons of Matthew," and Arthur Collins Productions is continuing with "Our Daily Bread." So far Ealing has not called off "Eureka Stockade," but it is reported that opinion is divided about continuing that production.

▽

Outstanding U. S. release of the year undoubtedly has been "The Jolson Story," which has had an amazing business here. Two others which have broken the drought to do big city business are "The Outlaw" and "Margie."

▽

Hoyts expects to reopen the Melbourne Regent in January. The house was damaged by fire in April, 1945.

▽

The Tasmanian Government has introduced theatre licensing. From January 1 next, all theatres must be registered with the Cinema Theatres Registration Board.

▽

Strong pressure has been put on the Federal Government to return the entertainment tax to the states. Before the war all states had heir own taxes, but early in the conflict, the Commonwealth seized on the national emergency to impose uniform taxation.

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

All imports were officially suspended by the Central Bank August 21. For more than a month now there has been a complete paralysis of the whole import trade while the bank studies the effect on this country of Britain's recent decision not to make her pounds freely convertible into dollars. If film imports are not resumed, theatres here will shortly find themselves without any product.

▽

By agreement between United Artists and Sur, a local production company, Sur will produce five features here for UA release. The first on the program will be "Mirad los Lirios del Campo," which is ready to be released. It is based on the novel by Erico Verissimo.

Cinematografia Interamericana, distributors of Mexican and French films and producers of Argentine pictures, has increased its capital from $500,000 to $1,500,000. Although the company is only three years old, it is one of the principal distributors in the country. Juan Jose Guthman is president.

▽

The Labour Ministry has stepped into the salary dispute between the exhibitors and the projectionists, who are demanding a 50 per cent increase. Theatre owners have flatly refused these demands, offering instead a 35 per cent increase.

BULGARIA

by SAMMY D. BERACHA
in Sofia

A new law, called "law for film culture," has been passed in this country. It generally regulates the importation and distribution of films, is designed to make the people more film conscious, and altogether applies to everything having something to do with the film industry. A state foundation, "Bulgarsko Delo," holds the exclusive monopoly on film matters in Bulgaria.

▽

All of Bulgaria's production is in the hands of a monopoly. In an interview with Strachimir Rachev, head of the monopoly, he said that this country's production will take on an entirely new slant in the future. Documentary films as well as educational and scientific pictures are on the production schedule. The monopoly this year also will start construction of a film center in the suburbs of Sofia.

▽

Joris Ivens, producer of documentaries and assistant to Frank Capra in the series of American films entitled "What We Fight For," has spent a number of weeks in this country. Here he was busy shooting the first part of a documentary on "The Four Slavic Democracies." The three other parts of the film will be shot in Poland, Czechoslovakia and Yugoslavia.

RKO's Lahore Office Razed

RKO's branch office in Lahore has been burned to the ground and its manager, R. K. Sharma, killed, Charles O. Julian, manager for India, reported to the company last week.

Oxford Opens New York Office

Oxford Films, distributors in the U. S. for the Swedish-made "Torment," has opened an office at 1819 Broadway, New York.

Munich Gets 16mm

The American Government has placed 500 16mm sound projectors at the disposal of the Institute for Educational Films in Munich.

Eagle Lion Sales Setup Complete

Eagle Lion's final step in the realignment of the company's national sales organization was completed Wednesday with appointments of eastern and western sales managers. Al Suchman is eastern sales chief, and L. E. Goldhammer, western sales manager, both operating from headquarters in the New York home office. The announcement of the appointments was made by A. W. Schwalberg, vice-president and general sales manager.

Mr. Goldhammer, who entered the industry in 1916, joined Eagle Lion Films in 1946 as west coast district manager. He was with RKO for 14 years and prior to that managed the Universal St. Louis exchange and was with Warners in the midwest sales territory.

Mr. Suchman, for the past 18 months, has been with Samuel Goldwyn Productions as special sales representative for the east, south and Canada. He resigned last week to join Eagle Lion. Mr. Suchman's initial sales post was with Universal in 1918 and has since been with several major distributing companies. At one time he was also general manager and buyer with Consolidate Amusement Enterprises and with the Schine Circuit as zone manager and in other executive positions.

William Shartin has been named district manager for Eagle Lion for the territory covered by the Cleveland, Cincinnati and Detroit exchanges, with headquarters at the Cleveland branch. Branch managers who will serve under Mr. Shartin are Harry Bugie, Cincinnati; Mark Goldman, Cleveland, and Clair Townsend, Detroit.

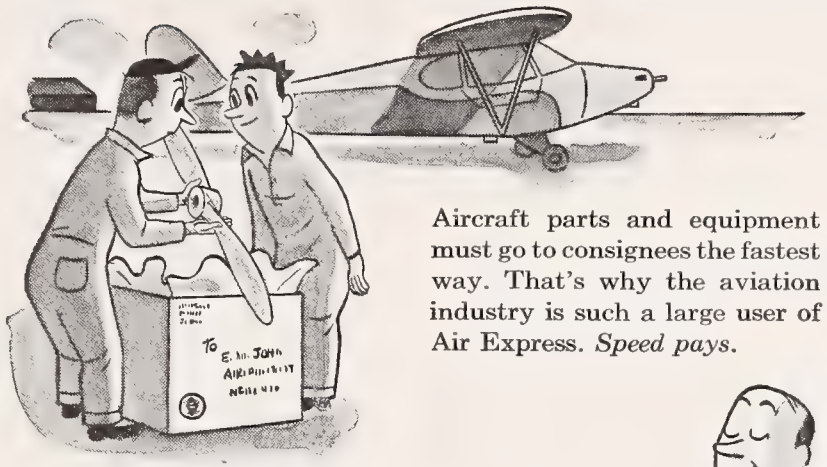
Fox Midwest Managers Meet at Kansas City

Prizes for showmanship achievement in the Charles Skouras Showmanship campaign were awarded to managers at the sixteenth annual autumn convention of Fox Midwest held in the Hotel Muehlebach, Kansas City, September 9-10. Winning managers included Charles Barnes, Howard Busey, Roger Ruddick, Jack Maes, Woody Hilsebeck, Rock Mayo, L. B. Sponsler, Willis Shaffer, Leo Davis, Nick Sonday, Richard Wright, Frank Gallagher, Eldon DeSilva and Glenn Carroll.

Autonomy Given Midwest United Artists District

United Artists' midwest district, including Chicago, Milwaukee, Indianapolis and Minneapolis, will operate in the future under branch autonomy, according to J. J. Unger, UA general sales manager. Greater executive authority will be given the four branch managers: Nat Nathanson, Chicago; Robert Allen, Milwaukee; Elmer Donnelly, Indianapolis, and Ralph Cramblet, Minneapolis. Maury Orr, western sales manager, will continue to supervise the midwest district.

There's one thing similar in all of these businesses



Aircraft parts and equipment must go to consignees the fastest way. That's why the aviation industry is such a large user of Air Express. *Speed pays.*

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1927 — 20TH YEAR OF GETTING THERE FIRST! — 1947

Red Agents Use Hitler Style in Theatre Grab

Berlin Bureau

Russian authorities have seized all motion picture theatres in the German province of Mecklenburg, situated within the Soviet occupation zone. The move is considered a prelude to the seizure of all such theatres in the Soviet zone and the Soviet sector of Berlin.

German theatre owners were notified of the seizure order through a circular letter which stated in part that, even though the addresses had not belonged to the National Socialist Party, they had placed the screen at the disposal of fascist propaganda. All capital invested in motion picture theatres was taken over by the state.

The story behind the decree became partially known this week. Some time ago the Soviet distributing concern "Sovexport," submitted contracts to the Mecklenburg theatre owners in which they were to agree to play only "Sovexport" pictures for the next five years. It was stipulated that two-thirds of these films would be Russian and one-third German-made.

When theatre owners expressed fear that such a move would lead to their financial ruin in view of the very small audiences attracted by Russian films, the seizure decree was issued. It is considered a severe blow to the new German film industry and also to American-made motion pictures, 56 of which have been shown so far on German screens.

Canadian Court Will Hear Suit Against Rank Group

Toronto Bureau

Chief Justice J. C. McRuer Monday dismissed an application from the J. Arthur Rank companies named as defendants in a distribution contract issue for a stay of proceedings until a decision is reached in a similar action in New York City courts. Thus the trial here will be held regardless of the hearing on the case in New York. Empire Universal Films, Ltd., and United World Pictures of Canada are the plaintiffs in both suits and are demanding Canadian distribution rights on certain unidentified features produced in Hollywood by Mr. Rank and his American associates. Defendants in the New York action include Universal Pictures and Eagle Lion. Those applying for a stay of the Toronto trial included J. Arthur Rank Organization, General Theatre Finance Corporation, Mr. Rank, and Monogram of Canada was also represented by counsel.

Welsh Cine-Kodak Manager

Frederick S. Welsh, with Eastman Kodak since 1936, has been appointed manager of the company's Cine-Kodak sales division.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 5—Freedom Train begins tour of nation. . . . General Eisenhower apathetic about political career. . . . President Truman sees parade marking Brazil's independence. . . . Boat explosion. . . . Aquaplane race. . . . Fishing for Tuna.

MOVIETONE NEWS—Vol. 30, No. 6—UN dance festival marks opening of General Assembly. . . . Secretary Marshall asks UN action on Greece. . . . Floods add to India's chaos. . . . 300,00 Catholics hail Pope. . . . Venice revives old splendor. . . . Louise Brough and Jack Kramer win tennis championship.

NEWS OF THE DAY—Vol. 19, No. 203—Freedom Train. . . . President Truman bids Rio goodbye. . . . General Eisenhower in spotlight. . . . Notre Dame gridders. . . . Sea charioteers. . . . Star boat champ.

NEWS OF THE DAY—Vol. 19, No. 204—British force exodus refugees to Germany. . . . Pope Pius calls for action. . . . International dance festival highlights UN celebration. . . . Orange juice bath. . . . Where there's a will. . . . National tennis championship.

PARAMOUNT NEWS—No. 6—Constitution Day special: America looks to her heritage.

PARAMOUNT NEWS—No. 7—Tennis: Kramer beats Parker. . . . Pope Pius warns "Time of test is here." . . . Exodus refugees in Germany. . . . UN faces greatest challenge.

UNIVERSAL—Vol. 20, No. 73—President Truman reviews parade in Rio. . . . Freedom Train tour of U. S. . . . Fourteen dead in Pittsburgh boat blast. . . . Steeplejacks replace ancient obelisk in Rome. . . . Russian prisoners of war return to homes in Germany. . . . Aquaplane race. . . . Royal Family witnesses Scottish games of skill.

UNIVERSAL—Vol. 20, No. 74—Secretary Marshall calls for US action on Greece. . . . India's homeless millions. . . . French protest lower bread rations. . . . U. S. wheat received by Italians. . . . Pope prays for world peace. . . . Colorful folk dance performed in New York. . . . French roller derby. . . . Kayaks race in swirling rapids in Austria.

WARNER PATHE NEWS—No. 8—President Truman reviews Rio parade. . . . Boat blast. . . . General Eisenhower says no to boom. . . . Coach Stagg, 85, in new job. . . . Notre Dame gets set. . . . German captives from Russia. . . . Freedom Train.

WARNER PATHE NEWS — No. 9 — Irish battle roughly for title. . . . Drought increases. . . . Exodus Jews land in Germany. . . . Churchill pats lion in zoo. . . . Kramer and Brough win U. S. singles.

TELENEWS DIGEST—Vol. 1, No. 21—Europe pushes coal output as disaster nears. . . . Three years of freedom hailed in France. . . . Mystery fires in Belgium. . . . Miracle dog becomes Latin Rin-Tin-Tin. . . . Wild camels balk at Flatbush landing.

Local Newsreels Made And Shown in Denver

Newsreels featuring Denver and Colorado news are currently produced in Denver and used first run in eight theatres there. Harry Huffman, Fox Theatres city manager, is producing the reel with Gordon Gross and Harlan Mendenhall, cameramen. With shooting schedules made up two weeks in advance, no attempt is being made at present to cover spot news. Events covered in initial reels included a swimming meet, drum majorets, sports events and similar topics. Showing the reels are the Denver, Paramount, Webber, Esquire, Tabor, Aladdin, Rialto and Telenews.

Eagle Lion Increases "Red Stallion" Budget

An additional $100,000 has been added to the promotion budget of Eagle Lion's outdoor spectacle in Cinecolor, "Red Stallion." The original budget was $250,000, and was a record for the company. The increase, Eagle Lion said this week, was the result of the picture's success in its first 300 first runs. The company also increased promotion budgets for "Out of the Blue," and "Love from a Stranger."

3 Films Concern Palestine and Its Problems

Timely significance in terms of newspaper headlines was assured to three different pictures about Palestine which were screened for reviewers in New York this week.

The longest of the three, "My Father's House," produced by Herbert Kline and Meyer Levin, was a full-length feature shot in Palestine utilizing English-speaking Palestinian actors. The well-blended musical background was provided for the film by the Palestine Philharmonic Orchestra. The story tells of a small Jewish boy—the only one in his family to escape extermination—and a young Jewish woman who has also remained alive. Eventually the two find in each other the fulfillment of their needs.

"My Father's House" will be released Sepember 25. Until regular distribution is arranged, it will be available in 35mm from the Jewish National Fund. The film runs 85 minutes. Eddie Cantor will sponsor the world premiere at the Ambassador theatre in New York next Thursday.

"The House in the Desert," a production of Palestine Films, Inc., and sponsored by the United Jewish Appeal, is a semi-documentary picture, showing the Jewish pioneers' efforts to convert desert soil into fertile ground. It tells the story of the settlement Beth H'aaravah, on the shores of the Dead Sea. The film, which runs 30 minutes, has an amateurish flavor, but is very well photographed. It is available in both 16mm and 35mm from the UJA. Norman Lourie produced in association with Joseph Krumgold.

The third film shown was "Assignment: Tel Aviv," produced by Paul V. Falkenberg and narrated by Quentin Reynolds. It was shot in color and runs 21 minutes. "Assignment: Tel Aviv" is an excellent short, showing different phases of life in that city.

Picture Pioneers Affair In New York November 19

Celebrating its eighth anniversary, the Picture Pioneers will hold its annual get-together in the Grand Ballroom of the Hotel Plaza in New York, November 19, Jack Cohn, head of the organization, has announced. The event will be dedicated to the exhibitor members. Max A. Cohen, who has been actively engaged in the industry since 1909, and for many years prominent in exhibitor circles, has been appointed chairman of the dinner committee.

Bishop to MGM Home Office

Burtus Bishop, Jr., midwestern sales manager for MGM, will report to the home office September 22 for a month's duty. He will be the fourth field sales manager to make his headquarters temporarily in New York and sit in on sales cabinet meetings.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

JOLSON STORY, THE: Larry Parks, William Demarest—The same old story. It seems to have lost its appeal. We ran it a week in three theatres, and I feel we could have handled the crowds in three days. This seems to happen with most big pictures. By the time we get around to playing them everyone has seen them. It happened with "Gone With the Wind," "Stage Door Canteen," "Snow White and the Seven Dwarfs," and now "The Jolson Story."—Harland Rankin, Joy Theatre, Bothwell, Ont.

Eagle Lion

MURDER IS MY BUSINESS: Hugh Beaumont, Cheryl Walker—Just a fair feature. Played Tuesday, Wednesday, Aug. 12, 13.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

THE HUCKSTERS: Clark Gable, Deborah Kerr—If Gable doesn't have a story to justify his acting talent soon, he'd better retire. This did not please. No action, and not even as good as "Adventure," which was voted the flop of 1946. Please give Gable a good story, as he is tops. Played Wednesday, Thursday, August 27, 28.—Jambes C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THE BEGINNING OR THE END: Brian Donlevy, Robert Walker—A good picture, but business was just average. After seeing the trailer people decided it was just another atom bomb picture on the order of the March of Time. Played Wednesday, Thursday, September 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—Very unusual picture. Some liked it, and some didn't. Too hot for business. Played Thursday, Friday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

LITTLE MISTER JIM: "Butch" Jenkins, Frances Gifford—One of the best we've played in a long time. More pictures of this type are needed. Played Thursday, Friday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

UNDERCURRENT: Katharine Hepburn, Robert Taylor—Business average on this one. No raves, no walkouts. Played Monday, Tuesday, Aug. 18., 19.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Small town and rural patronage.

Monogram

IT HAPPENED ON FIFTH AVENUE: Don DeFore, Ann Harding—Very good comedy. This picked up on Monday night. Everyone spoke highly of it. Moore and Ruggles perfectly cast. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—Wonderful color musical that did good business and pleased all patrons. Played Friday, Saturday, Aug. 15, 16.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

LADIES' MAN: Eddie Bracken, Virginia Welles—This made a big hit with my Sunday patrons. An excellent comedy, with songs by Cass Daley that almost stole the show. Played Sunday, Aug. 31.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LADIES' MAN: Eddie Bracken, Virginia Welles—This did better than average business on midweek dates, but many criticized it for being a trifle too silly. As long as they come out in midweek we will take more of the same. Played Wednesday, Thursday, Aug. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal.

Republic

CONQUEST OF CHEYENNE: Bill Elliott, Robby Blake—Why must Republic take Bill Elliott out of the Red Ryder series? He's my most popular Western star, and the Red Ryder series is just what my weekend fans beg for. Played Friday, Saturday, Aug. 29, 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NORTHWEST OUTPOST: Nelson Eddy, Ilona Massey—This was a good picture, but it did not pay off like some of the pictures we have on Sunday-Monday. Nelson Eddy and Ilona Massey really sang some beautiful songs. Some of my patrons had favorable comments, and some did not have anything to say. This picture will pay off, if given a good push. Played Sunday, Monday, Aug. 31, Sept. 1.—O. Fomby, Paula Theatre, Homer, La.

DEPARTMENT "WORTH ITS WEIGHT IN GOLD"

To the Editor:

Have just read Ralph Raspa's letter (on the What the Picture Did for Me department) in the August 23 issue, and I agree on every point.

I know for a fact that nearly every subscriber turns to this section first, as I do, and although I have been a backslider in the past, I am going to do my bit from now on. It's rather selfish to sit back and reap the benefit of the other fellow's reports. No one can say he is too busy when every week for years now we have seen reports from on of the hardest working, progressive showmen in the business, Harland Rankin (of Ontario, Canada). So let's get going, everyone, and make this valuable department even more valuable.

Orchids to Mr. Raspa and Mr. Rankin and all the others who are keeping this department going. It's worth it's weight in gold to us fellows, so the least we can do is send in reports.—*W. R. PYLE, Dreamland theatre, Rockglen, Saskatchewan, Canada.*

RKO Radio

PINOCCHIO: Walt Disney Feature—Worst business in years. They just wouldn't come in to see if it was any good or not. Played Friday, Saturday, Aug. 1, 2.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Small town and rural patronage.

SONG OF THE SOUTH: Disney Feature Cartoon—This did good business for our theatre, and sent them away happy. Having heard the Uncle Remus tales many years ago from an old colored man, we can sincerely compliment Disney for his presentation. Played Sunday, Monday, Aug. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal.

TARZAN AND THE AMAZONS: Johnny Weismuller, Brenda Joyce—Just another Tarzan picture, but they all do business for me, and this was no exception. Played Monday, Tuesday, Aug. 11, 12.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

TARZAN AND THE HUNTRESS: Johnny Weismuller, Brenda Joyce—Good picture for Tarzan fans. Kids enjoy it.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

THUNDER MOUNTAIN: Tim Holt, Richard Martin—A good little Western which pleased the Friday, Saturday crowd. Just what the small town wants, so play it. Played Friday, Saturday, Aug. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche—Still a good musical show, though a reissue. Business was fair; not as good as expected. I guess we are getting too many reissues. Played Wednesday, Thursday, Aug. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE HOMESTRETCH: Cornel Wilde, Maureen O'Hara—A horse picture is always a natural here, and this was no exception. Picture was very good. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

IT SHOULDN'T HAPPEN TO A DOG: Julia Andrews, Henry Barton—Here is a double bill, played with "Strange Triangle," that pleased everyone, and did good business. The dog angle brought them in, and both pictures pleased. Played Monday, Tuesday, Aug. 25, 26.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Small town and rural patronage.

JEWELS OF BRANDENBURG: Richard Travis, Micheline Cheirel—Nothing to it. Pass it, if you can. Will not stand alone, and never should have been made. Did not take in film rental. Played Tuesday, Aug. 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—A swell picture for any situation, as it combines action, good story and fine acting. Played Friday, Saturday, Aug. 22, 23.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—Did nice week, although was late with the bookings.—Harland Rankin, Beau Theatre, Belle River, Ont.

THE RAZOR'S EDGE: Tyrone Power, Gene Tierney—This isn't a small town picture. It is a little drawn out; they get restless. The story was a little hard to follow for our farm lads. However, we did better in Belle River than in some of our theatres.—Harland Rankin, Beau Theatre, Belle River, Ont.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—Deliciously refreshing—outgrossed "The Jolson Story" the two days we played it. Betty still tops.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

WAKE UP AND DREAM: John Payne, June Haver—This feature was supposed to have had John Payne as the male star, but he only appeared briefly. The ladies wanted to know where he was. Played Monday, Tuesday, Aug. 25, 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

United Artists

THE CHASE: Robert Cummings, Michele Morgan—Adult entertainment. That is enough. Always defeated before we start. It seems people feel that it's the indication of a poor feature.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Universal

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart—These reissues have more entertainment and drawing power than a lot of the newer releases. This is one of the better ones. Played Thursday-Saturday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

THE EGG AND I: Claudette Colbert, Fred MacMurray—Excellent. The story was very amusing and the draw was terrific. Played Sunday-Tuesday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

MICHIGAN KID: Jon Hall, Rita Johnson—Top notch Western but it's only 70 minutes long, and you pay for every minute. Attendance was above average. Cinecolor was beautiful, and everyone pleased, and I would be pleased, too, if the price hadn't been so

(*Continued on following page*)

(*Continued from preceding page*)

high. Played Sunday, Monday, Aug. 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne de Carlo—This is a very good picture, but pretty weak on drawing power. Those that came were pleased. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne de Carlo—This is a pretty good musical show in good color, but a little heavy for a small town, as it features the music of M. Rimsky-Korsakoff, a Russian composer. Business was fair. Played Sunday, Monday, Aug. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

CRY WOLF: Errol Flynn, Barbara Stanwyck—This was double billed with "Singin' in the Corn," and it made me ashamed to be seen by my patrons. Terrible, terrible. How films like these ever get into distribution is a mystery. Played Friday, Saturday, Aug. 29, 30.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Small town and rural patronage.

HUMORESQUE: John Garfield, Joan Crawford—Boys, I've just played this film, and although I do not send in many of these reports, I cannot refrain from some comments regarding this magnificent picture. What did it do for me? Nothing! I lost my shirt, so to say, on it. However, I am proud that I played it, although we had a but a handful of people. Here is one of the finest musicals ever to be played here, and we play them all. Warners almost hit the jackpot on this, but failed to give it the touch of magic that is called box office. Most of you have played it with good or bad results depending on the number of people in your community who want to hear good music. If you haven't played it do so, although you sit alone and enjoy it. Use all the superlative adjectives you have in your vocabulary describing fine and thrilling music, especially violin music. You won't disappoint them. The film has some weak points, to be sure, but the music should make everyone go out talking to himself. Played Wednesday, Thursday, Aug. 20, 21.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—We hope, Errol Flynn, we never have to say "goodbye, Errol." They still come out to see you, and that's what we want.—Harland Rankin, Beau Theatre, Bell River, Ont.

TWO MRS. CARROLLS, THE: Barbara Stanwyck, Humphrey Bogart—This feature proved to be a very poor drawing card. Bogart is starting to "die" here. Give him something different. Played Sunday, Monday, Aug. 10, 11.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Features

Metro-Goldwyn-Mayer

THE LUCKIEST GUY IN THE WORLD: Two-Reel Special—A very good "Crime Does Not Pay."—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

ABUSEMENT PARK: Popeye the Sailor—A very entertaining Popeye cartoon.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RADIO, TAKE IT AWAY: Peacemakers—Entertaining comedy burlesquing radio giveaway programs. Will make people laugh.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE STUPIDSTITIOUS CAT: Noveltoon—Amusing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

NEW TRAINS FOR OLD: March of Time—Routine March of Time. Very little entertainment here.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE SNOW MAN: Terrytoons—Fairly entertaining although the housing problem is no joke to people who are still looking. This will help to measure their sense of humor, I'll bet.—George E. Janes, Ojai Theatre, Ojai, Cal.

Universal

JUVENILE JURY, No. 3: They walked out on this one.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WOODY WOODPECKER: Color Cartoon—A good color cartoon which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

EASTER YEGGS: Bugs Bunny Special—I don't know why, but Bugs Bunny pleases the children.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STAN KENTON AND ORCHESTRA: Melod Master Band—Will serve as a filler. Nothing unusual here.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WACKY WORM: Blue Ribbon Hit Parade—The "Colonna" worm brought out laughs.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Product in First Run Houses

NEW YORK—Week of September 15

CAPITOL: A Mouse in the House ..... ***MGM***
On the Shores of Nova Scotia ..... ***MGM***
Feature: Romance of Rosy Ridge ..... MGM

GLOBE: Tennis Town ..... ***Warner Bros.***
Rhapsody in Rivets ..... ***Warner Bros.***
Feature: The Roosevelt Story ..... Tola Production

MUSIC HALL: Straight Shooters .. ***RKO Radio***
Feature: Down to Earth ..... Columbia

PALACE: Clown of the Jungle .... ***RKO Radio***
Chasing Rainbows ..... ***RKO Radio***
Feature: The Long Night ..... RKO Radio

PARAMOUNT: Popular Science, No. 6 ***Paramount***
Everybody Talks About It ..... ***Paramount***
Much Ado About Mutton ..... ***Paramount***
Feature: Welcome Stranger ..... Paramount

RIALTO: Occupation No. 5 ..... ***Paramount***
Feature: Arnello Affair, The ..... MGM

RIVOLI: Champagne for Two ..... ***Paramount***
Diamond Gals ..... ***Paramount***
Feature: Crossfire ..... RKO Radio

ROXY: Mighty Mouse Meets Dead-Eye Dick ***20th Cent.-Fox***
Gridiron Greatness ..... ***20th Cent.-Fox***
Feature: Mother Wore Tights ..... 20th Cent.-Fox

STRAND: Circus Horse ..... ***Warner Bros.***
Minstrel Days ..... ***Warner Bros.***
Feature: Dark Passage ..... Warner Bros.

WARNER: Carnival of Sports ... ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

WINTER GARDEN: Lights of Broadway ***Universal***
Play and Plenty ..... ***Universal***
Feature: Singapore ..... Universal

CHICAGO—Week of September 15

GARRICK: Red Hot Rangers ..... ***MGM***
Feature: The Romance of Rosy Ridge ..... MGM

GRAND: Reading and Riding ..... ***RKO***
Flicker Flashback, No. 6 ..... ***RKO***
Feature: The Bachelor and the Bobby-Soxer .. RKO

ORIENTAL: Volley Oop ..... ***Columbia***
Feature: The Trespasser ..... Republic

PALACE: Magical Lulu ..... ***Paramount***
Running the Team ..... ***Paramount***
Feature: Crossfire ..... RKO

ROOSEVELT: Glamour Town .... ***Warner Bros.***
Feature: Cry Wolf ..... Warner Bros.

STATE LAKE: Foxy Duckling .... ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

Cincinnati Foundation Names Six to Committee

At a meeting of the Motion Picture Foundation, held at the Netherland Plaza Hotel in Cincinnati September 9, six additional committeemen were selected, thus completing the quota of 17 for the area. They are: P. J. Wood, secretary of the Independent Theatre Owners of Ohio; E. K. Custer, president of the West Virginia Theatre Owners and a circuit operator; J. C. Shanklin, president of the West Virginia Motion Picture Theatre Owners; Floyd E. Rogers, circuit operator, Welch, W. Va.; Maurice White, Cincinnati circuit operator, and William Keys, owner of the Victory theatre in Dayton, Ohio.

Callow Heads Legion Post

Everett Callow, publicity head of Warner Brothers Theatres in Philadelphia, was elected commander of the Philadelphia Variety Post at elections held September 8. Other officers: Jack Brodsky, senior vice-commander; William Brooker, junior vice-commander; Sylvan M. Cohen, adjutant; Richard L. Brown, finance officer; Joseph Reily and William Huffman, sergeants-at-arms.

Buys "Beggar's Choice"

Eagle Lion Films has purchased "Beggar's Choice," a first novel by George Axelrod, published last July. The story deals with an author who writes a book which is banned by Boston censors.

More Originality Needed: Cukor

Hollywood must get away from the idea that a film's broadest possible audience appeal is the most important factor in picture making and producers should use more originality and imagination in their choice of subjects. That is the opinion of George Cukor, MGM director, who has just finished location shooting on "A Double Life," a Garson Kanin production starring Ronald Colman, Signe Hasso and Edmund O'Brien, in New York while on loan to Universal.

The director was emphatic in stating that the British tax and the consequent loss of revenue would have a salutary effect on Hollywood. "Most of the American pictures today have nothing to say," he declared. "All our films are made on safe ground and there is no attempt made to introduce something new and vital. The American public is notoriously underrated. It would appreciate good pictures if someone would just take the lead and make them, but the industry, instead of educating the public, follows its established tastes slavishly."

Mr. Cukor then referred to the Hollywood preview method which utilizes the same houses around Hollywood where the same audiences, mostly children, are used for "typical reactions." Unless these youngsters have seen the same thing at least five times before, they will not react favorably and any thought-inducing passages are consequently cut out or conventionalized, he said.

Wingart Joins 20th-Fox

Earl Wingart has been appointed assistant publicity manager at Twentieth Century-Fox. A former newspaperman, he has been with the industry for 28 years.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

THURSDAY, August 21, was one of the hottest days in the history of Melrose Park, Ill., sweltering in the heat wave which covered the middle west. Manager Jules G. Landfield of the Melrose theatre rose to the occasion with one of the best community-relations ideas on record, especially interesting to Round Tablers because this started locally in a small city and spread to wide acclaim over a large area.

Manager Landfield decided to keep his theatre open all night, and offer to his patrons the benefit of his good air-conditioning plant, as a relief from the heat and the urge to escape the terrible sleepless nights they were having. After 11:30 p.m., at the end of the regular program, the doors were thrown open to the neighborhood, free of charge, and no films were shown. It was entirely for their comfort.

Chicago radio stations picked it up quickly as a matter of news. Soon, three major network stations and other local stations were broadcasting the story. The Chicago *Herald-American* sent photographers and ran a half page pictorial feature of "It's Cooler Inside—600 Sleep in Theatre," with audiences of mothers and children enjoying a spring-like 74 degrees in the theatre, in preference to steaming beds at home. Millions of people, over four states, heard or read of the Melrose theatre.

Other showmen followed the cue, and manager Landfield received telephone calls and letters from friends in the business throughout the middle west, who had heard the broadcasts or read the newspaper accounts. The beauty of it was that the complete operation didn't involve any particular expense. It was all at the cost of one sleepless night for the overworked manager, some overtime for the air-conditioning apparatus, and the cost of two extra policemen, who were furnished gratis by the City of Melrose Park.

STAR PHOTOS

Time was when souvenir pictures of popular players were basic advertising practice in the film industry. A photograph of Mary Pickford with a kitten on her shoulder will be remembered today by people who cannot recall the name of one of her early films. Children and grown-ups collected pictures of the stars — and treasured them.

The other day we noted that a radio sponsor had received 31,500 letters, each with a slim dime enclosed "to cover costs", and all requesting a souvenir picture of Dick Haymes which had been offered on the air. We think this response was good, and we note that RCA gives away an album of such pictures.

It has seemed in recent years that the film industry misses the boat by not providing any proper supply of suitable give-aways or low-cost photographs of popular stars. In our opinion, those available are usually commonplace if cheap enough or too expensive if better quality. Is it possible that radio industry is remembering what film industry has forgotten?

If we have a certain feeling for the Auditorium, Coatesville, Pa., it is because we signed our first contract, in February, 1916, to manage that theatre, with a starting salary of $1,000 per year! That's $83.33 per month, and impressed with the dignity of a contract, we married and took a nine-room house. It was our first job away from home and, revisiting Coatesville recently, after thirty years, it is satisfying to contemplate the permanence of what was established there. We appreciate the experience we gained during three years in Coatesville, so long ago.

Our Boston correspondent sounds an interesting note when she reports that New England managers would like to know more about business done with British movies. As she puts it, they have found out that British films have actually made money when not expected to, and now they're asking for more business-building ideas.

We recently commented on the profitable opening in New York of two new British productions. Jack Matlack has his campaign in the mail showing the opening of the new Guild theatre in Portland, Ore., devoted to "art films"—and business, he wires, is terrific. Last week, three new theatres of this type were announced for Washington, D. C.

Our old friend, Jesse Stern, of the Unaffiliated Independent Exhibitors and the fighting fronts, who specializes in foreign films in his Arena theatre, believes that there is room for plenty of new theatres in this field; in fact, he's reaching for a new circuit of thirty or more such theatres.

The camera crews working on the new Ronald Colman film in New York left behind a "prop" sign on the closed Empire theatre, which had been used for exterior shots, and immediately, box-office lines formed. Leonard Lyons is reminded that when R. H. Burnside, with a cynical sense of humor, put signs, "Nothing Doing," outside the Hippodrome, it not only brought a block-long line of ticket-buyers, but swamped the box-office with mail-orders, although the house was dark. Proving the institutional value of the theatre for audiences who look upon the theatre itself as the attraction. It was the Empire, and the Hippodrome, that drew the business, not what the signs read. People come to know your house by the showmanship you put into it, and both theatres and managers have personality.

—*Walter Brooks*



Irving Blumberg, publicist, Boyd, Philadelphia.



Ben Wallerstein, Warner publicist, Downtown, Los Angeles.

LIFE WITH SHOWMEN

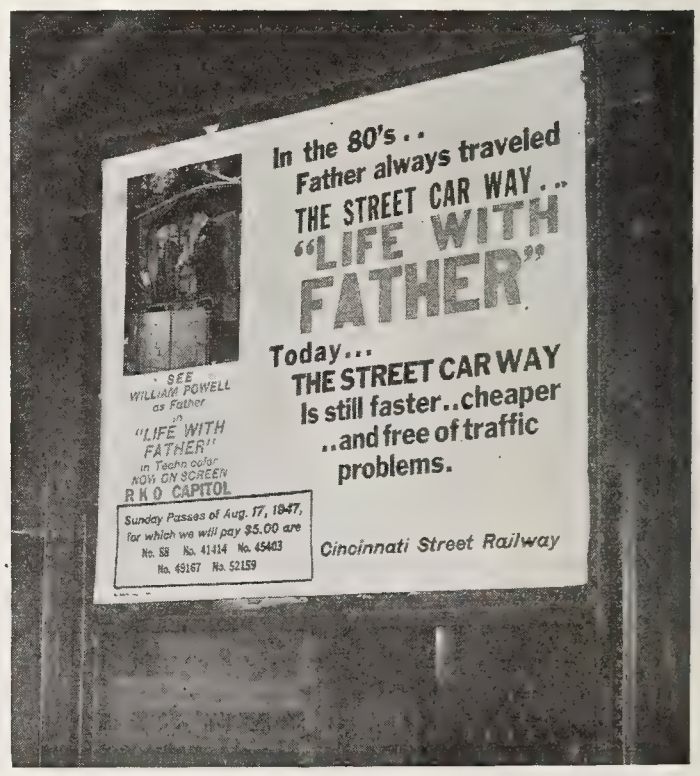
—in key city engagements for "Life with Father." The lobby display, upper right, was used in three Los Angeles theatres. Upper left, window display in Philadelphia jewelry store. Right, horse-drawn carriage on Chicago's Loop. Lower left, carriage service in New York through tieup with McCreery's, and, lower right, card on Cincinnati street car.



Harry Potter, manager, State-Lake, Chicago.



Irving Windisch, publicity director, Warner theatre, New York.



J. E. Jones, manager, RKO Capitol, Cincinnati.

Music Dealers, Disc Jockeys Aid "Hall"

The emphasis was on the music in the campaign for the Southern California premiere of "Carnegie Hall" at the four Music Hall theatres in Los Angeles. The campaign was arranged by Clifford Giesseman, manager, and Auriel Macfie, publicity director, for the four Music Hall theatres.

An advance screening of the picture was held for 600 music store dealers in conjunction with a Columbia Records tieup. Disc jockeys from all local stations also attended. The screening resulted in the distribution of 10,000 handbills plugging the picture, theatre and playdate, by insertion into each package with a record sale.

Columbia Records sponsored a "Carnegie Hall" window contest, which resulted in an avalanche of window displays, some 300 in all. The cooperation of RCA Victor also was secured for recordings featured in the picture.

Fourteen local universities and music schools were circularized on a "'Carnegie Hall' Scholarship Contest" conducted by Bill Anson of KFWB. Winners were interviewed over Anson's program. In cooperation with Muzak (wired music direct to restaurants) 3,000 special programs were printed and distributed daily for two weeks in advance of opening.

Phillips Takes Advantage Of Ready Made Promotion

A tieup with 100,000 people is the way manager Ralph Phillips labels a promotion that benefitted a playdate at the New Cross Kinema, New Cross. Patricia Roc, star of "The Brothers," presented the winning cup at the speedway racing championship. The build-up for this event started three weeks in advance at preliminary races and continued until championship day. It was estimated that over 100,000 people saw the preliminaries and the championship races. Phillips cashed in on this publicity by showing "The Brothers."

Theatre Staff Wears Pith Helmets for "Tarzan"

Manager Jack Randall had his floor staff wear pith helmets with appropriate copy to advertise "Tarzan and the Huntress" at the Strand theatre, Vancouver, B. C. Downtown news vendors also wore these helmets in advance and while the attraction was showing. Jack prominently display a large-size cutout of "Tarzan" in the lobby for two weeks in advance, moving it out front for the playdate. The entire theatre front was given a "jungle" treatment. A highlight of the campaign was a puppy giveaway, which was sponsored by the Vancouver *Daily Province*.

SHOWMEN IN ACTION

One of the earliest campaigns in the country, for Paramount's "Variety Girl," submitted by manager James G. Bell, of the Penn theatre, New Castle, Pa., who tried out the all-over-the-map possibilities of this colossal carnival.

▼

Mrs. Avece T. Waldron, manager of the Blue Moon theatre, Oklahoma City, Okla., who is an old-timer in the files of the Round Table comes in with a "Health Tester" throw-away to prove who's able to "Wonder Who's Kissing Her Now."

▼

D. F. Stalcup, manager of the Martin theatre, Opelika, Ala., posts a big sign to say "This is the year of the Yearling—the month is October, the days it plays here are the 2nd and 3rd and the hours it plays are 1, 4, 6 and 9 p.m.," which is complete association with an advertising idea.

▼

F. W. Hamilton, manager of the Shelby theatre, Shelbyville, Mo., advertises in his local newspaper that telephone subscribers in eight nearby towns may call the theatre to find out what's playing and then come ahead; don't worry about dress, whiskers, overalls, house-dresses, slacks, just enjoy the show.

▼

Interesting to see the different ways in which Loew's managers all worked out the special de luxe lobby display frame in advance of "Gone With the Wind" from the same specifications, no doubt, but with individual treatment on location.

▼

We had just decided that the persistent Peffleys were on all summer vacation when in comes a bulletin from Dick Peffley, at the Paramount theatre, Fremont, Ohio, to prove how he is putting over "The Perils of Pauline" in proper Peffley fashion.

▼

Monty Salmon, managing director of the Rivoli theatre ,on Broadway, in the first week of a contest exciting to shutter-bugs. Members of camera clubs display their work on the Rivoli mezzanine; winners get season passes as awards.

▼

Columbia Pictures have gone in for the dance, and a new press-book just in contains an insert showing how to do the "Down to Earth" waltz, as taught by Arthur Murray.

▼

Bert Clough, manager of the Lorin theatre, Berkeley, California, arranged a fine campaign on "Pride of the Marines" which began a month ahead of play-dates, included a presentation of colors on stage, both nights of the engagement.

▼

Only two weeks more in this quarter. Calling all showmen who have been contenders for the Quigley Awards in the first two quarters to get in their third quarter entries!

Bill Briscoe, assistant manager of the Orpheum theatre, Kansas City, promoted a tieup with "Parsley's Teen-Age Night Club," a local spot that attracts hundreds of young fry, to exploit "The Bachelor and the Bobby Soxer."

▼

Ervin Clumb, manager of the Towne theatre, had the biggest promotion ever with the crowning of "Miss Wisconsin" for the world premiere of Hal Roach's "Comedy Carnival" in Milwaukee.

▼

Herbert Rubinstein, manager of the Cameo theatre, Miami Beach, and Labe Mell, manager of the Ace theatre, Miami, both Wometco houses, were in New York on vacation, exploring the television studios while on their holiday.

▼

Doyle Jacobs, student assistant to Frank Nolan, manager of Schine's Bucyrus theatre, Bucyrus, Ohio, developed a full-page of cooperative advertising for "The Egg and I" by cultivating all the hatcheries for miles around.

▼

Good to see so many examples in the mail of things that have been described in the Round Table in recent months and which are now coming in, in various forms, from other managers who have turned these ideas into profitable results.

▼

Norman Willis, manager of the Corbett theatre, Wildwood, Florida, celebrated Labor Day with an "absolutely expenseless" campaign for "Buck Privates Come Home," which got results in keeping with an all-day municipal holiday.

▼

Ervin E. Janet, manager of the Badger theatre, Racine, Wis., returns as a contender for the Quigley Awards, with a comprehensive campaign for "Cynthia," which he put over on six days' notice in spite of terrific hot weather.

▼

Kenny Williams, manager of Century's Franklin theatre, Franklin Square, L. I., enjoying enthusiastic response from audiences and local press over new seating just installed. Says way to movie patron's heart seems to be via what he sits on.

▼

James McDonnald, who got the bird recently (HERALD of Sept. 6) sends in a news item announcing his change-over from the Empire theatre, Daytona Beach, to the Ritz theatre, Tallahassee. McDonnald, four years with Florida State Theatres, joins with B. B. Garner and M. C. Talley, who have formed their own company with new headquarters at Lakeland, Fla.

▼

Stan Lambert putting over "Miss Avondale of 1947" to exploit the Logan theatre in his neighborhood area in Chicago. He has the advantage of some good-lookers and the sponsorship of Kosciuski Post, American Legion, in choosing their beauty queen.

Coatesville's Auditorium Unique Theatre Situation

Coatesville is a town in Pennsylvania where you may find the best example of film theatre in community relations in the country. For more than thirty years, the YMCA Auditorium theatre, Coatesville, has held this dominant position, made all the more unique by the fact that the house is owned and operated by the Young Men's Christian Association.

J. I. ("Irvie") Hoffman, executive secretary of the "Y" and guiding genius of the Auditorium since its inception, is on the job personally, every day in the week, planning and executing the things which have made the Auditorium the family film theatre for all Chester County. Coatesville has a population of 15,000; the county has a total of about 135,000. The nearest "competition" is West Chester, 30 miles away.

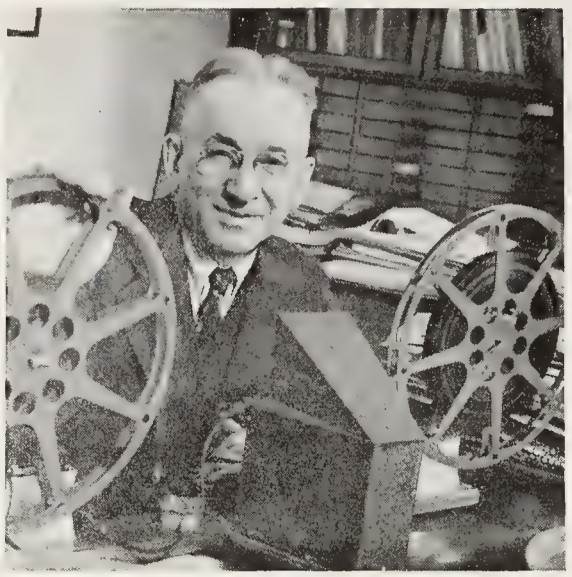
But it's impossible to "compete" with the Auditorium. Every family knows the theatre, and its personnel, as they know their kith and kin. Rich and poor, high and low, all classes, all kinds, all races and religions, look upon the Auditorium as their own. And it was no easy road to this accomplishment. The policy of the Auditorium was set, nearly four decades ago, as an objective, and was won in the face of obstacles.

The Auditorium started with the church folks and won over the rest of the town. It began with reels of film for members; it became the most forward looking film theatre in the Philadelphia suburban area. It competes actively with Philadelphia first runs; did so, throughout the whole history of the Stanley Company, which once dominated that city. Coatesville was one of the first theatres in the country to lay a certified check on the line for Western Electric sound, just as it is one of the few small-city theatres to have complete air-conditioning.

Best story that can be told of "Irvie" Hoffman's public-relations activity concern his letters to servicemen. Through all the war years, the Coatesville Auditorium mailed an average of 12,000 letters, every third week, to Chester County boys and girls in the military services throughout the world.



The Auditorium seats 1,353 and occupies a business block with other departments of the Y. M. C. A.



"Irvie" Hoffman works and plays with motion pictures, and 16 - millimeter is his hobby.

These were no sketchy briefs, but 16-page letters of home news and local items, the things the boys wanted to know. Each Christmas, every boy received a Chester County fruit cake, weighing two pounds, double wrapped and mailed to the four corners of the map. Getting out this mail was a terrific job; it cost plenty; but the Auditorium's constant support at home paid the bills. Reading many thousands of replies brought to "Irvie" Hoffman the duty of 600 personal calls to Chester County homes where that official telegram from the Secretary of War had been received. Make no mistake that this was strictly YMCA activity; it was tied completely to the film theatre that is the center of Coatesville's community life.

The Auditorium gets out a weekly program, advertising three changes a week. And each program, currently, carries in print, a weekly letter "from our boys still away"—lads who are the neighbors and friends of every Auditorium patron. Newspaper advertising is somewhat under par, for a town of this size, but less important where the community is so theatre conscious.

For more than ten years, the Auditorium has operated a third projector, for 16-millimeter, from the booth. It has a completely professional, arc-projector capable of putting 16-millimeter on the screen with no comparable reduction from the standard 35--millimeter product. "Irvie" Hoffman is a film enthusiast; he makes and shows local films. He enjoys vacations as a mountain climber; comes back and shows the home folks his trips, each summer.

With the Auditorium, the YMCA also operates the Palace theatre, on Main street, an action house catering to the local taste for Westerns, and there are plans for still another theatre in a neighborhood where the "Y" feels it can do a job as professionally and as competently, as it has handled all the entertainment needs of this rugged Pennsylvania steel town, through the years.—*W. B.*

Tieups Set for New York Date Of "Wind"

Newspaper, radio and department store tieups helped to provide a good send-off for the opening of "Something in the Wind" at the Winter Garden theatre, New York. The Winter Garden is managed by Robert Ungerfeld.

Taking advantage of a disc jockey derby contest conducted by the newspaper *PM* in conjunction with radio station WNEW, a Deanna Durbin Sweepstakes was arranged as one of the weekly divisions of the contest. Cash prizes were awarded for the sweepstakes. Miss Durbin plays a disc jockey in the picture.

A highlight of the campaign was a tieup with the Lane Bryant Department Store. The store devoted all of its Fifth Avenue windows to a "Something in the Wind" fall fashion display, featuring stills from the picture as well as blowups of the sheet music. The store also ran cooperative ads in four New York newspapers. Other window tieups were arranged with Lewis and Conger, featuring a new kitchen gadget, Liberty Music Shop and Carl Fischer's music store.

Kissing Contest Used for "Doll" Date in England

An unusual competition, a kissing contest, was promoted by manager H. Bedford to publicize "Magnificent Doll" at the Gaumont Palace, Derby, England. Patrons were invited to bring their own partners to the Plaza Ballroom, where the contest was held two days before the opening of the picture. Cash prizes and guest tickets were awarded winners. Bedford also had one of his attendants dressed in a barrister's wig and gown carry two signs mounted on a sandwich board. Copy read: "I am a good judge. Follow me to see Ginger Rogers and David Niven in, etc."

Big Newspaper Tieup Spells Box Office for "Thin Man"

A highly satisfactory newspaper tieup on an "Asta's Double Contest" resulted in a wealth of publicity for "The Song of the Thin Man" at Loew's theatre, Dayton, Ohio. Manager H. W. Reisinger set the tieup with the Dayton *Daily News*. The newspaper ran daily articles on the contest for six days. Readers were urged to fill in the ballot printed daily with a suggested name for a wire haired terrier to be given away by the newspaper to the winning contestant.

Adams Promotes Radio Contest

For a very few passes, manager Elmer Adams, Jr., promoted a contest on a radio recording program for "Mother Wore Tights" at the Hornbeck theatre, Shawnee, Okla. All music stores were covered with counter and window displays.

Standout Press Promotion Sells "Down to Earth"



Handsome layouts in the Cincinnati press, varying from four to eight columns of art in size, were promoted by RKO publicist Nate Wise to exploit the engagement of "Down to Earth" at the Albee theatre.

Fashion art breaks with theatre and picture credits were obtained in both the Cincinnati *Post* and *Times-Star*. In addition a tieup was arranged with the latter paper for a special screening for columnists who write for the youth page. Following the screening, a transcription of their reactions was made and broadcast over station WKRC.

A tieup was arranged for a race at nearby Hamilton Racetrack and named the " 'Down to Earth' Purse," with a blanket awarded to the winning owner. This resulted in heavy plugging of the picture for the thousands at the racetrack. The *Enquirer* covered the promotion with an art break on the sports page.

The *Post,* which was sponsoring a fishing derby, mentioned the picture as a result of Rita Hayworth's offer of small cash prizes to some of the winners. The first 500 women attending the first performance opening day received roses promoted from a local florist. A battery of windows were obtained with a downtown department store and TWA Airlines.

Promotes Gas Range for Prize

In conjunction with his playdate of "It Happened on Fifth Avenue" at the Strand, New Britain, Conn., manager Joe Borenstein arranged a drawing for a gas range through a tieup with the New Britain Gas Company.

Sets "Jolson" Juke Box Tieup

A local night club played Al Jolson recordings in its juke box through a tieup manager G. Bares arranged to sell his playdate of "The Jolson Story" at the Fox Astor theatre, Milwaukee, Wis.

MATLACK EXPLOITS NEW ART THEATRE

When Jack Matlack's telegrams began arriving at the Managers' Round Table a few days ago, telling of double lines waiting two days at a time to find room in the new 425-seat Guild theatre, we knew that Jack's campaign, then in the airmail, would turn up with ample evidence of what this new type of theatre was doing for the cinema in Portland, Ore.

Now his letter is at hand, and we can see that Mrs. J. J. Parker, in remodeling this small theatre for an exclusive policy of imported and art-films, has created something new in the northwest, something that will give even Jack Matlack new opportunities. He's done well with all the old ones.

A certain sense of civic pride was a definite factor in embarking on the new enterprise. The opening of the Guild theatre made a place available for English product which the J. J. Parker Theatres found themselves in a position to exhibit. This showcase for foreign films would be designed to please intellectual audiences and, in Portland, this could respond favorably for those with the courage to provide it.

Mail 20,000 Announcements

Jack launched his campaign with special direct mail announcements to more than 20,000 people in the vicinity of Portland, including the entire mailing list of the Civic Theatre, the Library Association, the Association of University Women, the Portland Symphony Orchestra, and the officers and members of hundreds of men's and women's literary, music and cultural groups.

Because of the size of the theatre, only 425 seats, it was not considered wise to have a formal opening performance, but several hundred special guests received formal invitations to attend any performance at their convenience. Both of Portland's newspapers favored the new theatre with complimentary editorials and the Oregon *Journal* asked Mrs. Parker to write a guest editorial.

Radio Plays Important Role

Each of Portland's six radio stations were contacted for interviews, and a number of paid spots used for the opening. Special trailers were put on the screens of the other J. J. Parker theatres in Portland. A special teaser campaign planted the name of the Guild theatre in the newspapers, with the special policy expressed in the phrase, "Portland's most distinctive theatre."

Window cards were placed throughout the city, and these were supported by display advertising to accent the opening date. "The proof of the pudding," as Jack puts it, was definitely in the fact that the theatre is a terrific success. Jack attributes this to a promotion which stressed the theatre ninety per cent and the actual program ten per cent. Klieg lights, in Hollywood fashion, made certain of the glamour of a grand premiere. Mrs. J. J. Parker, president of the Parker theatres in Portland, states that since making the decision to open this new type of theatre, the staff coordination has been excellent and in complete accord with the "happy family" policy which she has made typical of her theatre operations.



MRS. J. J. PARKER

Old Member With New Name

Edith C. Bolte has been a member of the Round Table from the Wakefield theatre, Bronx, N. Y., for some time, but she requests us to change her name in our files to Mrs. Edith B. Marshall, so congratulations! And also to her father, John C. Bolte, on the 20th anniversary of the Wakefield under his ownership. An audience of 1,400 neighbors and friends helped to celebrate, and 50 "First Nighters" of the Wakefield, Laconia and B-B theatres were called to the stage and given passes.

Display Signs Sell "Barbaree"

Manager John P. Isely used large display signs in his inner and outer lobbies to exploit "High Barbaree" at the Fox Garfield theatre, Milwaukee, Wis. Ushers were outfitted in sailor's blouses with bands around their shoulders calling attention to the playdate for a week in advance.

The Selling Approach
ON NEW PRODUCT

SINGAPORE (Universal-International): Action and romance are blended together in this story which stars Fred MacMurray and Ava Gardner.

Since pearls play such an important part in the picture, a "pearl hunt" is indicated, with newspaper and merchants participating. Newspaper solicits ads (perhaps a co-operative section) from all merchants in on the hunt. A wholesale or retail jeweler is in on the deal and is promoted into contributing a number of small, inexpensive, imitation strands of pearls which are hidden in various parts of the city. Clues as to the whereabouts of the " 'Singapore' pearls" are included in each merchant's ad.

Those who find the pearls keep them and, in addition, get courtesy tickets to see "Singapore". Have local jeweler or wholesale jewelry house contact headquarters of one of the several brands on nationally advertised imitation pearls and investigate to what extent any of these brands will contribute to the promotion, both from the standpoint of pearls and local ads. To help matters along, agree to set up a special display of the pearls involved, in a showcase in your lobby.

Adapt the title for "directional snipes" pointing the way to your theatre. Sign shop makes up compoboard signs in shape of arrow or conventional "pointing hand" at one end. Copy reads: "To 'Singapore' . . . (smaller type): city without a conscience. . . . See Fred MacMurray and Ava Gardner in . . . ", etc.

THE LONG NIGHT (RKO Radio): Told mostly in retrospect, the plot here concerns a steel worker who falls in love with a beautiful young girl, only to find that an older man has a strange and baffling influence upon her. The cast includes Henry Fonda, Barbara Bel Geddes, Vincent Price and Ann Dvorak.

The big heart tug in "The Long Night" is the romantic torture of the hero and heroine as caused by the suave menace. Goaded to distraction, the hero commits a crime under conditions of considerable sympathy. This makes him automatically a subject for a moot trial, which can be an effective means of exploitation.

Instead of a staged trial by a formal jury, prosecutor and defense, adapt it to newspaper or radio use. Designate the opening night of the picture as "Verdict Night", building up to it with advance announcements explaining the idea. The audience sees the picture end with Fonda surrendering for the killing of menace Vincent Price, but no trial is shown. Contestants are to send in 50 or 100 words giving their reasons for voting the hero "guilty" or "not guilty". A committee of lawyers could act as judges of the best reply for each side of the question. Awards could be made from the stage.

Have a lobby display of police paraphernalia such as is used in "The Long Night" siege, to include searchlights, tear gas bombs, ladder, stretchers, landing nets, tommy guns, etc.

Sends "Duel" Form Letter

Manager Robert Klein sent out invitations and form letters under his own signature to 2,000 prominent citizens of Kenosha, Wis., urging them to attend a special preview of "Duel in the Sun" at the Fox Orpheum theatre. Tickets for the preview were priced the same as for the regular run of the picture.



Contests, Tieups Set by Boyle for Dual Bill

A classified ad contest, radio promotion and window tieups drew attention to manager Joseph S. Boyle's playdate of "Cynthia" and "The Great Waltz" at the Poli-Broadway theatre, Norwich, Conn. Radio station WNOC cooperated by playing music from the picture on a record program and conducted a guessing contest, with questions tying-in with the pictures. The playdate also was plugged on the same station's "Man on the Street" program. Display tieups were set with Reid and Hughes, Tepper Department Store, in addition to eight small windows.

Gets Press Break for "Force"

Nick Falzone, publicity representative of the Stamford theatre, Stamford, Conn., garnered extra newspaper publicity by arranging a "Brute Force" theatre party for the visiting 10-piece all-girl Hormel Spamets Drum and Bugle Corps of Austin, Minn. The Hormel Spamets practiced at the Eastern Military Academy in Stamford prior to their participation in the American Legion Drum Corps competition in New York.

Bubble Gum Test Lures Teen-Agers To "Carnival"



A bubble gum contest, with merchant and radio support, drew considerable attention to the engagement of "Comedy Carnival" at the Century theatre in Portland, Ore. The campaign was arranged by manager Earl Showve, and publicist Earl Hunt, with the assistance of United Artist's exploiteer Willard Coghlan.

The contest was conducted to determine the king and queen of the bubble blowers. Cooperating in the promotion were the Malcolm Clark Company, A. J. Paris, Inc., manufacturers of Paris Gum, and radio station KWJJ. The station used its program, "Red Hot and Smooth," conducted by Evan Sax and Sammy Taylor, to plug "Comedy Carnival." Four cartons of gum were distributed to members of the audience.

The opening day matinee was devoted to the contest held on stage. Measurement devices were used to determine winners. The competition drew about 50 entrants.

For another facet of the campaign, an usherette dressed in a headless costume attracted attention throughout Portland's streets with a sign, reading: "I laughed my head off at the 'Comedy Carnival'." The old Santa Claus gag also was used. "Santa" carried a sign, which read: "I came early to see, etc."

A telephone interview broadcast was set up between Grace Elliott, Station KEX, covering the Pacific Northwest, and Bebe Daniels, co-producer of the picture.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

CROSSFIRE (RKO)

First Report:

Total Gross Tabulated	$447,400
Comparative Average Gross	305,200
Over-all Performance	146.5%

CHICAGO—Palace, 1st week 127.9%
CHICAGO—Palace, 2nd week 108.5%
CLEVELAND—RKO Allen, 1st week . . . 170.3%
CLEVELAND—RKO Allen, 2nd week . . . 132.8%
DENVER — Orpheum 98.1%
(DB) Yankee Fakir (Rep.)
NEW YORK—Rivoli, 1st week 217.8%
NEW YORK—Rivoli, 2nd week 198.4%
NEW YORK—Rivoli, 3rd week 175.0%
NEW YORK—Rivoli, 4th week 155.6%
NEW YORK—Rivoli, 5th week 124.5%
NEW YORK—Rivoli, 6th week 112.8%
NEW YORK—Rivoli, 7th week 107.0%
OMAHA—RKO Brandeis 114.8%
(DB) The Son of Rusty (Col.)
PHILADELPHIA—Aldine, 1st week 177.6%
PHILADELPHIA—Aldine, 2nd week 163.6%

●

DOWN TO EARTH (Col.)

First Report:

Total Gross Tabulated	$216,700
Comparative Average Gross	195,400
Over-all Performance	110.9%

BALTIMORE—Hippodrome, 1st week . . . 105.2%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week . . . 89.5%
(SA) Vaudeville
BUFFALO—Lafayette, 1st week 119.4%
(DB) The Thirteenth Hour (Col.)
BUFFALO—Lafayette, 2nd week 76.4%
(DB) The Thirteenth Hour (Col.)
CHICAGO—United Artists, 1st week . . . 99.5%
CHICAGO—United Artists, 2nd week . . . 79.6%
CINCINNATI—RKO Albee 133.3%
CINCINNATI—RKO Grand, MO 1st week . 90.9%
CINCINNATI—RKO Lyric, MO 2nd week . 115.3%
PITTSBURGH—J. P. Harris, 1st week . . . 156.2%
PITTSBURGH—J. P. Harris, 2nd week . . 140.6%
PITTSBURGH—Senator, MO 1st week . . . 97.2%
SAN FRANCISCO—Orpheum 161.4%

●

VARIETY GIRL (Para.)

Final Report:

Total Gross Tabulated	$452,000
Comparative Average Gross	406,300
Over-all Performance	111.2%

ATLANTA — Fox 125.8%
ATLANTA—Roxy, MO 1st week 110.0%
BALTIMORE—Keith's, 1st week 146.0%
BALTIMORE—Keith's, 2nd week 81.8%
BOSTON—Metropolitan, 1st week 95.3%
(DB) Jungle Flight (Para.)
BOSTON—Metropolitan, 2nd week 90.9%
(DB) Jungle Flight (Para.)
BUFFALO—Great Lakes, 1st week 90.1%
BUFFALO—Great Lakes, 2nd week 82.9%
CINCINNATI—RKO Palace 161.9%
CINCINNATI—RKO Shubert, MO 1st week . 132.3%
CLEVELAND—Loew's State 131.7%
CLEVELAND—Loew's Stillman, MO 1st week 104.0%
INDIANAPOLIS — Indiana 137.4%
INDIANAPOLIS—Keith's, MO, 1st week . . 82.1%
KANSAS CITY—Paramount, 1st week . . . 153.8%
KANSAS CITY—Paramount, 2nd week . . . 94.7%
MINNEAPOLIS—Radio City 93.2%
MINNEAPOLIS—Century, MO 1st week . . 106.2%
OMAHA — Paramount 129.4%
OMAHA—Omaha, MO 1st week 102.3%
(DB) Secret of the Whistler (Col.)
PITTSBURGH — Stanley 124.2%
SAN FRANCISCO—Paramount, 1st week . . 135.2%
(DB) Killer at Large (E L)
SAN FRANCISCO—Paramount, 2nd week . . 86.9%
(DB) Killer at Large (E L)
ST. LOUIS—Fox, 1st week 124.3%
(DB) Seven Keys to Baldpate (RKO)
ST. LOUIS—Fox, 2nd week 107.3%
(DB) Seven Keys to Baldpate (RKO)
TORONTO—Imperial, 1st week 117.4%
TORONTO—Imperial, 2nd week 93.0%

●

DEEP VALLEY (WB)

First Report:

Total Gross Tabulated	$327,400
Comparative Average Gross	309,500
Over-all Performance	105.7%

BALTIMORE — Stanley 81.0%
BOSTON — Metropolitan 81.8%
(DB) Second Chance (20th-Fox)
CINCINNATI—RKO Palace 84.5%
CLEVELAND—Warner's Hippodrome . . . 91.6%
CLEVELAND—Warner's Lake, MO 1st week 85.7%
LOS ANGELES—Warner's Downtown, 1st week 122.8%
LOS ANGELES—Warner's Downtown, 2nd week 76.0%
LOS ANGELES—Warner's Hollywood, 1st week 140.7%
LOS ANGELES—Warner's Hollywood, 2nd week 66.6%
LOS ANGELES—Warner's Wiltern, 1st week 116.2%
LOS ANGELES—Warner's Wiltern, 2nd week 58.1%
NEW YORK—Strand, 1st week 139.7%
(SA) Count Basie Orchestra
NEW YORK—Strand, 2nd week 137.7%
(SA) Count Basie Orchestra
PHILADELPHIA—Earle 89.8%
PITTSBURGH—Stanley 79.0%

●

SLAVE GIRL (Univ.)

Intermediate Report:

Total Gross Tabulated	$346,500
Comparative Average Gross	370,400
Over-all Performance	93.6%

BUFFALO—Lafayette 121.5%
(DB) The Millerson Case (Col.)
CHICAGO—Palace 81.0%
(DB) Desperate (RKO)
CINCINNATI—Keith's, 1st week 161.2%
CINCINNATI—Keith's, 2nd week 96.7%
CLEVELAND—RKO Allen 90.0%
KANSAS CITY—Tower 119.1%
KANSAS CITY—Uptown 115.3%
LON ANGELES—Guild, 1st week 113.0%
LOS ANGELES—Guild, 2nd week 65.4%
LOS ANGELES—Iris, 1st week 113.0%
LOS ANGELES—Iris, 2nd week 77.3%
LOS ANGELES—Ritz, 1st week 118.1%
LOS ANGELES—Ritz, 2nd week 72.7%
LOS ANGELES—Studio, 1st week 97.4%
LOS ANGELES—Studio, 2nd week 90.9%
LOS ANGELES—United Artists, 1st week . 131.9%
LOS ANGELES—United Artists, 2nd week . 72.6%
MINNEAPOLIS—RKO Pan 101.0%
NEW YORK—Winter Garden, 1st week . . . 94.2%
NEW YORK—Winter Garden, 2nd week . . . 53.2%
NEW YORK—Winter Garden, 3rd week . . . 50.0%
PHILADELPHIA—Boyd, 1st week 77.6%
PHILADELPHIA—Boyd, 2nd week 76.2%
PITTSBURGH—J. P. Harris 101.5%
PITTSBURGH—Senator, MO 1st week . . . 105.5%
SAN FRANCISCO—Esquire, 1st week . . . 198.6%
(DB) Her Sister's Secret (E L)
SAN FRANCISCO—Esquire, 2nd week . . . 130.9%
(DB) Her Sister's Secret (E L)
TORONTO—Uptown, 1st week 106.2%
TORONTO—Uptown, 2nd week 97.3%

MGM Sales Managers Hold Regional Staff Meetings

Five two-day regional sales meetings were conducted by MGM sales managers last week in Chicago, New York, Pittsburgh, New Orleans and San Francisco. Production, distribution and exhibition problems, discussed at the recent sales conferences held by William F. Rodgers, MGM vice-president and general sales manager, with sales and studio executives in Culver City, Cal., recently, were relayed to the field forces at these meetings. This was done to conform with the company's long-established policy which seeks to maintain the closest contact between sales personnel and executives.

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9:15 A.M.
KENMORE THEATER
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HELP WANTED

MANAGER WANTED FOR THEATRE IN Tupper Lake, New York. Permanent. State salary. SAVETT THEATRES, 1653 Howard Ave., Utica, N. Y.

WANTED—HOUSE MANAGER, THAT KNOWS motion picture theatre operation, located in Norfolk and Portsmouth, Va. Type answer immediately if interested. BOX 2148, MOTION PICTURE HERALD.

WANTED — MANAGER, MIDDLE AGE, FOR New York State 800 - seat theatre running nights, Saturday Matinee, Sunday continuous. State experience, reference, and salary expected. BOX 2149, MOTION PICTURE HERALD.

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THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

RCA 16MM L. I. ARC SOUND PROJECTOR, special $375; new Zeiss Ikon 35mm, $275; Bell & Howell, Ampro, Victor, DeVry 16mm Sound Projectors $195 up; like new Ampro arc 16mm HI $1295; 35mm Holmes LI Arc equipments, $1295; DeVry HI 35mm Theatre Equipments, $2495; rebuilt 35mm HI Super Simplex, Brenkert or Century outfits with RCA or Simplex 4-Star Sound, $3850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

ASHCRAFT 65 AMPERE SUPREX LAMPhouses, rebuilt, $485; Holmes 16mm sound projector, screen, perfect, $325; genuine Simplex rear shutter mechanisms, shockproof gears, rebuilt like new, $340; Powers $114.50. Catalog available. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

1200 HEYWOOD-WAKEFIELD VENEER CHAIRS, rebuilt, $3.95; 100 Andrews fully padded reupholstered back, boxspring cushion chairs, rebuilt, $5.45; 755 Heywood-Wakefield panelback reupholstered boxspring cushions, rebuilt, $5.95; 400 General fully padded reupholstered backs & boxspring cushions, metal lined, rebuilt, $6.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95; 54" Mohair 60 yard rolls, all colors, worth $3.50, now $1.95 yard. Send for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

PENNSYLVANIA APPROVED ENCLOSED REwinders, $47.50; six section Film Cabinets, $16.95; Holmes mazda Lamphouses, Regulators and ammeters, $49.50 complete; Brenkert double Effect Machine, rebuilt, $495; Presto professional Y2 Disc Recorder, worth $900, now $595; Bell & Howell 35mm Splicers, $6.95; Neumade Rewind Tables, 30" high, $19.95; Benwood-Linze Twin HI Rectifier 65 amperes, rebuilt, $345. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

REBUILT SIMPLEX, MOTIOGRAPH, GARdiner, and Powers Projectors, Soundheads, Amplifiers, Hi-Lo Stage Speaker Systems, Arc Lamps, Rectifiers, Lenses. Complete installations from $1,495. List free. RINGOLD THEATRE EQUIPMENT CO., Grand Rapids 2, Mich.

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WANTED TO LEASE OR BUY THEATRE IN Southern Connecticut. BOX 2146, MOTION PICTURE HERALD.

THEATRE WANTED, NEW YORK STATE OR New England. Details desired. BOX 2145, MOTION PICTURE HERALD.

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WALL BELL & HOWELL TYPE STUDIO CAMera with Single System Recorder, 5 lenses, 2 magazines, motor, tripod, cases, all for $2,990; DeBrie Studio Camera, 2 lenses, 9-400' magazines, tripod, $279.50; New Bell & Howell D 5-way 35mm Printer, $3250; Camera Lenses, $29.50 up; 5000W Studio Spots, $89.50; Bardwell Floodlights, $57.50; Moviolas, Sound, $795 up; Eyemo Spider Turret, 3 lenses; rackover; magazine, freehead tripod; motor, etc. $1595. Send for latest stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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GRISWOLD SPLICERS, SHELFWORN, $17.95; chlorophyll air freshener, evaporating bottle, $1.50; GE Tungar Bulbs, 6 amp., $2.95; Velour Rope, $1.35 ft.; Panic Bolts, $22.50; latest 75 amp. H.I. Rectifiers, $315; Snowlike Soundscreens sizes to 10'4", special 21½c square foot; Coated Lenses, Series I $50; Series II $75; (trades taken). New Catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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COMPLETE SET NEW MOTION PICTURE show equipment. BEN CHLAPEK, 1114 East Adams Ave., Temple, Tex.

OBITUARIES

M. E. Gillette, Army Film Officer, Dies

Colonel Melvin E. Gillette, 54, United States Army, retired, formerly head of the Signal Corps Photographic Center in Long Island City, N. Y., died of a heart attack last Thursday. Early in the war, Col. Gillette was commanding officer of the army film center at Fort Monmouth, N. J., and then organized the photographic center at Long Island City, where many of the training films were produced. In 1944 and 1945 he was with Fifth Army headquarters in Italy. Col. Gillette was a fellow of the Society of Motion Picture Engineers and a member of the Signal Corps Association. He is survived by his wife and a daughter.

George Dillon

Services were held Tuesday at Woodhave, L. I., N. Y., for George H. Dillon, former salesman for RKO out of Pittsburgh, who died September 13 after a long illness.

San Francisco Clubwomen Protest Censorship

San Francisco clubwomen, making a concerted effort to block any censorship of motion pictures, met in the city last week to hear Margaret Girdner, director of Visual Education for the San Francisco Public Schools, and other civic and public officials speak on the subject, "Outline for a New Formula for the Evaluation of Motion Pictures." The group maintains that censorship of features only "destroyed the good work that has been done by the motion picture committees up to the present time." Speakers included Dr. Arvid Arneson, professor of humanities for the San Francisco State College; Mrs. Ruth Hedges, State Motion Picture Chairman for the Parent-Teachers Association; Mrs. Sylvain Abrams, chairman for motion pictures for the University Women; Mrs. Edith Riley, chairman for motion pictures for the Catholic Council; Mrs. Paul Alexander, district president of the Federation of Women's Clubs, and Mrs. Hula McGinn, representing the motion picture industry.

Havana Theatre Leased By Warner Circuit

Warner Brothers has leased the Prado theatre in Havana, Cuba, Harry M. Kalmine, president and general manager of Warner Theatres, announced in New York Tuesday. The theatre will be completely renovated, including the installation of new seats, sound equipment and a cooling system. It is expected to reopen early in December.

"Henry V" to Brooklyn

"Henry V" will have its first New York showing outside Manhattan September 23, when it begins a five-day, reserved seat engagement at the Brooklyn Academy of Music, according to United Artists, the distributor.

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Three New Theatres:

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THE TIPTON, Huntington, W. Va.
THE DABEL, Dayton

PHYSICAL OPERATION · MAINTENANCE

SEPTEMBER 20, 1941

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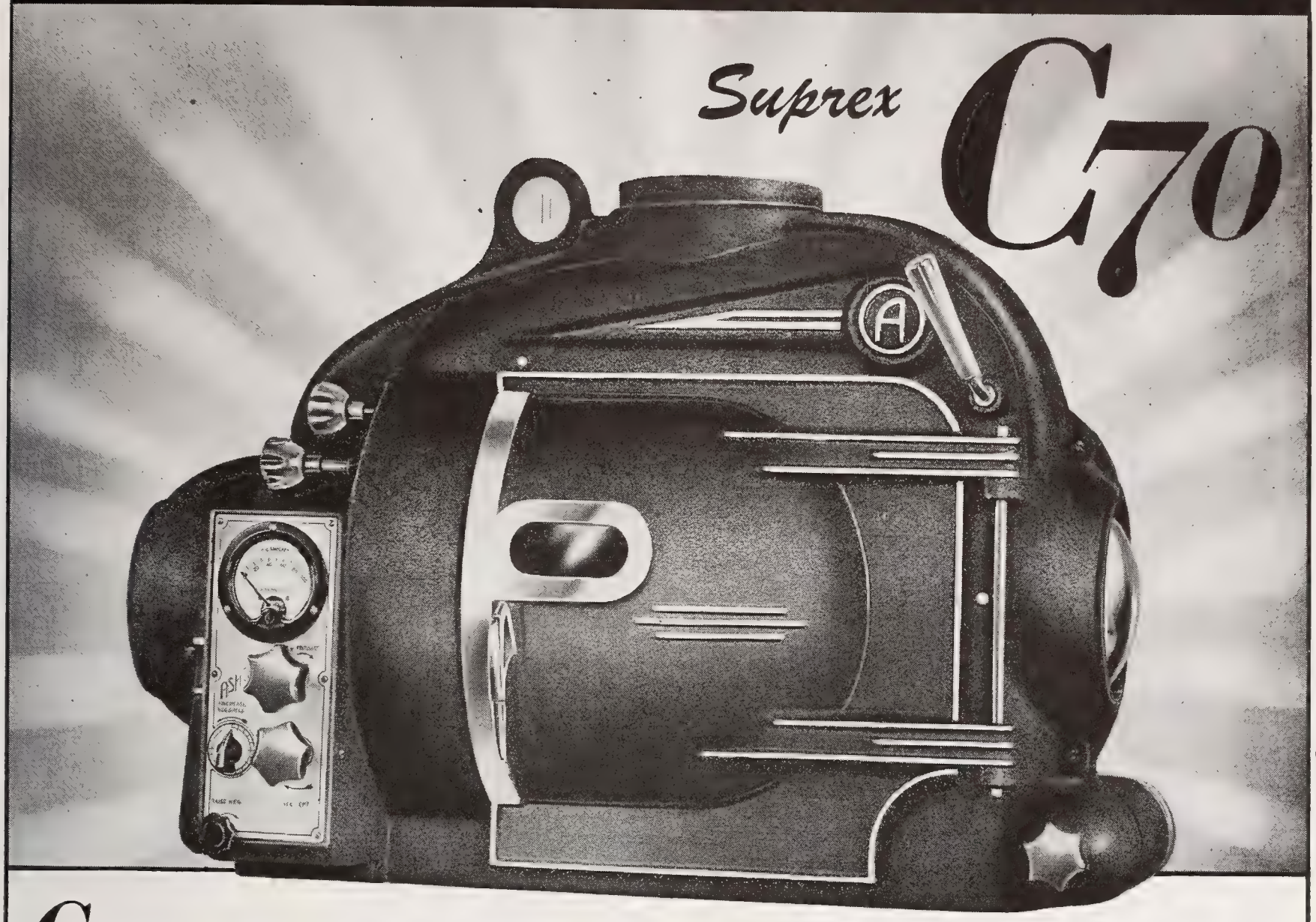
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AUTOMATICKET TICKET CHOPPER is made and guaranteed by General Register Corporation — makers of

- Automaticket Ticket Issuing Machines used in all theatres.
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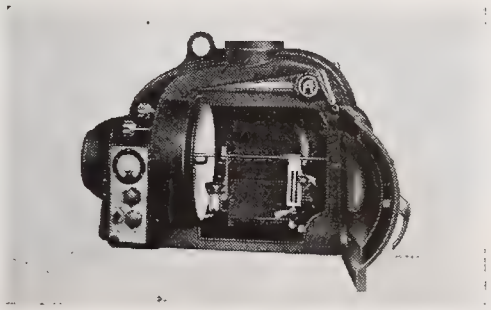


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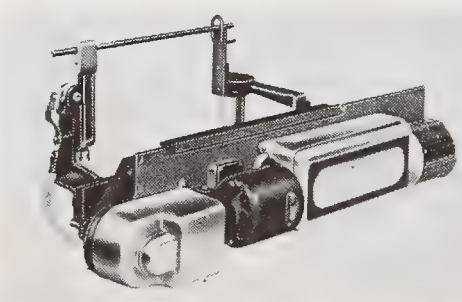


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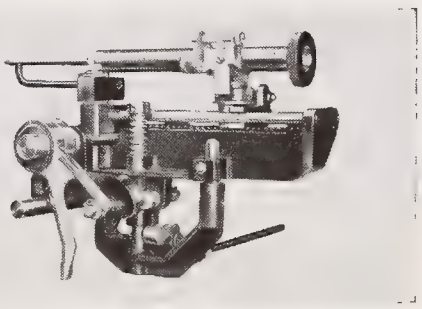
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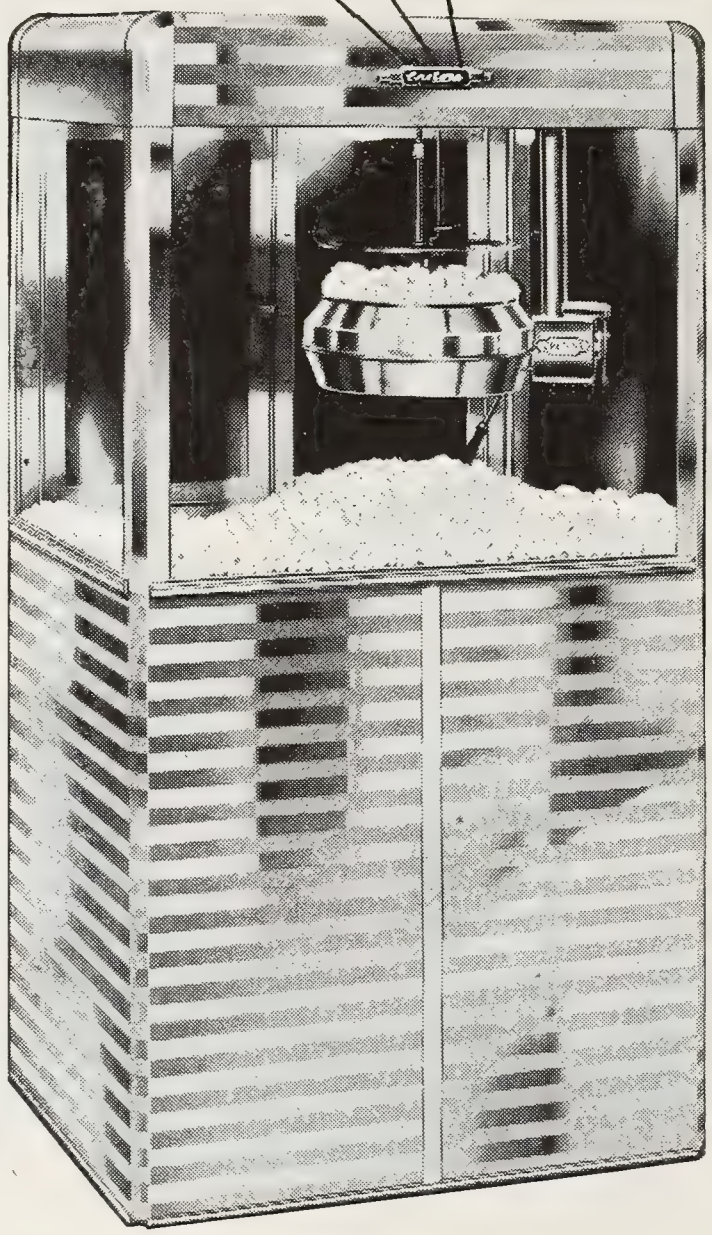
to Ashcraft Lamp Advancement: Permanent Aluminum Housing—High-Speed optical system and 14" reflector—Full roller and ball-bearing mechanism —Magnetic loop arc stabilizer—Perfection in arc alignment — All mechanical components outside lamphouse—Arc image visible from anywhere in booth—Unique manual control panel—Drip-Cup lifts out easily for cleaning—Everything where it should be . . . how it should be . . . as it should be. Ashcraft's "newest" is the industry's "best"!

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about People of the Theatre

AND OF BUSINESSES SERVING THEM

A. A. WARD, vice-president of the Altec Lansing Corporation has been named vice-president of the parent company, Altec Service Corporation, New York, to be in charge of manufacturing. Mr. Ward began his career with Altec as a service inspector in the South. In that post he developed a method of reconditioning obsolete equipments so as to provide "modern" sound at a time when the latest equipment was unavailable to many exhibitors. Mr. Ward's formula became known as the "A-Square Modification." His elevation to the Altec vice-presidency was made at a board of director's meeting in New York, at which G. L. CARRINGTON, was re-elected president; H. M. BESSEY, vice-president and secretary; P. F. THOMAS, treasurer; and R. J. BELMONT, assistant secretary-treasurer.



A. A. WARD

Complete remodeling and redecorating of the Oakdale theatre in Oakdale, Cal., is planned by JOSEPH BLUMENFELD, owner. Plans call for a new stage and the extension of the building by 30 feet. The lobby will be enlarged and 200 seats will be added to the main floor, and restrooms will be modernized.

RALPH E. PIERCE of Altec's Boston office, has been promoted to branch manager of the Philadelphia office, and FRANK EVANS, Philadelphia branch manager, has been assigned to the same position in the Cincinnati Altec office.

VICTOR RIGAUMONT, Pittsburgh theatre architect, has been engaged by the Park theatre in Meadville, Pa., to design and construct a new ceiling to replace the one that recently collapsed.

LEONARD SAMPSON and ROBERT SPODICK have received the approval of the New Haven building inspector to erect a theatre on the site of a former carbarn. The proposed theatre will seat 300.

The Ritz theatre in San Francisco will have its name changed after remodeling to the Coronet, Irving Levin, district man-



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Such features as automatic lubrication, unit assembly, dustproof construction reflect directly in low operating and maintenance costs.

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RCA

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RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

ager of San Francisco Theatres, has announced. He said the old name "no longer denotes the plush effect we hope to create for our patrons."

RICHARD WRIGHT, manager of the Capitol theatre in Benton, Ill., has announced modernization to include new drapes, lighting fixtures and seats.

DOUGLAS J. G. JOHNSON has been appointed manager of the Panama office of the Western Electric Company, succeeding PERRY SHEAN, who is returning to the New York office of the Westrex Corporation for reassignment. Mr. Johnson has been with Westrex since 1941, with a leave of absence for military service.

The Maxie theatre in Trumann, Ark., has been opened with ZELL JAYNES as manager. The projection equipment includes Simplex projectors and sound system. The theatre is owned by JOHN HURD, MR. JAYNES and LONNIE JAYNES.

RCA Service contracts for 15 theatres of the Standard Theatres circuit, with headquarters in Milwaukee, have been recently concluded, according to C. E. JOHNSON, manager of RCA's Theatre Service Division. Negotiations were handled for the circuit by L. F. GRAN, and for RCA by H. J. MAYER, Chicago district service manager; M. F. BENNETT, New York district equipment sales manager; and D. W. MCMILLIN, RCA service representative in Milwaukee.



Spacious distribution of copy in two sizes of letters is shown in this display on the marquee of the Joy Theatre in New Orleans, La. The top fascia of the marquee consists in Wagner panels, and the letters are colored translucent plastic in 10- and 17-inch sizes.

Fire which was believed to have started from faulty electric wiring or equipment, damaged the Ace theatre in Horatio, Ark., recently. BUSTER SMITH, owner of the theatre, said he had no insurance on the building or equipment and estimated damages to be about $3,500. The blaze burned out the balcony and projection room, but was brought under control before it spread to the auditorium.

WALTER W. BELL, manager of the Maribel theatre in Rio Dell, Calif., has announced plans to construct a $150,000 amusement center and theatre. He expects to start work within a few weeks. The theatre will seat 800.

At King, N. C., construction work is progressing on a new theatre building for

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.....And 7 of the top showmen in the country who are *seeing* NU-SCREEN* in their theatres *believe* that it's the greatest thing since sound.

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Plaza Theatre, Schenectady, N.Y.
St. George Theatre, Staten Island, N.Y.

INTERSTATE THEATRES
INTERSTATE CIRCUIT, INC.
Esquire Theatre, Dallas, Tex.

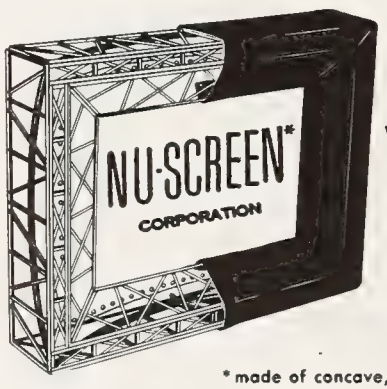
SIDNEY LUST THEATRES
Bethesda Theatre, Bethesda, Md.
Hyatsville Theatre, Hyatsville, Md.
Marlboro Theatre, Marlboro, Md.
Kaywood Theatre, Mt. Ranier, Md.
Rockville Theatre, Rockville, Md.
Cheverly Theatre, Cheverly, Md.

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Universal Pictures Company, Inc.
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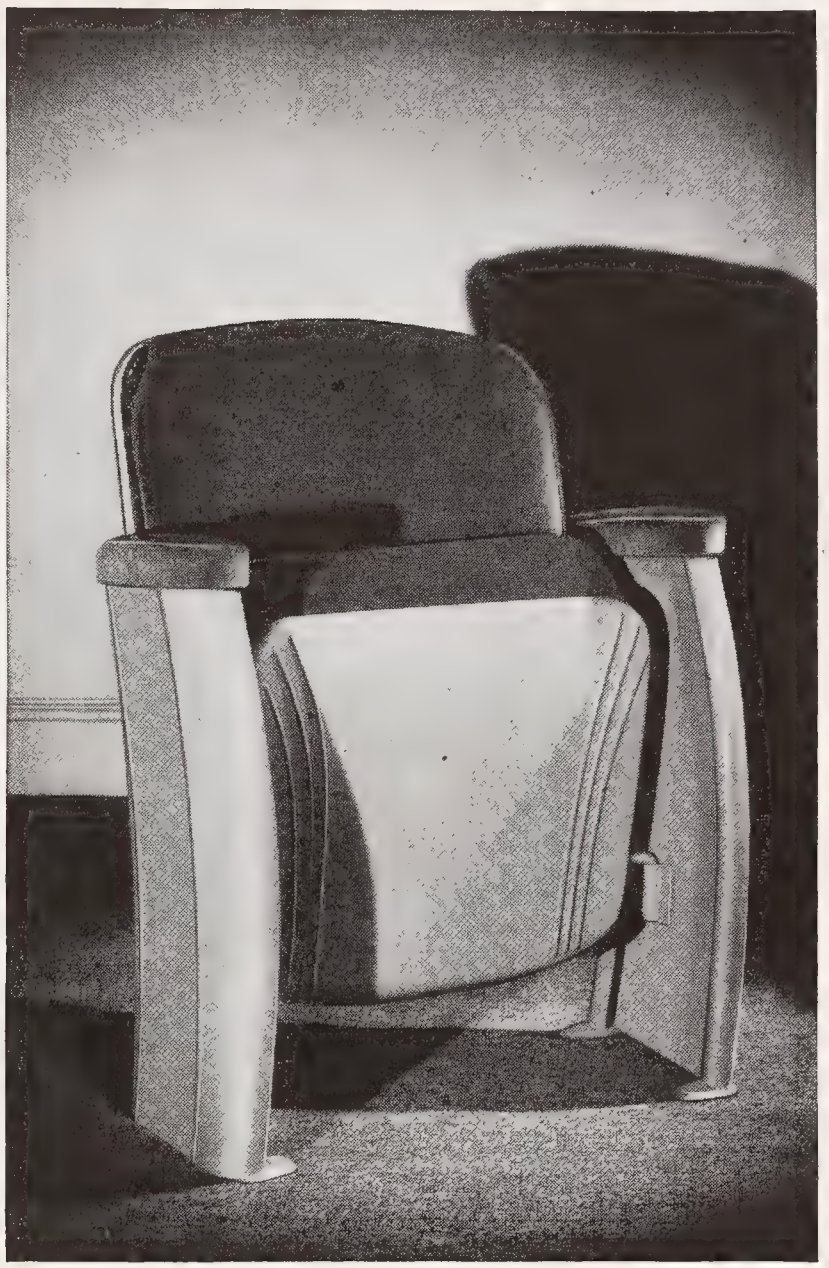
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Learn all the advantages of this and other Heywood-Wakefield theatre chairs from your nearest independent distributor or Heywood-Wakefield sales office in Boston, Baltimore, New York or Chicago.

"Good Box Office" is the verdict of operators who have selected the new Heywood-Wakefield theatre chairs as part of their modernization program. See for yourself how their truly elegant styling and superb *comfort* can help make yours the most popular house in town.

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PUT General Electric's fast-working new vacuum cleaner to work . . . lowering costs.

General Electric has engineered this machine to give you thorough cleaning—it picks up dirt, dust, and litter quickly and easily. It's so thorough that floors, carpeting, and linoleum are protected and preserved—actually *last longer.*

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The new General Electric Industrial-Commercial

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Plan *NOW* For Fall And Winter Staff Uniforms

We don't like the idea of a "planned life" nor do we want to "plan yours," but if you are really serious about purchasing new winter weights for your theatre staff, this is the right time to make plans for it. Our present supply of fabrics will enable us to accommodate your needs. *Don't put it off too long.*

You incur no obligations by sending for literature and suggestions.

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JAMES BOOTH. The building in which Mr. Booth now operates a theatre has been purchased by a furniture company.

Remodeling of the LaModa theatre in San Francisco has been completed by WILLIAM and CAROLYNE PECK. The project included new seats, new lobby and new restroom decorations.

DENNIS SMITH, engineer of the Bombay office of the Western Electric Company, Ltd., subsidiary of the Westrex Corporation for the British Isles and India, is in New York to study motion picture theatre sound and studio recording techniques. Mr. Smith expects to spend nearly a year in the United States, dividing his time between New York and Hollywood.

Reconditioning of the Tivoli theatre in Springfield, Ill., has been completed. It includes installation of an air-conditioning system and new seats, and complete repainting.

The opening of T & D Jr., Enterprises, American theatre at Chico, Calif., is expected some time this autumn. The American was destroyed by fire last year, and work was delayed in order to secure suitable materials. The major portion of the outer lobby will still be utilized in the re-building process.

The Avon Theatre Corporation, owner of the Arbor theatre in Omaha, Neb., has bought the Muse theatre building in that city, and North Omaha Theatres, Inc., has purchased the North Star building there.

SENATOR BURNET R. MAYBANK of South Carolina, has notified MAYOR L. E. BISHOP of Clinton, S. C., that a proposal for building a new $100,000 theatre in that city would be reviewed. The request for permission to construct the theatre has been twice refused. MRS. ELIZABETH Y. DICK, owner of two theatres in Clinton, had applied for permission to construct a third.



New marquee of the Hillstreet theatre in Los Angeles, installed as part of a general entrance area remodeling project. Presenting a continuous display area, the marquee has Adler advertising equipment including 10-inch letters in black face and silver bevels and 16-inch letters in black and red bevels. Installation was made by the QRS Neon Corporation, Los Angeles.



Something New and Interesting in FORMICA Patterns...

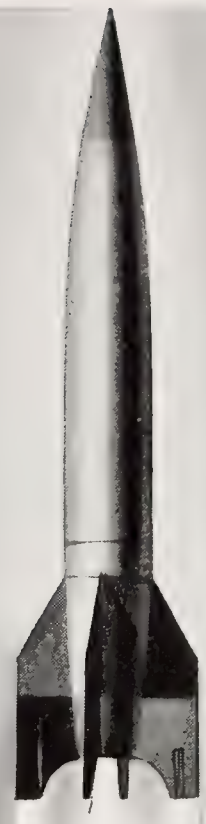
HERE are three new Formica patterns, provided in many shades and colors. They are attractive, novel and serviceable and supplement the linen patterns which were introduced by Formica some twenty years ago. The new line of modern, well harmonized, solid colors are in production and again available

The patterns and colors have all the usual Formica qualities. They do not stain with colored liquids; they are not spotted by solvents like alcohol or by mild acids or alkalies such as are present in fruit, or cleaning solutions; for horizontal surfaces they are available in the cigarette proof grade. And because of the wide range of colors and shades they will harmonize with any decorative scheme.

Reproductions of the entire range of colors are sent on request.

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FORMICA
REG. U.S. PAT. OFF.



The brilliant arc between two "National" High Intensity projector carbons is brighter — per unit of area — than the heart of a V-2 rocket blast.

This powerful man-made sunlight is harnessed in your projection booth. It is snow white, perfect for bringing out detail and full rich color on your screen. And yet, compared to other operating costs, the expense of "National" projector carbons is negligible.

When "National" projector carbons are used as the light source, you give your patrons the kind of vivid, easy-to-see pictures they really enjoy. You'll find that "National" projector carbons have a definite effect upon your box office.

BRIGHTER THAN A ROCKET BLAST !

For Perfection in Photography and Projection, Use the Carbon Arc



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30 EAST 42nd STREET, NEW YORK 17, N. Y.

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LOREN EMMICK, vice-president of the Los Banos Theatre Company, Los Banos, Calif., has announced that construction will soon start on a new theatre there. Equipment, decorating and construction plans call for a budget of approximately $200,000. The new theatre, Mr. Emmick states, will be named the Crest.

The Cataract Theatre Corp., operator of the Strand and Cataract theatres at Niagara Falls, N. Y., has started construction of its first drive-in theatre. The theatre will provide space for 750 cars and is expected to cost $175,000.

M. E. RICE, of Orysa, Tenn., has acquired property in Brownsville, Tenn., and is currently tearing down the building to make way for a new theatre.

A new $200,000 theatre will be built in Atchison, Kan., by the Fox-Midwest Amusement Corporation to replace the present Royal theatre, it has been announced by WILLIS E. SHAFFER, local manager for the company. It will be named the Fox theatre and will have a seating capacity of 975.

SYDNEY R. LOESER has been made a staff assistant to JOHN GALLAHER, contract carpet manager of James Lees and Sons Company at Bridgeport, Pa.

STEPHEN WIEDEMANN, formerly manager of South African activities of the Western Electric Company in the Near East, has returned to New York for conferences on engineering with officials of the parent company, Westrex Corporation. Following the conferences he will be reassigned, the company asserts, to another part of the corporation.

D. E. MERFIELD, operating manager in charge of engineering for the Western Electric Company of India, also has been in New York for home office conferences as has LESLIE F. MORRIS, London operating manager of the Western Electric Company, Ltd. During his visit he also visited several plants manufacturing motion picture equipment and the Bell Telephone Laboratories in Murray Hill, N. J., and in New York City.

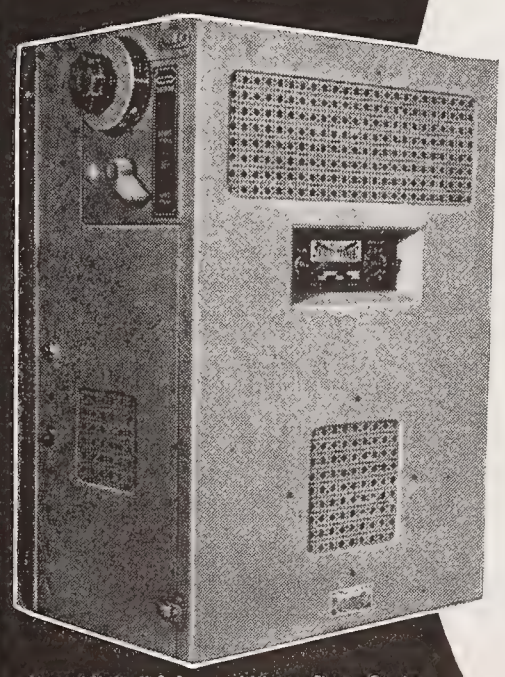
STANLEY W. HAND has been appointed general sales manager of Nu-Screen Corporation, New York, by HERMAN GLUCKMAN, president. Mr. Hand has held several executive sales positions with major film companies. He entered the equipment field with the Altec Service Corporation, New York, as manager of advertising and publicity.

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PD-50 SERIES AMPLIFIER

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Tesma and Tedpa Join in Equipment's Biggest Show

THE CONVENTION and trade show committees of the theatre equipment manufacturers' and dealers' associations, terminating an effort of more than four months, produced the biggest event of its kind in the 1947 gathering and exhibit at the Shoreham Hotel in Washington, D. C., September 24-29. Hotel reservations made in the nation's capital for this affair indicated an attendance, according to count of association officers, of close to a thousand persons, which is enthusiastically compared with previous figures of from two to five hundred. Exhibit space in the 1947 Tesma National Equipment Trade Show was assigned to 62 manufacturers and services, spilling over the limits of the Shoreham's regular exhibition facilities.

The program for the open forum, a new feature of these dual meetings of the two organizations—the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association—was completed with seven speakers on products of special interest at this time, and on problems of theatre design and construction. For discussion after the talks, E. Allan Williford, vice-president of General Aniline and Film Corporation in charge of the Ansco Division, was named moderator. Speakers and their subjects:

J. H. Van Deventer, director of information of the Committee for Economic Development (U. S. Government): "Stabilization for American Business and How It Affects the Theatre Industry."

Robert Easterly of the Stran Steel Division of the Great Lakes Steel Corporation, Detroit: "Quonset Theatres."

Ben Schlanger, theatre architect and consultant, New York: "Modern Architectural Functionalism as Applied to Motion Picture Theatre Design."

George M. Petersen, contractor: "Drive-In Theatres."

M. A. Watson, president of the Institute of Carpet Manufacturing of America, New York: "Floor Coverings."

M. J. DeAngelis, architect, Syracuse, N. Y.: "Multiple Enterprise Centers."

J. F. O'Brien, sales manager of the Theatre Equipment Section of the RCA Victor Division, Radio Corporation of America, Camden, N. J.: "Television."

Formal opening was scheduled for the second instead of the first day of the extended six-day meeting, with a luncheon addressed by Ray G. Colvin, president of the dealer organization; Oscar F. Neu, head of the manufacturer's association; and James Russell Young, president of the Board of Commissioners of the District of Columbia.

Plans for the Tesma meetings and the trade show were in the immediate charge of Roy Boomer, secretary of the manufacturers' association.



Equipment organization heads responsible for the record 1947 convention and trade show—Ray Colvin, president of the Theatre Equipment Dealers Protective Association; and Oscar F. Neu, president, and Roy Boomer, secretary, of the Theatre Equipment and Supply Manufacturers Association.

CONVENTION COMMITTEES:

Executive—F. A. Van Husan, Western Theatre Supply Company, Omaha; A. E. Thiele, Des Moines Theatre Supply Company, Des Moines, Ia.; William Carroll, Falls City Theatre Equipment Company, Louisville, Ky.; Joe Hornstein, Joe Hornstein, Inc., New York.

Arrangements—Elmer H. Brient, Elmer Brient & Sons, Washington, D. C.; H. S. Dusman, J. F. Dusman Theatre Supply Company, Baltimore.

Banquet—Phil Wicker, Standard Theatre Supply Company, Greensboro, N. C.; Ray Busler, United Theatre Supply Corporation, Tampa, Fla.

Ladies' Entertainment—Mrs. Elizabeth Day Wagner, chairman; Mrs. Oscar F. Neu, Mrs. N. D. Golden.

TRADE SHOW EXHIBITORS:

Following is the list of companies and services in the trade show:

Adler Silhouette Letter Company, Chicago; Altec Lansing Corporation, Hollywood; Alto Manufacturing Company, Chicago; American Mat Corporation, Toledo; C. S. Ashcraft Manufacturing Company, Long Island City, N. Y.; Atlas Products Company, Chicago; Autocrat Speaker Company, Dayton; Automatic Devices Company, Allentown, Pa.

Baldor Electric Company, St. Louis; Ballam Safe Company, St. Petersburg, Fla.; The Ballantyne Company, Omaha; Bausch & Lomb, Rochester; Blue Seal Cine Devices, Long Island City.

Century Projector Corporation, New York City; Champion Moulding Manufacturing Company, New York City; Coca-Cola Company, New York City; Compco Corporation, Chicago; Control Engineering Corporation, San Francisco.

Da-Lite Screen Company, Inc., Chicago; Dazian's, Inc., New York City; Dependable Manufacturing Company, Omaha; DeVry Corporation, Chicago;

Essannay Electric Manufacturing Company, Chicago.

Fontaine Manufacturing Company, Jamaica, N. Y.; Forest Manufacturing Corporation, Newark; General Register Corporation, Long Island City, N. Y.; GoldE Manufacturing Company, Chicago; Gordos Corporation, Newark; Ideal Seating Company, Grand Rapids; Irwin Seating Company, Grand Rapids.

Kneisley Electric Company, Toledo; Knoxville Scenic Studio, Knoxville; Kollmorgen Optical Company, Brooklyn; Krispy Kist Korn Machine Company, Chicago; Kroehler Manufacturing Company, Chicago.

LaVezzi Machine Works, Chicago; Lawrence Metal Products, Inc., New York City; Maharam Fabrics Corporation, New York City; Manufacturers Machine & Tool Company, Mt. Vernon, N. Y.; Modern Theatre Planning Institute, Chicago; Motiograph, Inc., Chicago; Motion Picture Machine Company, Milwaukee; Murch Electric Corporation, Franklin, Me.

National Super Service Company, Inc., Toledo; Neumade Products Corporation, New York City; Nu-Screen Corporation, New York City; Owens-Corning Fiberglas Corporation, Toledo; Pepsi-Cola Company, Long Island City, N. Y.; Physical Theatre of Today and Tomorrow, Philadelphia; Poblocki & Sons, Milwaukee; Pronto Pop Corn Sales, Inc., Boston.

Radiant Manufacturing Corporation, Chicago; Radio Corporation of America, Camden, N. J.; Robin, Inc., New York City; Star Manufacturing Company, St. Louis; Strong Electric Corporation, Toledo; T & C Company, Dallas; Hanns R. Teichert Company, Chicago; Ticket Register Industries, Chicago.

Vallen, Inc., Akron; Vio-Glo Plastics Corporation, New York City; Wagner Sign Service, Inc., Chicago; Weber Machine Corporation, Rochester; Wenzel Projector Company, Chicago.

Theatre Technics Top Subject on SMPE Program

WHAT WITH the September doings in Washington, and the Society of Motion Picture Engineers' concentration on theatre technology in New York the following month, today's descendant of the humble nickelodeon should be cracking its mortar with pride, putting down 1947 as the year it achieved stardom. The program for the SMPE fall convention, at the Hotel Pennsylvania, October 20-24, calls for at least ten technical sessions on theatre engineering.

Subjects on which papers will be read and discussions conducted include construction, auditorium design, floor coverings, television, lighting, safety and maintenance, acoustics, ventilation, air-conditioning, and promotional display. Selection of discussion subjects are in charge of the following committees:

General papers: Gordon A. Chambers, chairman; R. T. Van Niman, Herbert Barnett, N. L. Simmons, H. S. Walker.

Theatre Engineering Conference papers: Leonard Satz, chairman; Martin F. Bennett, auditorium design; Charles Bachman, floor coverings; Donald E. Hyndman, television; Paul J. Larsen, television projection; W. W. Lozier, lighting; Charles S. Perkins, acoustics; Harry Anderson, safety and maintenance; Seymour Seider, ventilation and air-conditioning, and promotional display.

James Frank, Jr., is general chairman.

Standards of Foreign Exhibition Seen Rising

STANDARDS of exhibition in Latin America are definitely on the rise, reports Arthur F. Baldwin, export manager of National Theatre Supply, on his return from a comprehensive tour from Mexico south. Declaring that he had been amazed at the amount of theatre construction actually underway, he added that it generally showed a greater desire to give patrons the benefit of modern design and the finest equipment.

"There is an obvious need for even more and larger theatres," he said. "At present, houses do not have enough seating capacity to meet the steadily increasing demand. In several cities I noted that patrons had to stand in line for an hour or more to get seats for any show."

Visiting NTS distributors from Mexico City through the Caribbean to Rio de Janeiro and Buenos Aires, and including nearly all countries, Mr. Baldwin made a trip by air which consumed almost all summer. He found that much of the existing theatre equipment needed replacement.

"Projection equipment, for example," he pointed out, "is in many cases obsolete. Much of it is of European make. I found the interest and enthusiasm for equipment of American manufacture greater than ever. In practically every country, however, dollars accumulated during the war have been expended and it is now difficult to get dollar allocations in foreign countries with which to import American equipment.

"Nevertheless," he added, "the overall picture indicates a good potential market for American theatre equipment."

WASHINGTON DRIVE-IN COVERING OVER ELEVEN ACRES



■ To his motion picture exhibition operations in and around Washington, D. C., Sidney Lust has added the huge drive-in theatre shown above and below. Located on the Baltimore Pike, in Beltsville, Md., about a five-minute drive from the University of Maryland campus, it occupies 11½ acres, making it one of the very largest in the country. Dave Ginsberg, manager, makes his rounds of supervision in a jeep! Called simply "Sidney Lust's Drive-in Theatre," it was designed by George Petersen, Cleveland architect. Speakers are RCA in-car type. Projectors are Simplex. Picture size is 40x32 feet. Adjoining the roadside front of the screen tower, which is 90 feet high, is a sign structure mounting Wagner attraction advertising equipment using 10-inch and 17-inch plastic letters (below, left). The building housing general public facilities also contains a large refreshment lobby with a counter extending across one side (below, right), operated as a concession.





Auditorium Floor Slopes for Motion Picture Theatres Today

By BEN SCHLANGER

. . . who reviews the origin of the so-called "reverse" floor and what has developed from it as a basic instrument in the design of theatres specifically for motion pictures — with a significance advising another name.



With A indicating absolute level (datum), and B the center of the screen, these diagrams trace the three major developments in auditorium floor inclines since the downward ramp. Above is the all-downward slope with varying pitches. Below is the varied-pitch upward slope introduced by the author.



Below, the "dual incline" floor now used by the author, with a direction and pitch as conditions indicate



ABOUT FIFTEEN years ago, in a paper presented at a convention of the Society of Motion Picture Engineers in New York, I offered data representing studies I had made of the auditorium floor slope factors of motion picture theatres as distinguished from theatres designed exclusively or at least primarily for stage performances. I endeavored to show in that paper, and in subsequent articles in BETTER THEATRES, that sightlines to a stage (a horizontal plane necessarily fixed in position) presented an entirely different problem from one of devising sightlines for a motion picture screen (a *vertical* plane, the elevation of which is *not* necessarily fixed in position).

As an indication of the difference in the sightline problems of stage and motion picture performances, a floor slope was demonstrated which was the *reverse* of the common type of slope, the slope being *entirely upward* toward the screen instead of entirely downward. The label "reverse" stuck—this kind of floor design became known as the "reverse floor slope."

Like most new methods, it was not perfect; it had some "bugs" in it that had to be solved. Constant study and actual application of the new method took place over the years to follow. In all, about 60 theatres were constructed from plans of mine applying this principle of floor design. Also, incidentally, many theatres, with the design of which I was not in any way connected, came to be constructed with so-called "reverse" slopes. Most of these latter, I believe were well executed and have proved successful buildings; as may be expected, a few theatres, where the designer did not have sufficient knowledge of the system, did not do it justice. My own work, however, has convinced me that this is the right method of auditorium design for the *motion picture* theatre.

Some notable examples of the application of these principles are the Normandie theatre in New York, the Pix in Rock Hill S.C., the Whitney in New Haven, Conn., the Lux in Panama, the Merritt in Bridgeport, Conn., and currently in two large theatres for the major circuits, one in South America and the other in the Midwest. It is also significant that the new floor slope designs received early recognition in Europe.

But only those theatres designed by me that were constructed in the early '30s had floor slopes which could be called *reverse* slopes. Experience and the new thinking on the matter that started in 1931, showed that the character of the floor slope for *motion picture* purposes allowed for a great amount of flexibility in the floor curve—that there was a particular form which would best fit the various conditions that present themselves in the total problem.

For example, the orchestra floor slope for a theatre with a balcony, and for theatre *without* a balcony, should not be the same, and the slope should vary as the relative size and position of the balcony varies.

Floor slopes, furthermore, should vary to suit the nature of the terrain upon which the theatre is built. Even flood and other water conditions can influence floor slope design. Excessive floor pitches have to be eliminated for safer traffic and patron convenience than we generally have had. All this can now be accomplished, but each main floor and balcony slope should be "tailor-made" to suit the individual problem and conditions.

This means that there is much danger in using a "standard" table of floor pitches handed down from theatre to theatre. (As a matter of fact, from what I have seen of some these so-called "standard" tables, they do not provide clear sightlines and patron comfort in seating at all!) The use of such tables proves economical only to the designer as a short cut. Only exact mathematical calculations for each row of seats, *for each particular theatre,* will produce comfortable seating and visual conditions.

The general approach to motion picture auditorium floor slope design that got

(*Continued on page* 48)

Three post-war theatres

COVEDALE in Cincinnati
TIPTON in Huntington, W. Va.
DABEL in Dayton, Ohio

Designed and constructed by F&Y Building Service, Columbus, Ohio



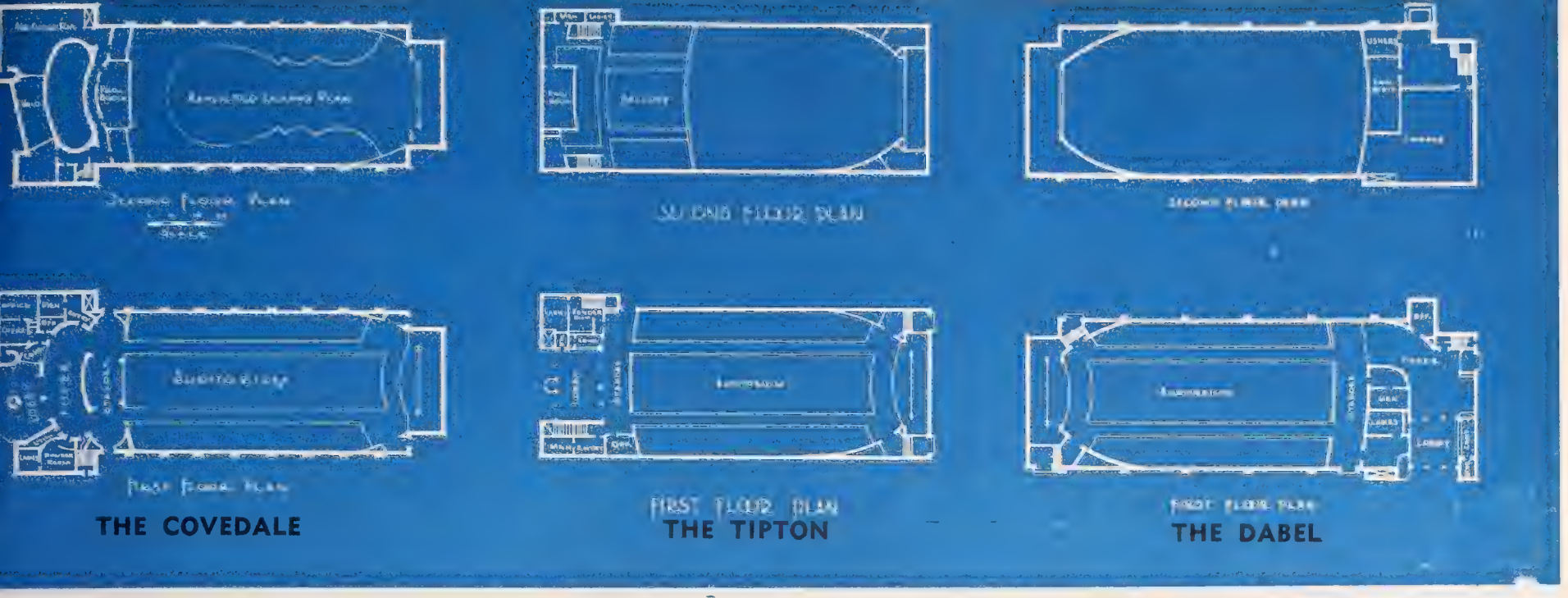
■ The Covedale theatre, which becomes the third house owned and operated in Cincinnati by Ackerman Enterprises, has a front combining terra cotta and native rubble stone in an architectural effect advised by the fine residential section it serves.



■ The Dabel, like the Covedale, is a neighborhood house, but its location is in a community of industrial workers, to whom it has been designed to bring motion picture entertainment in an inspiring environment. Its front combines terra cotta with Georgia marble. The Dabel is owned and operated by Maurice White and Nick Shafer.



■ Of radically different location from the Covedale is the Tipton theatre, which has been designed to be conspicuous among the institutions of Huntington's central business section. Executed mainly in terra cotta, its front is severely modern in a simple massing of two walls tied together by a tall sign fin. The Tipton is owned and operated by Abe and Sol Hyman.



THE COVEDALE

FIRST FLOOR PLAN
THE TIPTON

FIRST FLOOR PLAN
THE DABEL

The Covedale

THE COVEDALE is located in Cincinnati's Price Hill district, an exclusive residential section. It is a new unit of Ackerman Enterprises, which operates also the Sunset and Glenway theatres under the general management of Charles ("Bud") Ackerman. It is architecturally fitted into its community by a harmonious adjustment of traditional and modern materials and forms to create an effect of contemporary style without loss of the familiar and sacrifice of neighborly warmth.

The exterior combines buff-colored face brick, local limestone (known as rubble stone) and terra cotta in several tones. The front design is dominated by a massive, elliptical terra cotta tower, approximately 20 feet in circumference, on top of which is surmounted a series of horizontal canary yellow flutings. Around the front of the ellipse is mounted an ornamental vertical sign, spelling out the name "Clovedale" in channel letters, highlighted by colored neon and facing two directions. On top of the horizontal fluted ornament is perched a huge lantern of bronze and glass, topped by an eye-catching metal spire, extending approximately 62 feet from the grade.

On the left half of the front elevation, a formal, multi-colored terra cotta garden wall has been erected in front of an ivory ornamental panel rising majestically to the roof, which accentuates that portion of the front elevation.

The entrance area has a semi-circular box office at the center, and six solid glass "Fulvue" doors (Libby Owens) extend to the base of the marquee. The light from the marquee soffit, plus two side lights, is reflected by stainless steel trim on the glass doors.

Through these glass entrance doors, set on a radius, the interior of the theatre, to the rear wall of the auditorium, is visible from the street, for the lobby into which they lead is divided from the foyer by an identical set of doors, similarly set on a radius. The effect achieved by this plan and treatment is one of lively brilliance, invitation, intimacy and unobstructed flow.



Lobby and foyer of the Covedale are visible at the entrance through glass doors.

The lobby is shallow area functioning basically as a shield for the foyer, which continues on either side through archways into the standee space of the auditorium. Here, however, the refreshment service is located. This consists in a bar from wall to wall at the left side, to which access may be had from either the lobby or the foyer. It is faced in tufted simulated leather. The lobby floor is entirely covered with perforated rubber mats (Perfo Mat, New York).

The foyer is kidney-shaped and warmly treated, with carpeting to the Fulvue doors. A midnight blue ceiling recess is edged by a lighting trough, which is concealed in a dropped ceiling border of canary yellow. Canary yellow color is maintained on the forward wall a quarter of the way down, where the walls then become soft blue. The opposite wall is done in canary yellow, midnight blue and soft blue, with the two blues predominating, divided by a wide canary yellow band. Imaginatively styled floral designs in canary yellow interrupt an



Above, lobby of the Covedale looking into the foyer, shown below.



escalloped border of midnight blue. Ornamental aluminum directional railings are permanently installed to facilitate handling of traffic.

Toilet rooms are off the left and right of the foyer. The women's powder room is in peach, with daylight-blue neon lighting. Along one wall is a continuous architectural glass shelf beneath continuous sections of mirror. The women's toilet room has a terazzo floor, peach tile walls, and Alabama marble toilet partitions. The men's rest room is finished in apple-green tile, Georgia marble partitions and a terazzo floor.

Between the foyer and the standee space are two modern murals of a floral motif.

For the convenience of the nine sisters and brothers of the Ackerman family, which owns the theatre, a lounge 10x15 feet, with a plate glass window facing the screen, is provided to allow them and their guests to view performances in complete privacy.

The auditorium treatment is dominated, in pattern, by the ceiling treatment, which has a pale coral circular recess within dropped borders. The recess is somewhat in the shape of an old-fashioned glass bottle stopper. In the reveal between the pale coral area, and the outer field, which is burgundy, three rows of colored neon tubing are concealed, which give a soft glow of color over the high portion of the ceiling, with change of tone when the light is turned off.

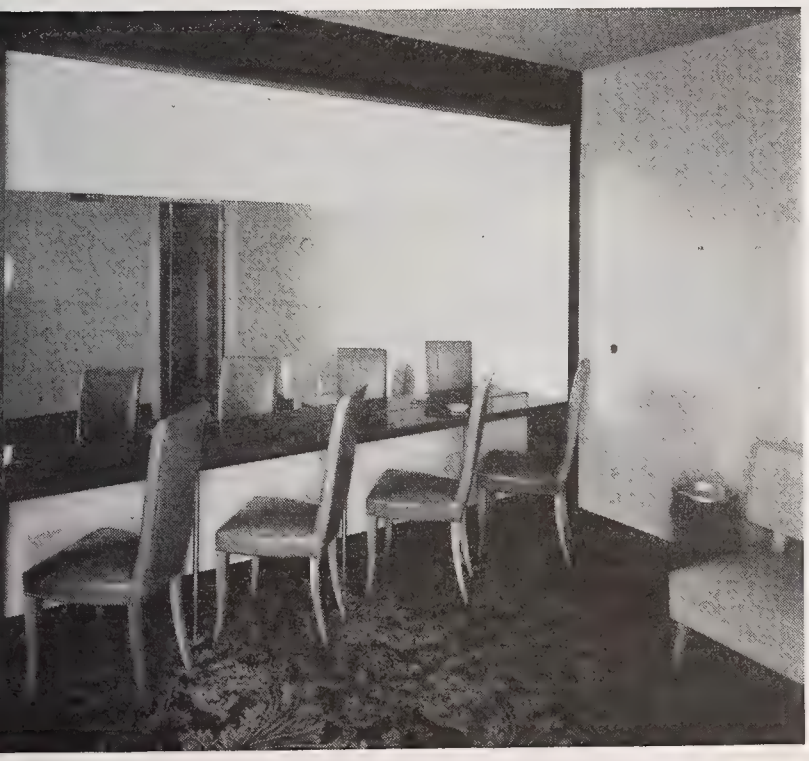
Burgundy spun glass fabric covers the side walls. Lighting this burgundy field are three cast plaster lighting troughs, with French baroque cast plaster ornaments in alabaster white, concealing the light. Forward from the burgundy field, about three-quarters of the way down the auditorium, the curved plaster surfaces running toward the proscenium are painted a pale blue,

(*Covedale data continued on page* 32)

Covedale standee area (below) at turn from foyer.



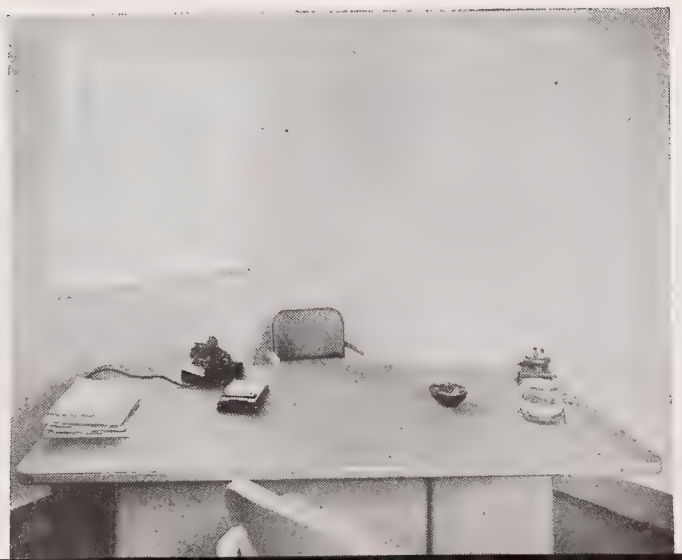
The auditorium design of the Covedale features a graceful ceiling pattern consisting in an oval field recessed by hung escalloped borders. Behind the first five rows, the seating is staggered in the middle bank. Window of the private room of the owners can be seen in view below.



The women's cosmetic room is finished in plaster on three walls, with the fourth wall constructed of translucent glass block. The color scheme is peach with blue neon lighting. The cosmetic shelf is opaque architectural glass.



The manager's office in the Covedale (below) is located off the foyer, to the rear of the refreshment bar. Glass block windows provide natural light with privacy.



More Theatres Go McQuay

THREE NEW F & Y THEATRES INSUR
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When F&Y Building Service specified McQuay coils for the Dabel theatre in Dayton, the Covedale theatre in Cincinnati and the Tipton theatre in Huntington, West Va., their choice was based on the outstanding performance of McQuay equipment in the many F&Y Theatres where comfort plays host to thousands.









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Ada, Ohio
THE AVALON THEATRE
Cleveland, Ohio
THE COLONIAL THEATRE
Bluefield, West Virginia

THE KEYSER THEATRE
Keyser, West Virginia
THE WOOD THEATRE
Spencer, West Virginia
THE LOGAN THEATRE
Logan, West Virginia

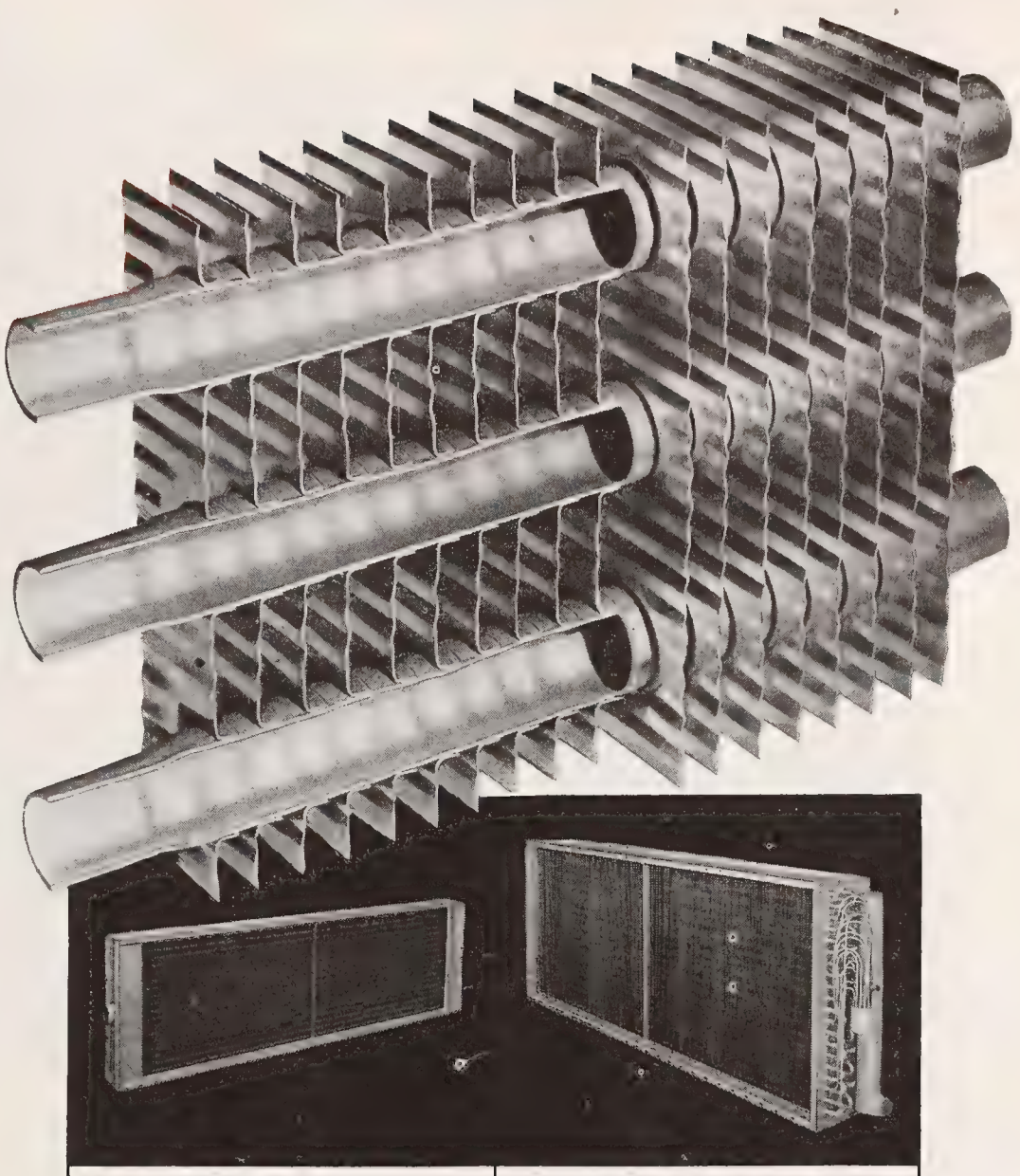
THE LINDEN THEATRE
Columbus, Ohio
THE CLEVE THEATRE
Columbus, Ohio
THE INDIANOLA THEATRE
Columbus, Ohio

THE BEECHWOLD THEAT
Columbus, Ohio
THE BOULEVARD THEAT
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Columbus, Ohio

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ir conditioning is a box office prerequisite ether your job is new construction like ese striking new F&Y theatres or modern- tion of existing equipment. McQuay coils important in any air tempering opera- n because only McQuay offers the effici- cy and adaptability of famous Ripple Fin nstruction. Available in practically limit- s size combinations to fit your application, cQuay coils for water or direct expansion oling and for steam or hot water heating an year round comfort for your theatre. Other McQuay equipment such as unit aters for spot heating of doorways and -Flo Accumulators which actually store rigeration during off-hour periods solve ecial needs for large and small theatres. cQuay engineering representatives are cated in principal cities. Consult the cQuay man in your area today.



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onia, Kentucky
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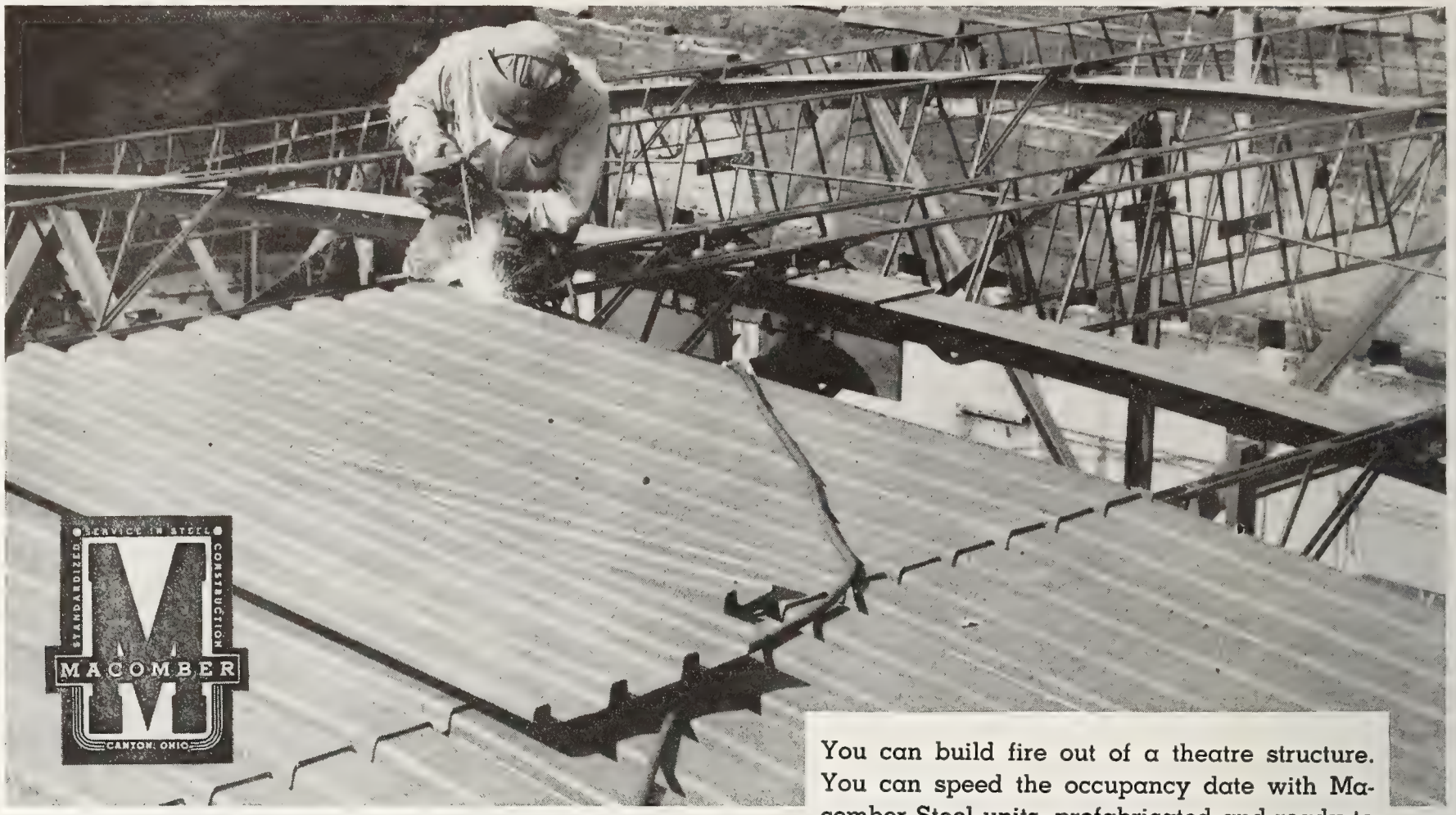
THE 20th CENTURY THEATRE
Cincinnati, Ohio
THE BROADWAY THEATRE
Covington, Kentucky
THE ESQUIRE THEATRE
Columbus, Ohio

THE MC COOK THEATRE
Dayton, Ohio
THE DABUE THEATRE
Dayton, Ohio
THE BROAD THEATRE
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THE CAREY THEATRE
Carey, Ohio
THE LOUVEE THEATRE
Wellsten, Ohio
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BUILD or REBUILD
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You can build fire out of a theatre structure. You can speed the occupancy date with Macomber Steel units, prefabricated and ready to install. You can eliminate fire hazards in your structure and cash in daily on a SAFE theatre.

MACOMBER STEEL ROOF DECK

Fire-resistance starts with the roof. Shown above is a typical Macomber Roof Deck being welded to Macomber Purlins. This theatre owner rebuilt for fire-resistance. (Built-up roofing is applied to this steel deck.)

MACOMBER ROOF PURLINS

Steel Purlins support the roof deck between trusses. These Purlins are bolted to Trusses and braced with sag rods. In the illustration above, the double line of purlins is shown at the crown of the roof.

MACOMBER ROOF TRUSSES

All-Welded Bowstring Roof Trusses are in universal use today for theatre construction. They span the complete area from wall to wall usually at 20 foot centers. They bear upon masonry pilasters or steel columns and provide unobstructed seating capacity. For spans up to 180 feet.

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Starting with the floor system, there is both speed and economy in a poured slab over Macomber V Joists. These all steel floor supports are engineered to standard live load requirements. Slab forming material is nailed direct into the steel top chord. The result is a fireproof floor, easy to clean and a barrier to basement or auditorium fires.

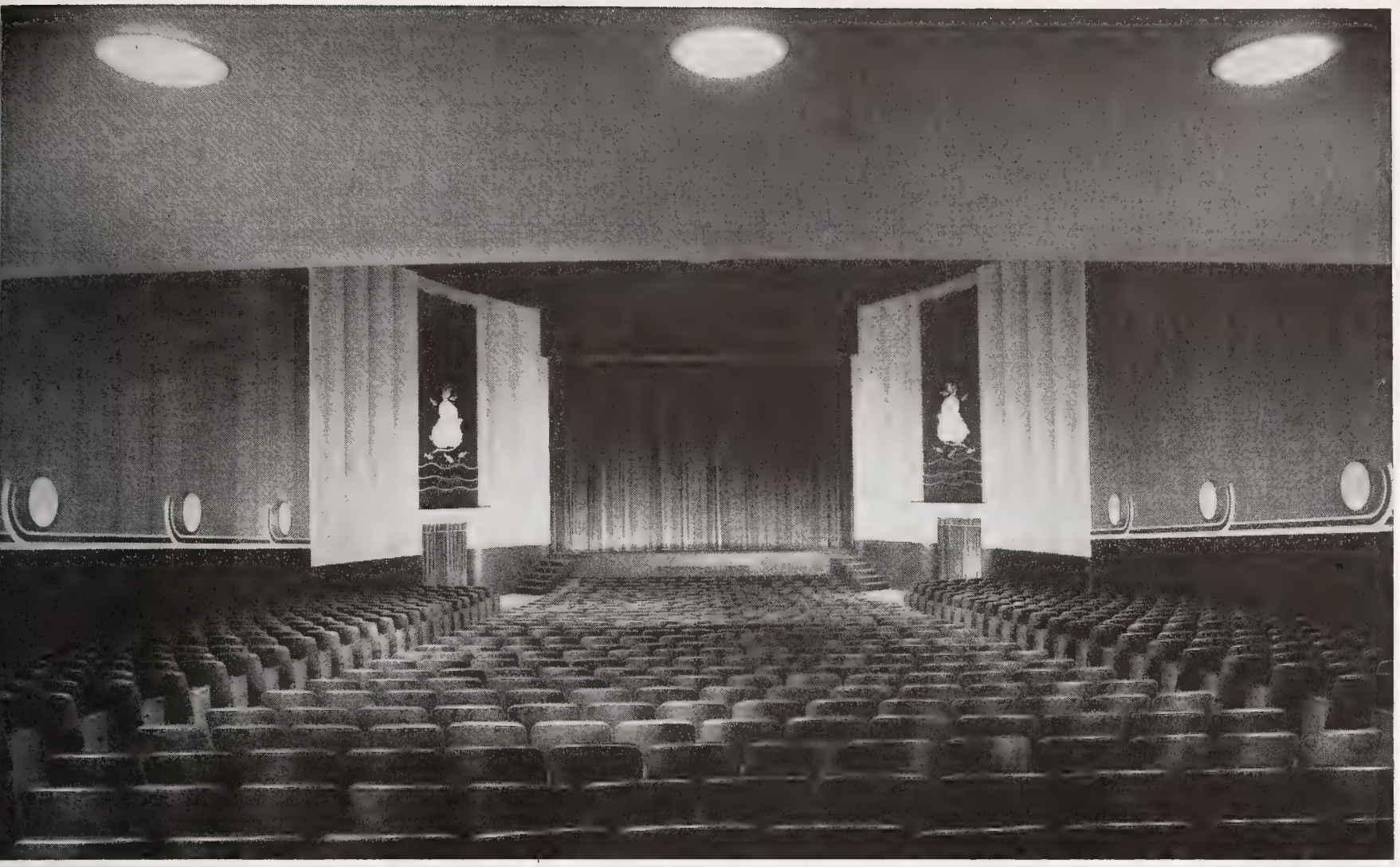
With the roof system described opposite, you have a steel and masonry building that is not only fire - resistive but requires the absolute minimum in upkeep. These standard Macomber units are going into the big and small jobs from coast to coast. We will welcome an opportunity to demonstrate our type of engineered construction on your next project.

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The Tipton



The auditorium of the Tipton theatre has sidewalls of fibreglas fabric, in wine color above a plum-colored wainscot. Pattern is supplied largely by the ceiling, with its numerous circular light troughs, some of them suspending Agitair air diffusers.

THE TIPTON theatre, which is owned and operated by Abe and Sol Hyman, is located in the center of Huntington's main business district. The street side architecture is of modern line massing two square sections in different planes with a sign forming a tall central fin in relief. The front is done in tan and brown terra cotta and porcelain building materials.

A huge green and white porcelain sign above the marquee, topped with neon-outlined channel letters and facing in two directions, dominates the whole business district in which the Tipton is located. The sign is approximately 80 feet in height. Wagner attraction boards face a triangular marquee, and two additional attraction boards are placed on each side of the inner approach. The box-office centered at the sidewalk, has tall panes of glass which meet glass entrance doors.

Indian red accents the inside traffic area. The lobby, entered through birch doors, has a ceiling of sand tone accentuated by vari-colored neon tubing concealed around the entire edge of the room. Side walls are plaster painted Indian red. Here is situated a refreshment bar trimmed in solid birch. The solid birch-framed doors are





Foyer, with its standee window (above), and lobby (below) of the Tipton.



Looking down foyer of the Dabel (below) toward turn to auditorium.



centered with fluted glass panels. An indirectly-lighted mirror reflects entrance from behind the confection counter.

The foyer is done in pale blue and Indian red. The blue ceiling is highlighted by rectangular lighting troughs, with gold leaf in the recesses. Padded simulated leather Indian red faces the inner wall beneath a sloping (non-glare) window which allows waiting patrons to view the picture if they choose.

The auditorium has side walls covered with wine-colored glass fibre cloth to the edge of the balcony. Plum-colored wainscoting travels completely around the auditorium. Large French baroque cast plaster lighting ornaments, specially designed, are associated with a wide band of old ivory tone above the wainscoting.

The ceiling of the auditorium is patterned with a central section of midnight blue, containing circular indirect lighting troughs of various sizes, each suspending an Agitair diffuser (Air Devices, New York). The largest of these circular lighting recesses is in the center of the ceiling. The lower level of the dropped border ceiling is in old rose with edge of recessed lamping.

The ceiling above the balcony is decorated in midnight blue, with buff on the lower level. Here the walls are sky blue with plum-colored wainscoting divided by a wide band of old ivory.

The Tipton is air-conditioned with cooling by well-water and mechanical refrigeration, which is supplied by two 25-ton Lipman Freon-12 compressors (General Refrigeration Company, Beloit, Wis.). A Fairbanks-Morse pump takes water from a well. Heat transfer is by McQuay coils.

EQUIPMENT AND MATERIALS:

Carpeting: Alexander Smith; **seating:** American Seating; **letters and attraction panels:** Wagner Sign; **terra cotta front:** Federal Seaboard Terra Cotta; **projectors:** Motiograph; **sound system:** Motiograph with Altec Lansing horn system; **lamps:** Strong (Mogul high-intensity); **rectifiers:** Strong; **screen:** Da-Lite; **rewinder:** GoldE; **film cabinet:** Neumade; **ticket register:** General Register; **film splicer:** Griswold; **dimmers:** Ward-Leonard; **curtain controls:** Automatic Devices; **coin machine:** Johnson Fare Box; **heating and cooling coils:** McQuay; **ventilating fans:** Bishop & Babcock; **cooling compressors:** General Refrigeration; **air diffusers:** Air Devices; **drinking fountain:** Westinghouse; **electric hand driers:** Chicago Hardware & Foundry; **lobby mats:** U. S. Rubber.

•

The Dabel

THE DABEL theatre serves an industrial section. It is located on a spacious lot in Dayton's Belmont section, which is populated mostly by skilled workers of many of Dayton's manufacturing plants. The Dabel is owned and operated by Maurice White and Nick Shafer.

The front elevation of the Dabel combines white Georgia marble facing having

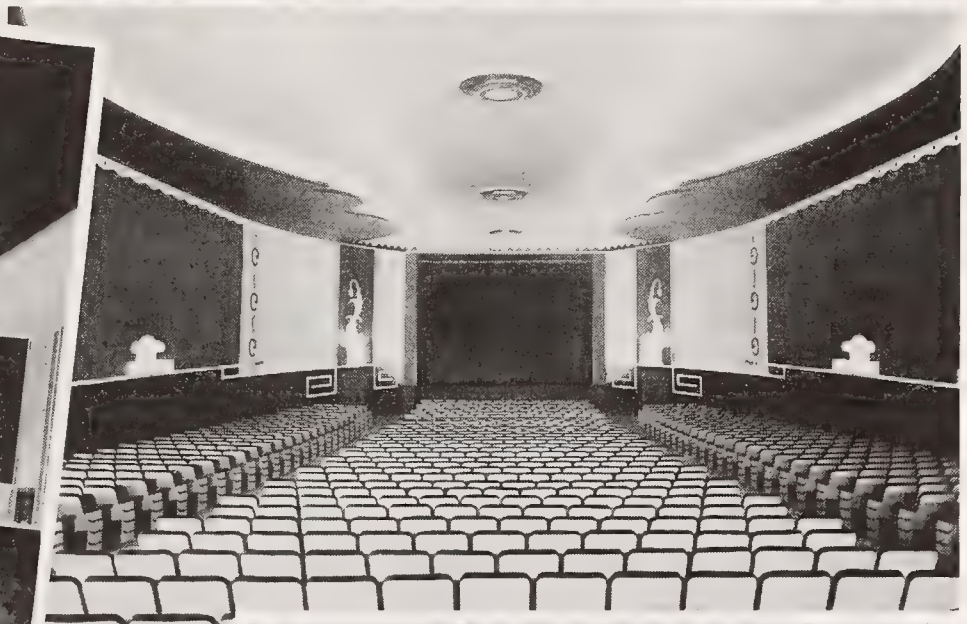
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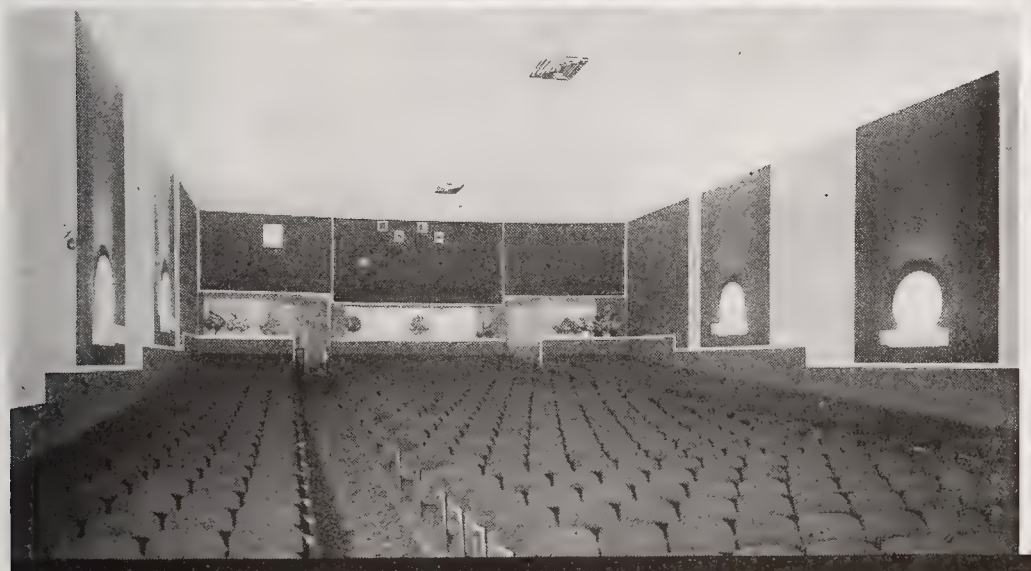
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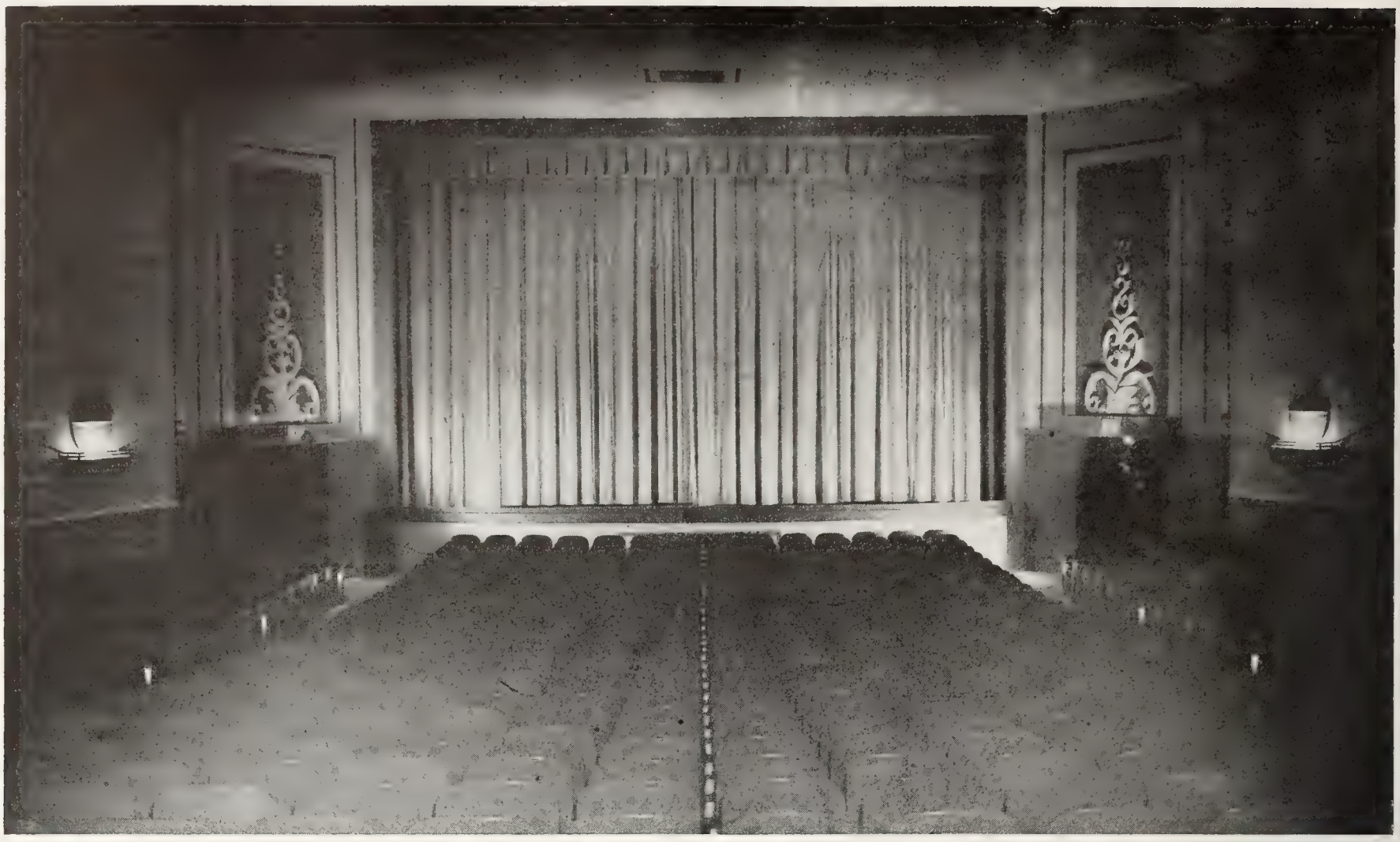








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Three interior views of the Dabel theatre—the auditorium (above), the lobby (left), and the women's cosmetic room. The lobby is carpeted between rubber matted traffic lanes which lead to solid birch doors, taking incoming patrons alongside a built-in refreshment bar. The Dabel auditorium also has walls of fiberglas fabric and baroque plaster ornamentation. The women's cosmetic room finished in plaster, is painted in the general interior color scheme of sand-tone background wtih Indian red trim.



DABEL . . continued from page 26

green veining with cream-colored terra cotta trim. The left side of the front elevation represents a marble shaft or tower capped with multi-colored terra cotta mouldings, which wrap themselves around the top of the tower and then travel down the tower's side to the ground. The tower, to the left of the front elevation, is ornamented by stylized channel letters which spell out the name of the theatre. The remainder of the front elevation is of formal modern classic design, completed in buff face brick.

Solid birch slab doors, 2¼ inches thick, centered with glass, lead into a lobby, where a refreshment bar extends the entire length of the right wall. This is executed in solid birch. The plaster walls are painted aqua with red and sunset yellow trim.

The foyer has a large mural, conspicuous upon entrance, painted in shades of blue; it is of a startled fawn in the midst of a snowswept setting. The left wall of the foyer is curved and finished in Indian red combed plaster. Two of the blue shades used in the mural and salmon pink and cedar rose are the colors of the other walls.

The manager's office is located directly off the foyer, to the right. Men's and women's toilet rooms are to the left. These have Georgia white marble partitions and white tile walls. The foyer curves around the toilet room area to space opening through an arch, for the toilet area screens the auditorium. The auditorium ceiling has a beige field accentuated by a lower-levelled portion in cocoa brown, which is outlined in burnt orange neon tubing. Burnt orange recessed lights, in rectangular coffers, are centered in a straight line on the higher level. The recesses also suspend Agitair diffusers.

A grey wainscoting forms the base of the auditorium wall treatment. Toward the back of the auditorium, the upper halves of the side walls are covered with peacock blue glass fabric, relieved with white geometric designs. The middle walls are of red grape colored glass fabric, with a sprinkling of four-pointed stars serving as background for two large oyster-white cast plaster moons. To the left and right of the stage two large French baroque cast plaster ornaments are mounted against cocoa brown backgrounds, set against warm beige fields. These ornamental panels sustain the colors used in the ceiling.

EQUIPMENT AND MATERIALS:

Sound equipment and screen: RCA; **carpeting:** Greater New York Carpet Company; **seating:** Kroehler; **projectors and projection lamps:** Brenkert; **enclosed rewind:** Goldberg; **lobby mats:** U. S. Rubber; **vacuum cleaner:** National Super Service; **display frames:** Universal Corp.; **ticket register:** General Register; **ticket chopper:** Newman; **letters and attraction panels:** Wagner Sign; **coin machine:** Coinmeter.



Left, high Relief figure of **"CHIC"-HARLEY,** football hero, sculptured in scarlet and gray, the **Ohio State** colors. Entire front of the new **University Theatre** in **Columbus, Ohio,** is constructed in beautiful architectural terra cotta. The illustration below represents the completely rebuilt **Madison Theatre** in **Covington, Kentucky.** The original was destroyed by fire, and it is constructed and designed with peach colored architectural terra cotta with vertical steppings for the front. Both theatres were designed and constructed by the **F & Y Building Service of Columbus, Ohio.**

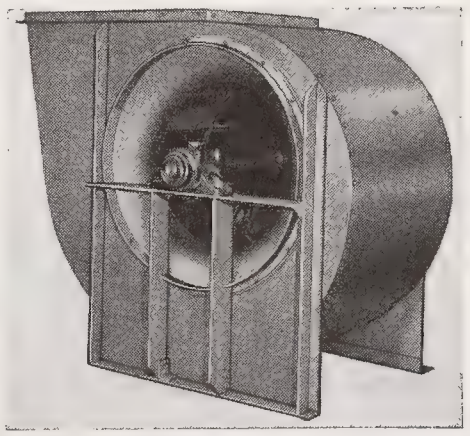


We also supplied attractive architectural terra cotta fronts for the **Tipton** in **Huntington, W. Va.,** and the **Covedale** in **Cincinnati, Ohio.** These two unique jobs are brand new theatres designed and constructed by the **F & Y Building Service,** and fully described editorially in this issue.

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The three beautiful theatres above, featured in this issue, were conceived, designed and executed by th THEATRE DIVISION of THE F & Y BUILDING SERVICE, and were all built on F & Y's Centralized Authority UNDIVIDED RESPONSIBILITY PLAN.

F & Y's registered architects have incorporated into Covedale, Tipton and Dabel Theatres a skillful com bination of Unusual Eye Appeal, Excellent Taste, Efficient Use of Space, Mechanical Perfection, Proper Acoustic and comfortable Sight Line Engineering.

Even in these perilous times, the Covedale, Tipton and Dabel Theatres have been built on relatively lower cost than have prevailed elsewhere, because of the superior results obtained by F & Y's UNDIVIDED RESPONSIBILITY Centralized Authority Plan.

F & Y BUILDING SERVICE
THEATRE DIVISION
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COLUMBUS 15, OHIO

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·GROWS AND GROWS

Grateful satisfied clients become our "Friends." Our friends tell their friends about the buildings we build for them. F & Y Building Service grows and grows.



ss than ten years ago, the F & Y Building Service established its ATRE DIVISION, in response to numerous demands for a complete re building service for motion picture exhibitors. ¶ The exhibitors ed a service that gave guaranteed results, guaranteed prices, proper lines, acoustical treatment, glamour, and showmanship at prices they afford to pay. ¶ Backed by over a quarter of a century of ledge and experience in designing and building glamorous buildings of antial character, F & Y offered its "UNDIVIDED RESPONSIBILITY, Centralized Authority" plan. ¶ The success of this plan is apparent to those affiliated with the film industry. ¶ "Friends tell friends." F & Y grows and grows. ¶ F & Y has performed and has under construction approximately 70 theatre jobs since the spring of 1937. ¶ No concern is any better than the satisfaction it provides each client. For over a quarter of a century, F & Y has received tributes verbally and by repeat business from satisfied clients. They know what we mean when we say: ***The Buildings we Build—Build our Business.***

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"UNDIVIDED RESPONSIBILITY"! WHAT IT IS

means total and complete responsibility invested in ONE M for Planning, Engineering, Supervision and Construction heatre Building. It means no "passing the buck" on failures hanges. It means that you are fully protected against the peramental, obstinate and know-it-all whims of Designers, ntractors and Mechanics who are apt to outdo each other n effort to avoid responsibility and the expense of rectifying rs. When this happens, it is always the Owner who Pays. ntralizing authority in one responsible agency gives Un- ded Responsibility.

UNDIVIDED RESPONSIBILITY— ITS DIRECT RESULT

& Y, because it assumes Undivided Responsibility, must e you the finest materials and equipment and building engi- ring in the price class you elect. F & Y will choose mate- and labor that bring you the utmost in appearance, nomy, comfort and the most important thing in theatre ness—"The Showmanship that Makes Better Box-Office."

UNDIVIDED RESPONSIBILITY— HOW IT DEVELOPS ECONOMY

The advantages of Undivided Responsibility accrue to you in LOWER PRICES. Too many times the simplest building "costs more than it should" because the contractor fears the sometimes unreasonable attitude of Dictator inspection and has many reasonable doubts as to the meaning and intent of the design and how it will be interpreted. This fear and its multitude of indefinite requirements are especially present in Glamorous Theatre construction.

The contractor must protect himself by carrying extra budgets, sometimes unbelievably large, in his "figure" to cover such exigencies. F & Y "Centralized Authority"—UNDIVIDED RESPONSIBILITY" plan carries no such doubt. No such war-chest is necessary. In addition, Centralized Authority enables us to so concentrate our purchases as to increase our purchasing power, and as a result, pass on to you greater savings.

USE F & Y TO DESIGN AND ERECT YOUR NEXT THEATRE!

BUILD OUR BUSINESS

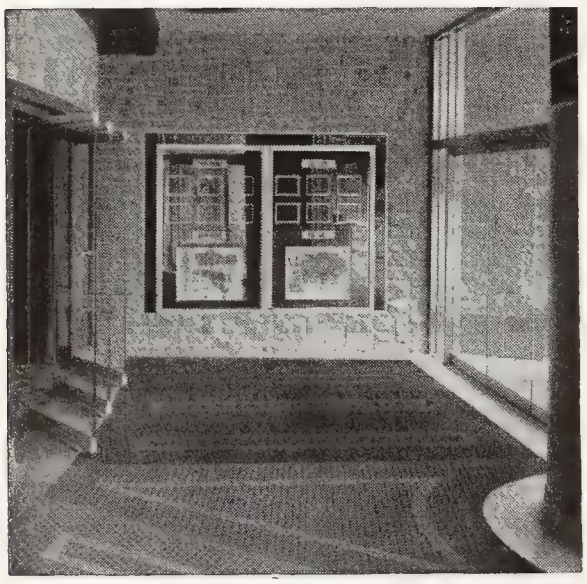
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All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail. Merely write to Service Department, Better Thatres, Rockefeller Center, New York 20, N. Y.

COVEDALE continued from page 20

which continues on each side to the proscenium.

Over exit doors in the proscenium wall, midnight blue insert panels are provided to form a background for cast plaster baroque floral ornaments, approximately 12 feet high. The stage curtain is of burgundy crushed plush, and seating is upholstered in rose and blue.

At the rear of the auditorium, from a point approximately 20 feet from the projection room wall, a darker blue checkered spun glass fabric is used, accentuated by wood moulds in oyster white.

In addition to the three rows of colored neon in the ceiling, there is a series of approximately 20 downlights of tub type.

Cooled or heated air is distributed through the ceiling by three huge round Agitair diffusers (Air Devices, New York). The square concentric type of diffuser also designed by this company, is used in the outside foyer. Cooling is by General Refrigeration compressors supplying 55 tons of refrigeration, with heat transfer by McQuay coils of ripple fin type.

EQUIPMENT AND MATERIALS:

Carpeting: Leedom; **seating:** International; **projectors and projection lamps:** RCA Brenkert; **sound equipment:** RCA; **motor-generator:** Robin-Imperial; **carpet padding:** Allen Industries; **ticket register:** General Register; **rewind tables, hand rewind, film cabinets:** Neumade; **enclosed rewind;** Goldberg; **film splicer:** Griswold; **cooling compressors:** General Refrigeration; **heating and cooling coils:** McQuay; **evaporative condenser:** Malver; **gas-fired boiler:** Mueller; **ventilating fans:** Bishop & Babcock; **electric motors:** Allis-Chalmers; **drinking fountains:** Standard Plumbing; **directional signs:** Voigt; **coin machine:** Brandt; **display frames:** F & Y; **ticket box-railing-ropes:** Reliance Art Metal; **glass doors:** Libby-Owens; **candy cases:** Berlo Vending; **lobby mats:** Perfo Mat & Rubber; **furniture:** Shillito's; **sidewalk radiant heating:** B. & J. Jacobs; **terra cotta front:** Federal Seaboard Terra Cotta; **marquee and sign:** American Sign; **curtain control:** Vallen; **attraction boards and letters:** Wagner Sign.



Front elevation for the remodeling of the home in Columbus, Ohio, of the F & Y Building Service, designers and builders of the Covedale, Tipton and Dabel described and pictured in the preceding pages. The modernized building, which will also be enlarged, will have a facade featuring a window in three panels, two of opaque glass flanking one of clear glass. The architectural staff is headed by Merle Robert Maffit. D. F. Knoch is in charge of construction. Leo Yassenoff, prominent Columbus exhibitor, is president of the company.



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Manley has compiled a valuable booklet explaining how to operate a successful popcorn business and included many proven, sales-building practices accumulated during our twenty-five years of acknowledged leadership. A copy is yours for the asking. Use the handy coupon. Mail it today and *make more money with Manley.*







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CHARLES H. RYAN

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Diamonds are chunks of coal that *stuck to their job.*

SELLING SLANTS

Word-of-mouth advertising alone never can build a business. *Advertising copy, the printed word and illustrations*—these are perhaps the most vital factors. Managers can do no greater service than to bend every effort to build up their theatres as community institutions. When there is little to decide between two theatres it is often the institutional slants which make the difference.

Theatregoing is variously regarded as a luxury or just "somewhere to go tonight." It is a rule of selling strategy that the only way to get people to do a thing is to *make them want to do it.* In other words, try to evoke curiosity that will make people attend your theatre.

BOOK REVIEWS

Two box-office stimulants that were inaugurated by a former manager of mine, Ted Turrell of the Beverly theatre in south suburban Chicago, were *book reviews* and PTA morning shows for the children. Here's how they were handled:

We found that the best time of the year for these Reviews was from February to May, with one presented every other week, giving a series of at least six Reviews.

We opened the doors at 12:30 and a Review started at 1 o'clock, lasting for 55 minutes. This allowed a five-minute intermission before the start of the regular performance at 2 o'clock. The trailer at the start would give necessary data for the next Review. The admission charge was the regular matinee price, and patrons could remain at no additional cost.

This added attraction will increase attendance enough to give a profit and cover all extra costs. You will need a microphone on stage and proper light on the Reviewer. The manager of the theatre should introduce the Reviewer, and after he is through, should tell the audience when the next Review will be held, and also what the screen attraction will be. The cost of a Reviewer was around $25.

The type of books best liked were works of fiction. These were checked against the best-seller list appearing in leading newspaper book sections. Stay away from books that deal with politics and religion, unless they are of *historical* value.

Here are some ideas for Book Review presentations:

It is necessary to contact all Women's clubs in your community and inquire as to their meeting days so there will be no conflict with the day selected for your Book Review.

In securing services of a reviewer, select a woman unless some outstanding man is available. He or she should be a local person if possible, as this tends to create community interest.

Advertising should be done with an advance trailer on the screen about three weeks before the review, giving the name of book, author and reviewer, also time doors will be open, and time review is to start.

Advertise in community papers, with pictures of reviewer and giving name of the picture that will be shown. Send notices to daily papers for advance publicity.

Carry an extra line in the evening paper advertising the day before the review (morning paper would not be of much value).

Place a hand-lettered one-sheet in the lobby three weeks before the review, with name of book, author and reviewer, also starting time.

SHOWS FOR CHILDREN

To promote the attendance of children, and also to gain good will for the theatre, the Parent-Teacher Association was contacted for a series of Saturday morning shows. These shows were to start the last week in January and continue for five consecutive Saturdays. The PTA selected the features and short subjects, which were at least one year or more old. The tickets

READ ALL YOU CAN ABOUT YOUR BUSINESS

We are only wise when we admit we know nothing. Wisdom and foresight are two factors that will develop a showman who has his mind made up to be a success.

The manager is successful only when he surrounds himself with employes who are eager to learn the show business.

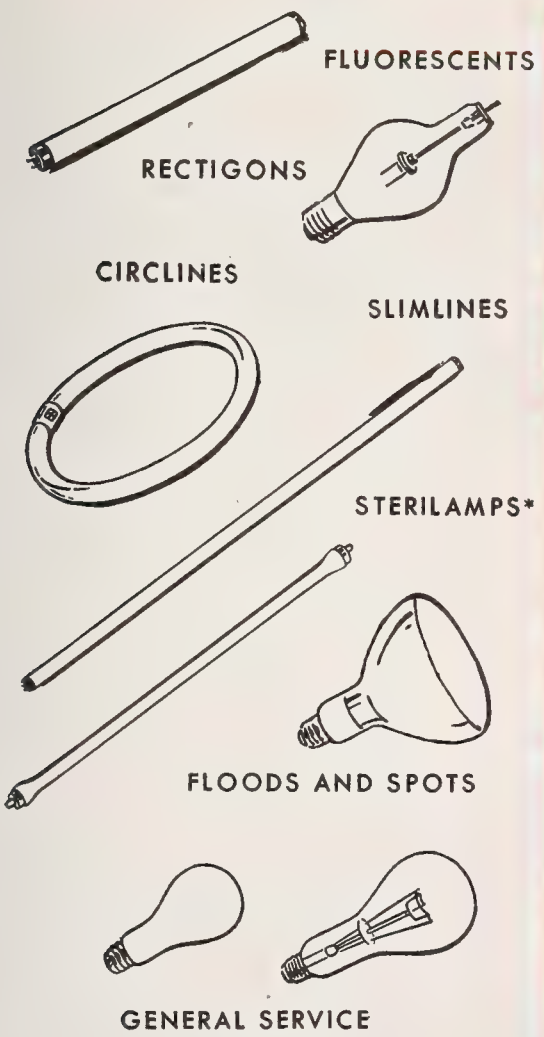
Very often some minor employe, because of the interest created by reading motion picture trade publications, can suggest to the manager the basic idea for an interesting and important ticket selling and merchandising idea.

There are always suggestions in these publications that tap new sources of patronage and outline how others have successfully approached some ticket-selling problem.

Trade papers have the greatest resources for collecting information. These magazines have specialized in the development of the various important phases of our business and are concerned solely in the presentation and production of motion pictures. And motion pictures are your business!



LIGHT *YOUR HOUSE* WITH



Westinghouse

THE NAME YOU KNOW IN LAMPS

Good lighting is an important item in show business, indoors and out, for lighting can affect box office as well as budget control. For lighting at its best—for the utmost in economical, long-life lighting—use Westinghouse lamps throughout your theatre. You'll find Westinghouse lamps provide correct lighting for every theatre need. They're engineered and perfected to do the job right. From marquee to projection booth, from lobby to stage, specify Westinghouse—the name you know in lamps!

Send for free booklet A-4575 "Westinghouse Lamps for Theatres"

Westinghouse *lamps*

FOR SEE-ABILITY

*Reg. U. S. Pat. Off.

INSPECTION REMINDER—GUIDE

Fire Hazards

1—HYDRANT

Check standby fire hydrant for rust and sediment. (This equipment should be labeled "emergency fire hydrant" and be enclosed, if practicable, in a glass-door case to reduce dirt and prevent tampering.)

2—ENTRANCE DOORS

Make sure they open and close properly. Inspect door checks and locks for certain action.

3—INTERIOR WALLS

These should be at least fire-retarding. (See Draperies below.) It is at these points that traffic becomes concentrated when the auditorium is emptied. Do not keep old and defective rubber mats of different sizes or thicknesses, as they are tripping hazards, which can mean disaster in case of fire.

4—EXIT PASSAGEWAYS

All aisles, crossovers, hallways, standee areas and stairways should never be roped off unless an attendant is stationed there. Check carpet for open seams or looseness that might cause tripping. Check all directional signs for developing defects. Check doors for easy opening. Panic bolts should always be in perfect operating condition. Examine fire-escapes for weak slats, guard rails, counterbalances.

5—FLOOR GRILLES

Check for dust, dirt, scraps of paper, etc. (The accidental dropping of a flaming object into a refuse-filled duct can cause a fire which, even though not otherwise serious, may cause panic.) A vacuum cleaner is ideal for this purpose, but remove the grille to make sure duct is thoroughly cleaned.

6—ELECTRICAL SYSTEM

All electrical wiring, switches, panel-boxes, transformers and especially fuses should be checked for any defects, especially arcing parts. Examine fuses for proper current capacities for the wiring circuits they are protecting (an overloaded transformer or hot wire can cause smoke, which can create panic).

7—DRAPERIES

All draperies and curtains of inflammable material must be flameproof. Test for strength of flame proofing treatment. Check for cleanliness, since a heavy coating of dust will burn, even though the fabric will not. Inspect stage area for rubbish and storage of inflammable materials. Test operation of asbestos curtain, if any.

8—VENTILATING SYSTEM

A defective motor, or belts or pulleys driving the fan, can create smoke or the odor of smoke, which may be carried through the duct system or grilles to the auditorium. Check location of air intake to make sure it is not near any possible source of smoke.

9—HEATING SYSTEM

The boiler room should be always thoroughly clean of all refuse. Check chimney flue for cleanliness. Make sure coal storage bins are properly constructed, with no seepage of water, also that sufficient heat is not generated by uninsulated heating pipes to cause spontaneous combustion in the bins.

10—FIRE EXTINGUISHER

Make sure that the required number of fire axes, bars, extinguishers and a hose in good condition are within each firebox station within the auditorium. The hose and controls should be tested and checked periodically for any defects and the extinguisher tested and filled up with the proper chemicals as required for the type of extinguisher.

11—AUTOMATIC SPRINKLER

If sprinklers are used, make sure all valves and heads are working properly by running water through them. Check alarm valve for rust. See that make-up water tank is full and floats build up water.

12—ROOFING

If of the built-up type of wood and tar, or felt paper, it should have a light protective coating of sand or gravel when any portion of it is near an apartment building, railroad line or factory with a large boiler and chimney.

13—PROJECTION ROOM

Fire here is due mostly to inefficiency. There should be sufficient working space around projectors and the equipment should be in good operating condition. A defective film gate, sprockets, aperture plate or changeover shutter, etc., can lead to fire. All film not in use should be enclosed in tight-fitting cabinets or a safe. Port shutters are properly subject to test before each day's performances.

[NEXT MONTH: STAGE EQUIPMENT]

were sold in groups of five in advance of the first Saturday morning show. These were sold by the PTA in the schools. They had to sell 800 sets of tickets to meet expenses, as the admission price charge was only 12c per ticket.

The first year 4,000 individual tickets were sold, and at the last series, which was presented January, 1947, 6,000 tickets were sold. An agreement can be made with the PTA on percentage, with a nice profit for all.

Know Your Community

YOUR TASK as a manager primarily is to see that the box-office clicks. That which belongs to the bookkeeping department is secondary. If you want to be a succesful showman and a manager who arises from the ranks, sell your show to the public. Use your own head in merchandising what you have to sell. Create some ideas of your own. Use initiative! Don't let it be said that there is nothing for a theatre manager to do under a system of circuit operation that sells tickets at the box-office.

In many ways, your hands are not tied in operation. Your community has its own peculiarities about its entertainment and amusement. There is not one better suited to meet the demands of your patrons than the man on the job—you, the manager.

Do you know from past experience what type of pictures or what stars rank at the top in your past box-office receipts? What may hit in one community may be a terrific flop in another. When the monthly booking releases are announced, you should have reasons why you want this or that picture for certain days of the week.

Your superiors may send out suggestions on what to book, what to advertise and how to run your theatre, but if you can give your superior *facts* as to why certain pictures or advertising are suitable in your theatre, he will be guided largely by your judgment.

A theatre manager should be on his toes especially in matters pertaining to the booking of pictures. The public wants its entertainment fresh and timely. Occasionally where there is a shortage we can drop in a reissue, but do not overwork this idea.

Use initiative in every angle that will get money into your box-office.

Plan on Paper!

IN THE OPERATION of a theatre, a manager can never bank on a perfectly planned day. Unforeseen items crop up every hour. I discussed plans with



attract more attention because they're in gorgeous everlasting color, and avoid the eye monotony of ineffective one-size letter copy.

The first day you use them you'll be convinced. Even the use of part plastic letters in combination with your present silhouette letters will work wonders in attracting attention.

The colors go all the way through the letters, cannot chip or scale, never require painting or other maintenance. 4", 8", 10" and 17" sizes in red, green and blue. 4", 8" and 10" sizes in amber.

IMMEDIATE DELIVERY!

No other letters afford such complete safety! Wagner's exclusive slotted method of mounting allows more than six times the bearing surface of the lug-type letter. Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

WAGNER
WINDOW-TYPE MARQUEE FRAMES
The most economical to maintain. Permit billing space of any height and length. Lamps, neon and glass removed and replaced without removing frames.

WAGNER
LOBBY DISPLAY UNITS
White enameled steel. 24", 36" and 48" sections combine to make any length.

WAGNER
TRANSPARENCIES AND FRAMES
Full-colored photographs for marquee and lobby. All stars. Any size.

WAGNER
MOUNTING STRIP FOR PLASTIC LETTERS
White enameled sheet steel, drilled for mounting above or below. No special wiring.

WAGNER
SLOTTED ALUMINUM LETTERS
Many styles and colors in 4", 6", 8", 10", 12", 16", 24" and 30".

BIG FREE CATALOG ON EFFECTIVE SHOW SELLING!

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WAGNER SIGN SERVICE, INC.
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Please send big free catalog on Wagner theatre display equipment, the largest in the world.

NAME .....
THEATRE .....
STREET .....
CITY AND STATE.....

a manager for a forthcoming picture and he decided on a number of things to do. They all would have been good—*if they had been carried out.*

Unfortunately, this manager did not put his ideas on paper. He felt he didn't need to do that—his memory was very good. In the course of the evening unforeseen work turned up and in the hurry and bustle he forgot, in that super-mind of his, most of the items of the campaign he had planned.

He neglected details of his campaign until the hours remaining before his playdates were not enough for the printer, the sign shop man and the post office to get out his items in time to push his ticket sales at the box-office—*all because he didn't use a pencil and pad to write down the things he wanted to do,* and systematically check them off at the proper time so that all the ideas would not be crammed into a few fleeting hours.

All this sounds simple, but ask yourself: Do you use a pencil and pad, or do you trust yourself to remember your campaign ideas, together with all the written work necessary in theatre operation?

Do not forget that the value of your services is gauged by your judgment of what is profitable to do in your own particular theatre.

Your box-office receipts depend greatly upon how much sincere effort you make to publicize your picture programs. As competition is the life of trade, so publicity is the life of any neighborhood theatre. Within the limitations of your budget let everyone you can reach know in every way you can devise just what you are offering.

Continually seek to reach your public in a new and individual way. Your best exploitation is likely to be that which you yourself devise.

Many managers lack *some* degree of showmanship. It is not enough to have a sure-fire attraction and just make the ordinary announcements about it. Real showmen must not keep secrets from the public where their *shows* are concerned. They must literally tell everyone possible what they've got. *All* neighborhoods respond to publicity!

Almost every picture that comes along has *something* in it that's saleable in *every* community. It's up to you to dig out that something which your particular neighborhood wants. *Don't let the men who write the press sheets do all your thinking for you!* Those who give to their jobs the highest effort and service will continue to hold them and graduate into better ones.

Managing a theatre is a specialized business. You sell only one commodity, *entertainment!* You must function in every department so well that you stand head and shoulders above the pack.

It is not the hours you put in as a manager—it is what *you* put into the hours that counts.

Today you are a working part of a theatre which must function perfectly with the machine of its operation.

Today you are student of the theatre; *tomorrow* an owner or a district manager.

Let 'Em Know

Many managers unknowingly bury themselves to such an extent that their identity is lost to people in and outside the theatre business. In this business of exhibiting motion pictures there is a critical difference between being known and being forgotten.

When you formulate any ideas, new systems, exploitation suggestions or anything that may be conveyed to another theatre manager, you are selling yourself, not only to your fellow workers and to your employes, but also to executives in your own company and in other organizations which are potential employers in the future.

Keep in mind that whenever you are selling your theatre to your patrons that you are also selling *yourself* for advancement.

Do not try to make such a good fellow of yourself that you always agree with everyone rather than to stand for an opinion, even if it involves an argument. It is

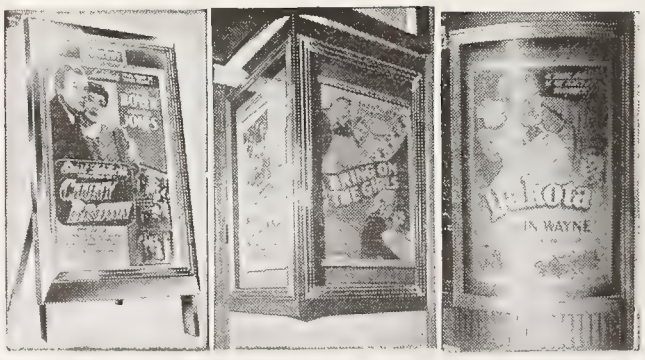
Quality Comes

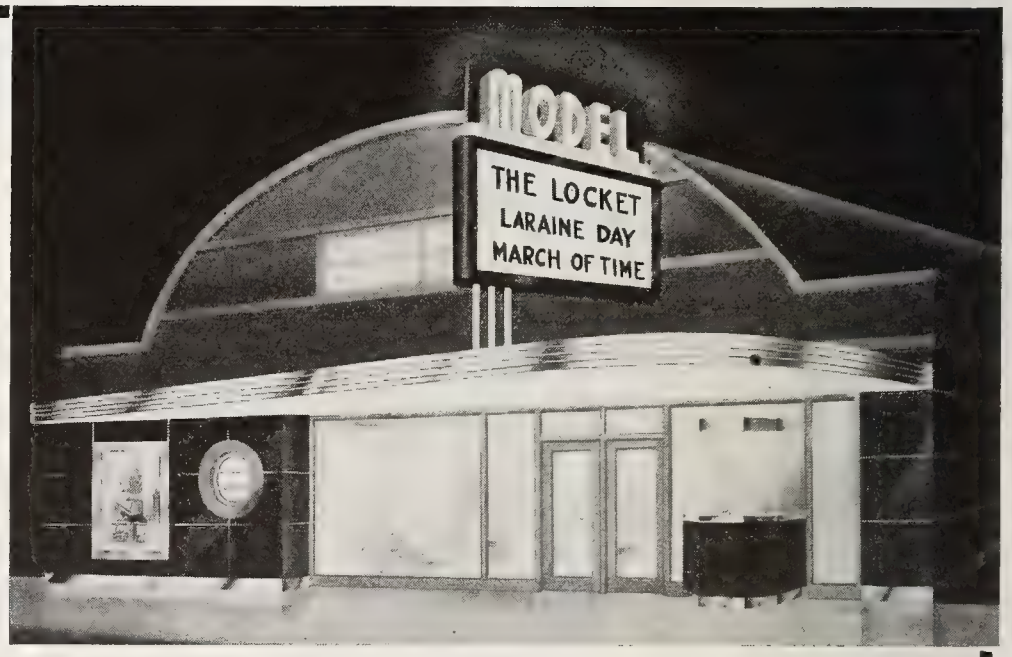
IN ALL SIZES

Do you need a poster case or a pre-designed theatre . . . a boxoffice or a complete theatre front?

No matter what the size or what the product, Poblocki quality is a constant factor in the equation of theatre profits. Because every piece of theatre equipment manufactured the Poblocki way contains the precise workmanship, the highest grade materials, and the supervisory know-how, you are assured the finest product in the theatre equipment field.

Whatever your theatre problem let Poblocki & Sons help you solve it. Twenty-five years of experience and specialization in the needs of exhibitors make this a company you can depend upon for quality plus.





Shown above is the Poblocki pre-designed theatre. Architecturally perfect plans, complete to the last detail, are available in 323, 423, 537, or 689-seat theatres. Balcony plans add around 125 seats to those listed above. Write for complete information.

At left—three types of Poblocki stainless steel poster cases. They are custom built in any size to fit the architecture of your building.

VISIT BOOTH 46 * SEE OUR DISPLAY

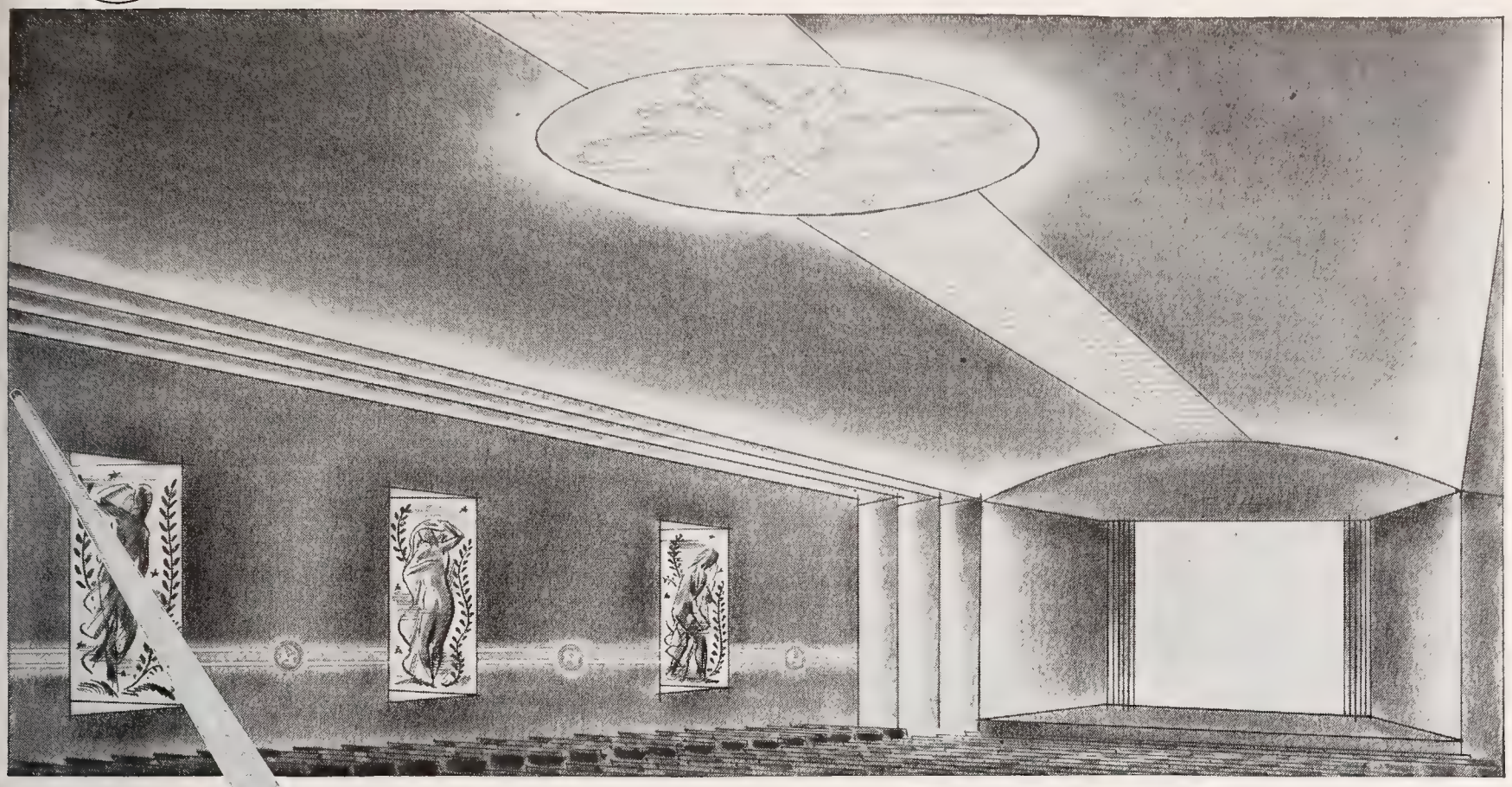
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LAMPS

Speed Traffic at the "Break"



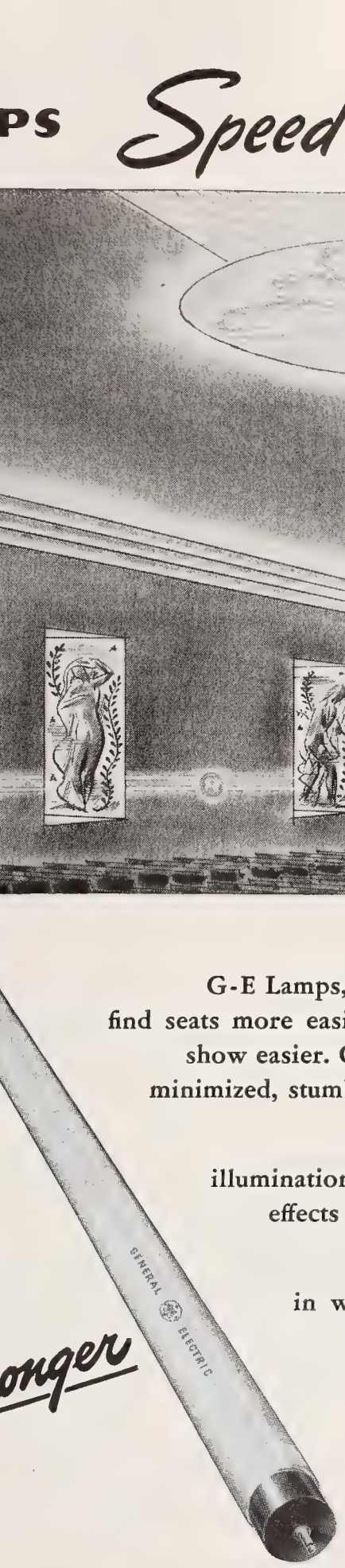
G-E Lamps, properly installed in your auditorium, help patrons find seats more easily, make movement at the "break" and during the show easier. Quick turnover enhances profits. Usher service can be minimized, stumbling and inconvenience reduced.

Obviously, during picture showings, a low tone of illumination is desired. Careful planning will produce pleasing effects that patrons appreciate.

Your G-E Lamp supplier can suggest infinite ways in which G-E Lamps can help make your theatre more popular, your boxoffice receipts better.

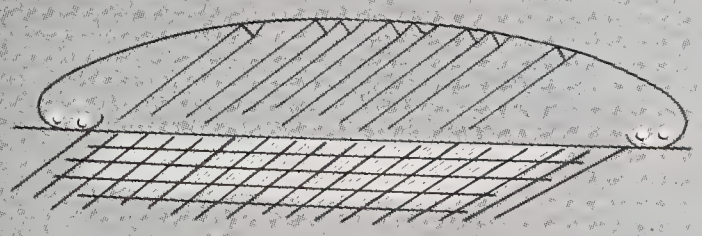
There are G-E Lamps for your every theatre need. Be sure you get lamps with the G-E monogram so you get the benefit of the constant research that works to make G-E Lamps

Stay Brighter Longer

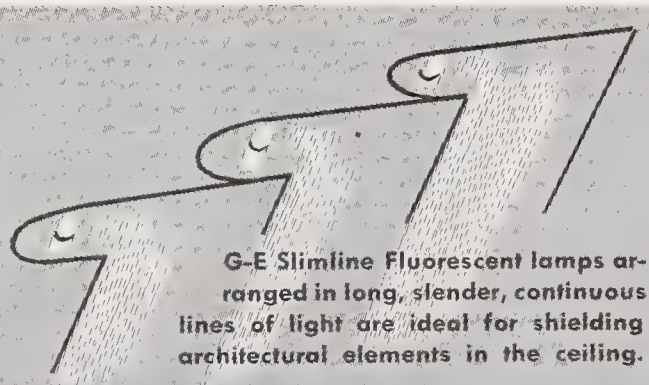


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Light panel using pierced metal shield for decorative effect.



G-E Slimline Fluorescent lamps arranged in long, slender, continuous lines of light are ideal for shielding architectural elements in the ceiling.



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THEATRE AIR CONDITIONING

Keep your public theatre-going minded by providing cooling comfort with a USAIRCO theatre air conditioning system. Over 8000 Kooler-aire systems installed coast to coast testify to real box office earnings for exhibitors. There's a USAIRCO system for every type of house, all engineered for box office stardom!

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MINNEAPOLIS, MINNESOTA
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READ THE ADS—they're news!

CHANGEABLE SIGNS
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Chrome Metal Covered
$5.95
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INEXPENSIVE
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SEE IT AT
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ALL STEEL
Utility
HAND TRUCK
with RUBBER
Wheels



$10.90 $18.90

CROWN MOTION PICTURE SUPPLIES, INC.
346 W. 44th Street N. Y. 18, N. Y.

not necessary, however, to get personal in your discussions. Have some individuality and stand by it, but not to the point where you fail to carry out the orders of your superior. You need not be afraid to tell your ideas to your executives if they ask for them.

Be honest with them and with yourself even if your belief is not in line with what you know they believe. Don't enter half-heartedly into any duty your boss sets you to do because you do not see it the way he does; remember, you are hired to do as your employer wishes. However, every successful showman encourages a frank discussion of proposals so that he may be sure he is right in making his decision. No man is too big to welcome suggestions from his men, especially from those who have really practical ideas to submit.

So don't be afraid to give your honest opinion when you are asked. There should be no need to be a "yes-man."

Always keep the merchants in your vicinity mindful of the fact, that your theatre is an asset to them. If you should close your doors, their business would decrease considerably. I am mentioning this fact to you as a manager because I know that at various times you visit neighborhood merchants and find them unwilling to cooperate with you in some activity, especially so if the resulting gain should be slightly on your side.

No theatre can obtain any permanent standing or achieve any satisfactory and enduring success without the confidence of its clientele and its neighborhood businessmen.

And the Ladies!

An important factor in theatre operation is the shrewdness shown in catering to women patrons. If feminine tastes and interests are not considered to a great extent in the building of the theatre program, the theatre will definitely suffer a loss in revenue.

Smart theatre managers realize the importance of romantic elements, and it is seldom that a picture is produced that does not contain this necessary attraction to a marked degree.

Women are the most consistent patrons, therefore cater to their likes everywhere in the theatre—the trailer, the lobby, the ads, the window displays and the commercial tieups.

Program Building

Each manager should have some record as to the type of pictures that attract the most patrons into his theatre. He should have a general idea of how pictures should be paired on double-feature programs, know

HERE'S ACTUAL SPACE SAVING

[NOT JUST THEORETICAL]







★ **100% MORE PASSING SPACE WHEN OCCUPIED** with conventional spacing of 32" back to back.

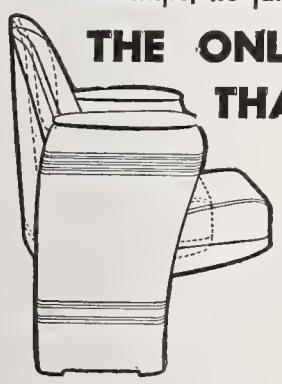
★ **REAL PATRON CONVENIENCE AND COMFORT** Ample space to eliminate standing.

★ **POSITIVE FREEDOM FROM MAINTENANCE HEADACHES**
Only 3 more moving parts than conventional chairs. No adjustments, lubrication, or replacement of moving parts.

Are Yours With

THE NEW IDEAL SLIDE-BACK CHAIR

More than six inches of smooth, effortless, horizontal retraction . . . no humps, no jarring, no disturbance to those behind.





THE ONLY CHAIR OF *ANY TYPE* THAT AFFORDS 100% SAFETY IN EMERGENCIES

Unoccupied seats automatically, silently, slide back, rise and lock into position; automatically disengaging when lowered for occupancy.

Full-length, die formed steel back panel entirely covers the seat cushion, eliminating pinching hazards. No sharp edges to bump shins. No understructure to hamper cleaning.

Adjustable to all conditions and inclines. Can be stationary in balconies with high risers.

Deep-spring cushioned comfort. Good posture. Easily installed without the aid of specialized mechanics.

A variety of models, end standards and upholstering.

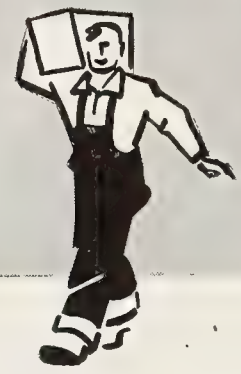
Write for details.

Sold by

Independent Theatre Supply Dealers

IDEAL SEATING COMPANY
OF GRAND RAPIDS
SEATING IN THE MODERN MANNER

Service AROUND THE CLOCK



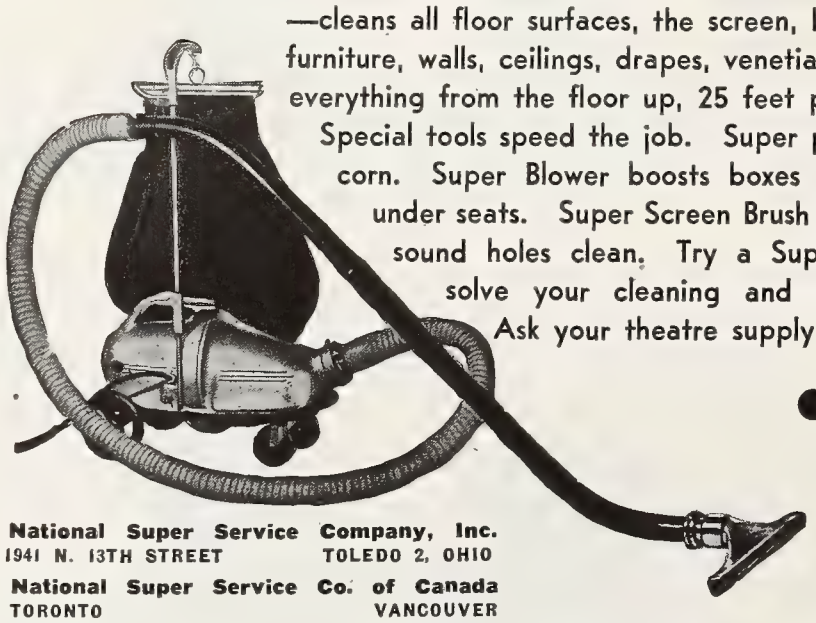
For more than twenty years National Theatre Supply has built its business on Service to the Exhibitor.

When we say—"Service Around The Clock"—we mean just that. Your National branch is as close as your telephone — ready and waiting to serve you — at any hour of the day or night.

EQUIPMENT AND SUPPLIES FOR EVERY THEATRE NEED

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

Some Reasons Why The Super Was Selected For The Da-Bel Model Theatre



● Your Super does things no other worker or machine can do —cleans all floor surfaces, the screen, box fronts, upholstered furniture, walls, ceilings, drapes, venetian blinds, anything and everything from the floor up, 25 feet plus reach of operator. Special tools speed the job. Super pick-up gets even popcorn. Super Blower boosts boxes and debris out from under seats. Super Screen Brush keeps screen bright—sound holes clean. Try a Super 5 days free and solve your cleaning and maintenance problem. Ask your theatre supply dealer or write ●

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Advance by special training which will qualify you for the better theatre positions. Start now through modern training. Free catalog. Est. 20 years.
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UPHOLSTERY LEATHERETTE
DURABLE - WASHABLE - FLEXIBLE
All Colors—54" wide—priced from $1.15 per yd.
VELOURS, MOHAIRS—ALSO AVAILABLE
Samples sent on request.
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the type of pictures that his Sunday clientele prefers, know which stars are among the first ten in box-office value at his theatre.

Managers can ascertain the likes and dislikes of their patrons by occasionally speaking with them in the lobby. Inquire as to what type of pictures attract them to your theatre. All picture fans do not agree on one type of picture; you must try to ascertain what the majority like.

After setting his releases, a wise manager will sit down at his desk with his bookings before him and pore over the various facts he knows regarding the pictures from the opinions he has gathered from first-run results. Wherever he can make a change that will improve his bookings, he should do so. *I have found from experience that a smart booking will outgross a bad booking on a three-day run as much as several hundred dollars.*

●

A Manager Must Be Diplomatic

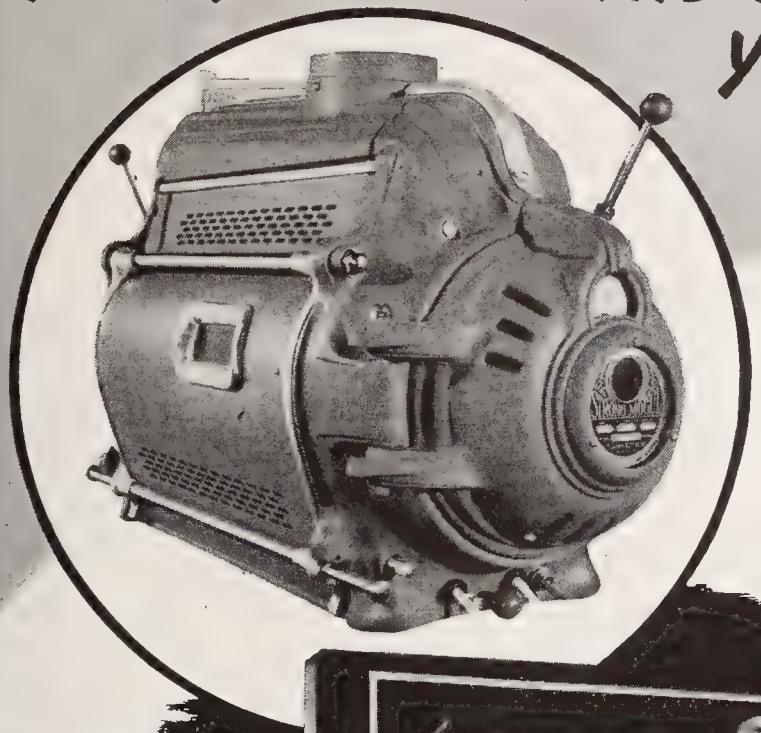
A THEATRE manager's diplomacy should generate through his entire personnel down to his janitor. One might say that the janitor does not come in direct contact with patrons. I disagree. Early mornng calls on the phone inquiring about lost articles or sometimes show hours, or asking for the manager, are answered by the janitor. He must be very tactful in his dealings with the public. He can do much to keep a threatre's good will, as he is your theatre's early morning representative. Diplomacy must be his byword.

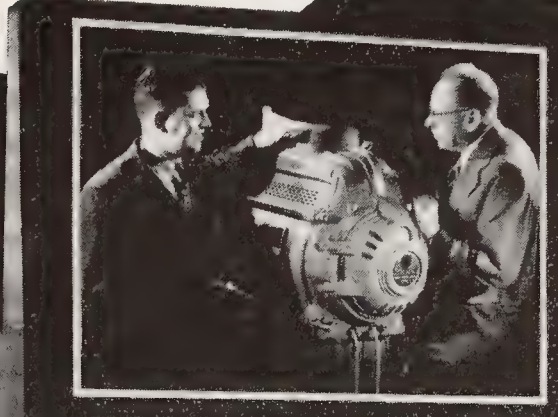
The manager is the king of the theatre, and what a diplomat he must be! I know —I have been through it. He arrives at his theatre at (for sake of argument, we will say) eleven in the morning. May have been up late the night before and not feeling to *forté*. A woman calls to see him about a benefit and wants a certain picture. A policeman calls and wants to sell him ten tickets at a dollar apiece to a policeman's benefit.

In every case the manager must be diplomatic! The woman who wants a benefit on a hit picture must be handled with kid gloves. The policeman who wants to sell ten dollars worth of tickets may be told that the matter will be taken up with the executive in charge, but the manager would rather not have him wait for that lost motion and he, the manager, would be glad to take two tickets personally. The policeman goes away happy, because that is all he expected anyway.

There are so many cases of this nature coming up frequently that the manager who lives, breathes and sleeps diplomacy will go far.

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The 1947 Model

STRONG MOGUL

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projects 15,000 lumens of light—the maximum film will accept without damage—at the lowest possible cost.

Utilizing all the advantages of 70 ampere, 40 volt burning of Suprex carbons, this Mogul projects a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more back from the screen.

It is impractical to use more than 15,000 lumens as it would damage the film and no advantage is gained by the use of contraptions for cooling the gate, or glass heat filters, for they absorb practically as much light as they do heat, in addition to being too expensive and complicated for typical theatre applications.

It is furthermore wasteful, as well as futile, to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

NOW—MORE THAN EVER,

When the lamps are **STRONG** *the picture is bright!*

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The World's Largest Manufacturer of Projection Arc Lamps

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☐ Please send free literature on the 1947 Model Mogul Projection Arc Lamp.

NAME .....

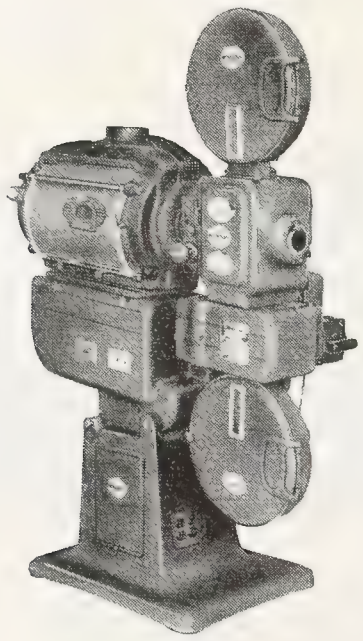
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Lifelike
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A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Conditions Affecting Cancellation of Leases

THE OWNER of a building cannot cancel a lease unless the lessee *substantially* breaches the lease contract.

In Bolling v. King Coal Theatres, Inc. (41 S. . [2d] 59), it was shown that the owner of a theatre building leased it for a term of years at a rental of $1,250 a month. The lease contract stated that the theatre operator would keep the theatre equipment fully insured, keep the premises in good repair, hold the building owner harmless from negligent operation of the leased premises, furnish heat and water for the building, carry public liability insurance, furnish the lessor and members of his immediate family, including grandchildren, passes to all shows; and pay all taxes assessed against the land and the building.



LEO T. PARKER

The owner of the building later sued to cancel the lease—first, because of failure to admit two of the lessor's grandchildren on two occasions due to mistaken identity. The higher court held that the lessor was not entitled to cancellation of the lease contract because of such failures.

The owner of the building, furthermore, did not forward to the theatre operator statements of taxes due on the leased property before penalty date, and the higher Court held that the lessor was not entitled to cancellation of the lease on the ground of operator's failure to pay the taxes.

The building owner also proved that the theatre operator had failed to perform other duties, such as to supply adequate heat to an office which the building owner had in the building; but since the owner *had not complained* to the theatre operator of insufficient heat, the higher court refused to allow cancellation of the lease on this ground, too.

Here a higher court indicated conclusively that an exhibitor who leases a theatre building, does *not* breach the lease contract by acts *induced or contributed to by the building owner,* or by acts that do not amount to a *substantial* breach.

Similarly, an exhibitor cannot cancel a lease simply because his own conditions have changed after he has operated the theatre for years without objecting to provisions of the lease. In Mutual Company v. Sewall (182 S. W. [2d] 575) it was shown that a corporation leased a lot for 99 years. Later the corporation constructed a building thereon, and after occupying it for 20 years, and paying the agreed rental, filed a suit to terminate the lease on the grounds that it was invalid. The higher court refused to allow cancellation.

Therefore, if for any reason you desire to terminate a lease, file a complaint without any delay.

Grounds for Receiver To End Partnership

CAN A dissatisfied partner of a business have a court appoint a receiver to terminate the partnership without notice to the other partner? Here's a recent answer:

In Salas v. Gonzalez (181 S. W. [2d] 821) it was shown that Gonzalez and Salas entered into an oral contract of partnership for the operation of a motion picture theatre. The parties agreed to divide the net profits equally between them.

Salas acted as manager of the theatre and agreed to make a monthly accounting to Gonzalez. He failed, however, to do so, and the latter filed suit, asking the court to appoint a receiver for the ultimate purpose of settling the partnership business and for an accounting in their partnership business.

The lower court appointed the receiver *without notice to Gonzalez,* who appealed to the higher court, and the higher court approved the appointment.

Repeating: Hurt Patron Must Prove Negligence

AS WE HAVE stated and restated in these columns—and hope to be allowed to repeat on every occasion created by litigation bearing upon the point—*under*

no circumstances is a theatre owner liable for injuries to a patron resulting from the latter's negligence. Here's another example (Lane, Inc. v. Story, 35 S. E. [2d] 472):

It was shown that a patron fell over a stool in the aisle. She sued for damages. In holding her not entitled to damages, the higher court said:

"In order to show negligence in this case, the plaintiff must show that she could not have seen the stool in the exercise of ordinary care."

Here's another recent case (Glass v. Houston Singing Soc., 192 S. W. [2d] 300):

A patron in a place of amusement slipped on a wet spot, causing her to fall and break her arm. She sued the proprietor to recover damages. During the trial she attempted to prove to the court that on other occasions other patrons had slipped in liquids on the floor.

The higher court refused to listen to this and held the proprietor *not* liable because *the patron failed to prove negligence* on the part of the theatre proprietor in discovering and removing the slippery liquid from the floor.

REMOVE DEFECTS PROMPTLY

On the other hand, if a dangerous condition is *permitted to exist,* and *proof is given* that other theatre patrons were injured by the *same* defect, such testimony is sufficient to justify a jury to hold the theatre owner liable in damages.

For instance, in Hart Theatre v. Adler (141 Fed. [2d] 489) the testimony showed that an elderly lady, while walking across a theatre foyer with slow, cautious steps, slipped and fell on a wet terrazzo floor. Further testimony showed that the terrazzo surface did not contain sufficient abrasive substance to make it reasonably safe, and that other persons had previously fallen on this floor.

In view of this testimony the jury held the theatre owner liable in damages. The higher court approved the verdict, and said:

"The floor of the foyer was negligently constructed in that the terrazzo surface did not contain sufficient brassy aggregate or other abrasive substance to enable it to meet the standard requirements of the industry, or to make it reasonably safe for use as a walkway when wet."

AUDITORIUM DARKNESS

The courts will not regard the mere fact that a theatre auditorium is dark as sufficient reason for an injured patron to recover damages for an injury. For instance, in Silberman v. Stanley Company of America (46 Atl. [2d] 70), it was shown that a person named Silberman purchased three tickets and entered the theatre with his

"A Smash Hit! Booked in Better Theatres Coast to Coast!"



Accept no substitute. Fort-A-Cide is compounded like a Doctor's prescription. It is a secret formula.



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1. Spray air-conditioning fan and vents against bad air.
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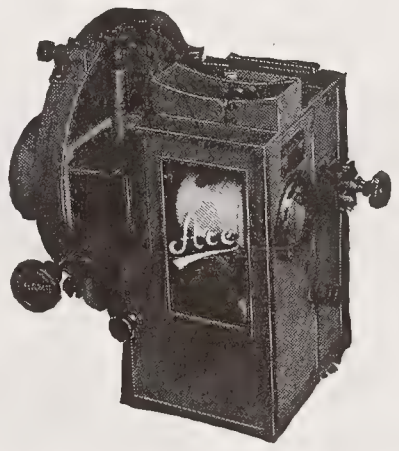
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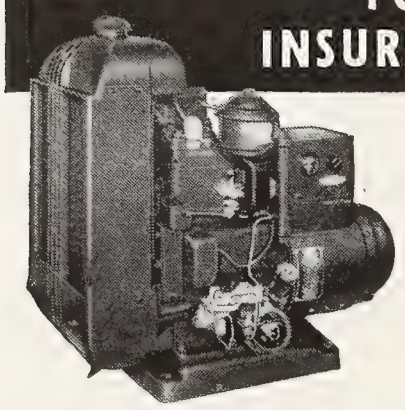


This illustrated folder will acquaint you with The Superior Electric Company's theatre lighting control equipment.

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wife and child. He could not find three adjoining seats, and when he reached the front of the theatre, instead of using the aisle which led across the front to the other side of the theatre, he went beyond the rail and started to walk across the orchestra pit. He fell into some steps and was injured.

Silberman testified that the theatre was dark and he could not see the steps, but the theatre owner was not held liable. The higher court remarked, "Theatres cannot be brightly lighted when a picture is displayed, as in this case."

Notice to Vacate Must Be Written

GENERALLY a notice to vacate premises is valid when sent to the party in possession. The fact that the property owner also sends notices to others does not alter the legality of the notice to the operator of a theatre on the premises.

In Kaimann v. Kaimann Bros., Inc. (182 S. W. [2d] 458) it was shown that the owner of a building desired to obtain possession of the lower floor and basement occupied by the O'Fallon theatre, operated by a corporation. The owner of the building sent notices to vacate to the corporation, and also to two brothers who had operated the theatre as partners *before* the business was incorporated.

The counsel for the corporation contended that these notices to vacate were illegal and insufficient. However, the higher court held the notice valid. This court said:

"The only absolute essential was that the notice be in writing, and that it advise the person or persons in possession of the premises of plaintiff's intention to terminate the tenancy at the expiration of one month from the next rent day."



Rendering of design for the front of the Hyde Park being built in Memphis, Tenn., by A. W. Blackwell & Associates for colored patronage. The theatre will seat 500 and be air-conditioned. Estes W. Mann, Memphis, is the architect.

MAKES THEATRE AIR AS PURE AND REFRESHING AS A MOUNTAIN BREEZE

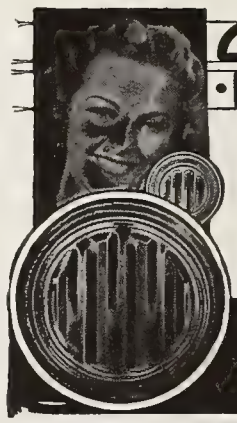
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Cleans the air electrically. Positively eliminates all odors, including those prevalent in restrooms and from popcorn concessions.

No Chemicals
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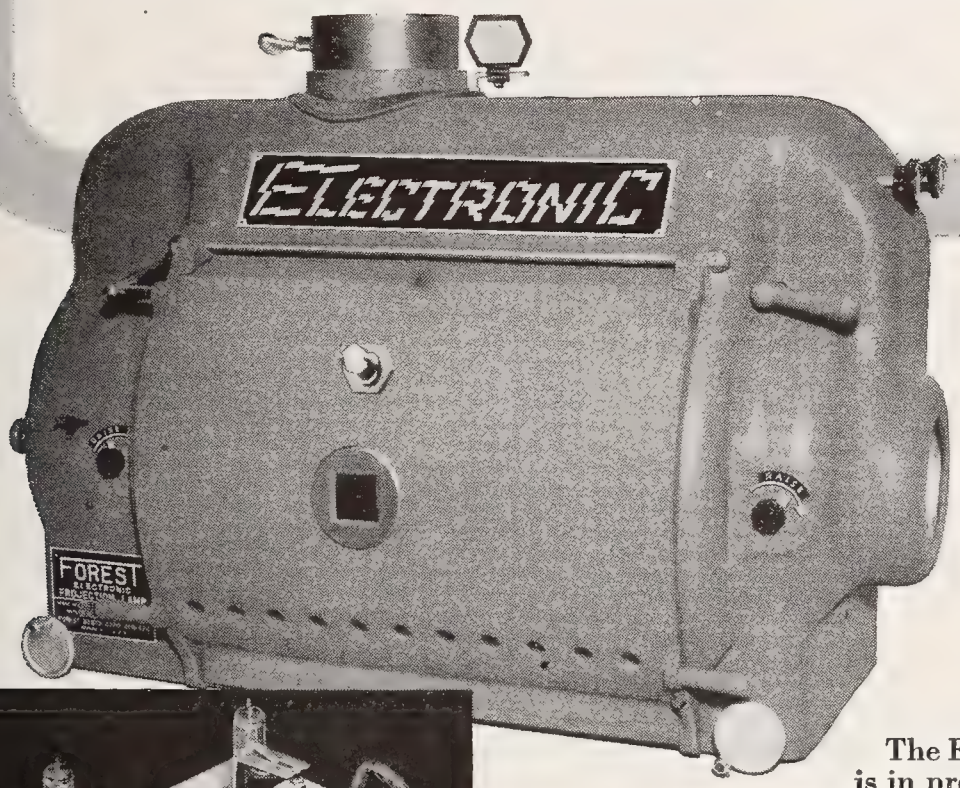
Theatre.....

Street No......

City.....*State*.....

© 1947, the HUPP Metal Works Co.

The New FOREST *Electronic* projection lamp



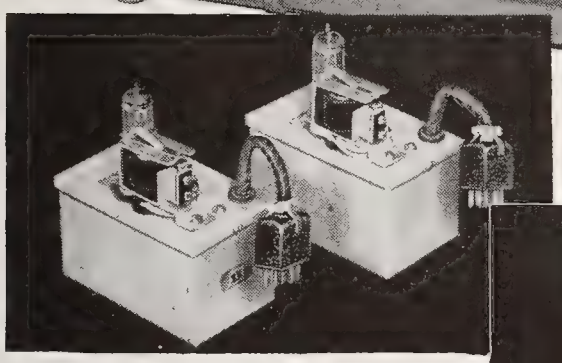
Now Available Quick Delivery

The Forest ELECTRONIC Projection Lamp is in production, available for quick delivery.

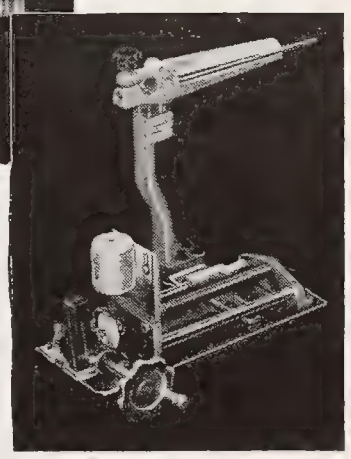
This is the ONLY Electronic Carbon Arc Lamp. It is simple in design, faultless in performance. Carbon feed is controlled electronically. Individual solenoids actuate both positive and negative carbons. A constant gap is maintained, thus making possible maximum brilliance of screen image regardless of the throw.

Unit construction means quick and easy maintenance. Electronic timing of actuating impulses means a steady arc without continual manual adjustment by the operator. Low-cost operation means more profit for the house.

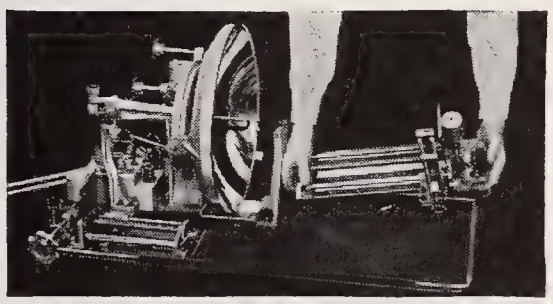
Specify the Forest ELECTRONIC for your next lamp installation.



↑ Electronic Timers control production of actuating impulses. These timing units are replaceable in a matter of seconds.



→ Solenoids actuate individual carbon feed mechanisms. Over 300 parts have been eliminated — no fast moving cams, gears or gadgets to wear out.



← Unit construction of entire assembly is demonstrated here. Note simplicity of design and ease of maintenance.

See Advertisement Page 51 for Data on Rectifiers for Use with the Forest Electronic Projection Lamp.

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744 Broad St., Newark, N. J.

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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

CONTRASTING WALLS AND FLOOR TO GET ROOM FORM

IT IS A PRETTY good rule to follow, in decoration, that areas with busy floors should not have busy walls, and vice versa. That is to say, where the carpeting is colorful and has a fairly bold pattern in moderate or larger scale, the wall should be on the plain side—mostly in a solid color or having only an inconspicuous configuration. And, similarly, if the decorative scheme calls for relatively bold, heavily figured walls, it would be better to choose a carpet of solid color or a modest pattern. Having both floors and walls "busy" causes confusion of line—the room itself loses form; a small room seems even smaller. . . . As I have said, this is a good rule to follow. Sometimes a professional designer seems to have broken it. Actually, if the results are successful, he hasn't. He merely has worked out his colors and patterns with precise knowledge of his materials and a natural talent for that sort of thing, so as to get the effect of line and space that he wants. But it is tricky. Ordinarily it is well to stick to the rule. . . . A rich floor pattern does not preclude use of a brilliant color for the walls provided that the wall decoration is limited to texture or to a very small pattern not competing with the floor.

●

Natural woods with a plastic finish, which have been in use now, usually in sheet form, for about eight years, have been found to wear well and to need very little maintenance, far less maintenance than regular wood finishes. There is no better interior treatment than that obtainable with natural woods of beautiful grain, and modern veneer production has made them available under most budgets. The plastic finish type eliminates polishing and refinishing; it needs only to be washed.

FLOOR SLOPES FOR THEATRES TODAY

(*Continued from page* 17)

started fifteen years ago, has come a long way from what it was when the word "reverse" got tacked on to it. The word is quite out-dated; it has been so for a long time. It perhaps served a purpose, and was not too inaccurate, when it was applied to the original idea. But the new and varied types of floor slopes which have developed from that idea certainly are not described by the word "reverse." Today the result of these principles of design is more aptly designated as a "dual incline" floor, for it is a floor in which a certain amount of *downward* pitch is combined with a certain amount of *upward* pitch toward the screen position, for the purpose of achieving good visual conditions most efficiently.

The relative amount of pitch of the downward and upward portions can vary within certain practical limits, a feature which accounts for the desirable flexibility of design peculiar to this development. An almost *flat* section forms a transition between the sloping sections. Actually, when the floor is properly designed, the patron is not particularly aware of a slope in either direction—the floor, as one proceeds over it, tends, in effect, toward flatness rather than inclination.

Two factors have made it possible to achieve this flatness. One is that the floor is designed exclusively for motion picture performances; the other is that the design takes full advantage of the staggering of auditorium chairs—not that method of staggering which merely installs extra-wide chairs at alternate row ends, but which adjusts chair widths along each row according to the changes in visual angles along each row.

Advantages of the "dual incline" floor (if so it may be conveniently called without too much restriction of meaning) may be summarized as follows:

1. The amount of slope in any direction is appreciably minimized.
2. Exit door sill levels are made to conform to exterior grade conditions.
3. Excavation is reduced, and waterproofing of side walls avoided.
4. Water pockets caused by main floor levels below grade are avoided.
5. The feet of patrons rest on a floor which does not slope away at a rate causing

a distorted downward position of the foot.

6. The downward viewing angles from the balcony, and the upward viewing angles from the main floor seats, are balanced out so as to create the most comfortable angles for the greatest number of seats.

7. Balcony pitches are minimized sufficiently to make the intermediate step between seating platforms unnecessary.

8. The projection angle is reduced to a minimum, thereby reducing keystone and practically eliminating vertical distortion.

9. There never occurs any need for ramping or stepping up into rear row levels of the main floor, since the floor slope is never severe enough to cause conditions suggesting such devices.

10. Balcony levels and rises can be adjusted to a height preventing a large area of the ceiling from intruding into attention upon the screen—quite to the contrary, the upper level is controlled to make the screen the predominant element of the balcony patron's field of vision.

11. The balcony patron's back is supported by the chair because it is not necessary to bend forward to see a screen at a relatively low level.

12. Construction costs are reduced because of reduced auditorium height.

13. This reduction in auditorium height decreases auditorium cubic content, which is an acoustic asset.

14. More desirable balcony space is available since the main level does not reach up markedly into the upper area.

15. Milder floor pitches allow for a better architectural treatment of the auditorium, especially in balcony houses, in which a sharp angle of intersection with the side walls always presents a difficult architectural problem.

16. Milder pitches of the main floor, and lower risers in the balcony, with intermediate steps eliminated, reduced the chance of accident—and carpeting well may wear longer, particularly in main floor aisles, for the same reason.

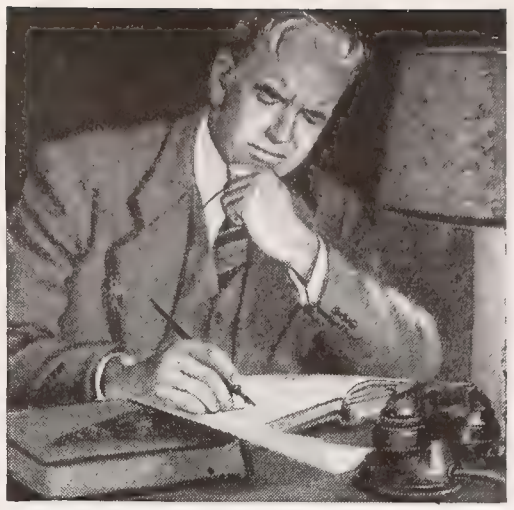
17. For a given amount of spacing between rows there is more space for passing and for leg room.

18. The flexibility in design that the "dual incline" floor allows eliminates some of the problems that commonly arise in the remodeling of theatres built many years ago.

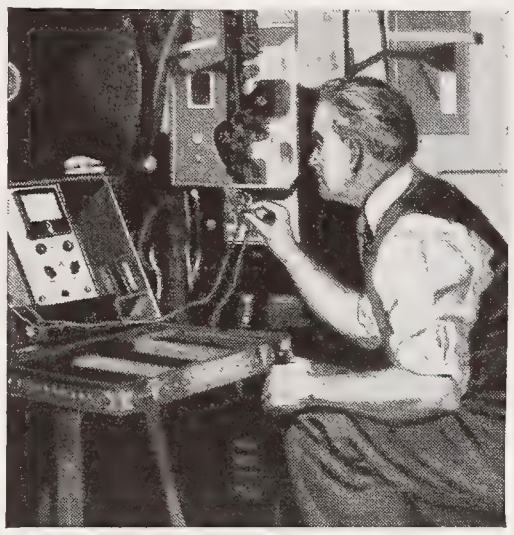
Thus, instead of being just one of the numerous factors incident to the planning of a theatre building, the auditorium floor is *basic*—you start from there! In view of this, it has seemed of some importance to our understanding of how best to go about theatre planning today that this matter of the "reverse" floor be clarified, and clarification advises that the word "reverse" be dropped altogether in reference to what has developed from it. The term "dual incline" does not suggest the extent to which *flatness* has become significant, but it at any rate is free from the error of the old label.



These grim faces may be your patrons, glaring at your booth—



And this you, when bad-sound refunds wreck a smash-hit run.



RCA Service helps prevent such breakdowns—keeps your sound clear and strong



—your box-office traffic healthy and going the right way.

Smash the Sound-Trouble Bugaboo!

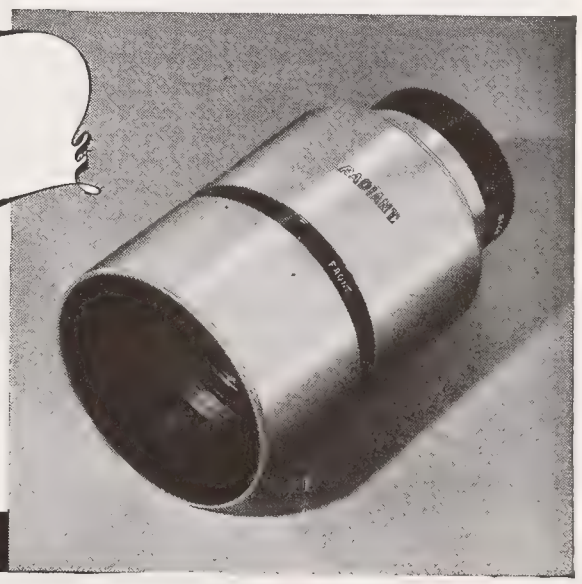
When you buy RCA Service, your sound gets regular check-ups by a skilled technician, with modern instruments to put the finger on danger spots. Your sound and projection get all parts needed for tip-top operation. You get prompt help in an emergency. Stop worrying that sound troubles will hit you where they really hurt. Join the thousands who find RCA Service smashes the sound trouble bugaboo. It will cost you but a few admissions per day.

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GUNDLACH Manufacturing Corp. Fairport, New York

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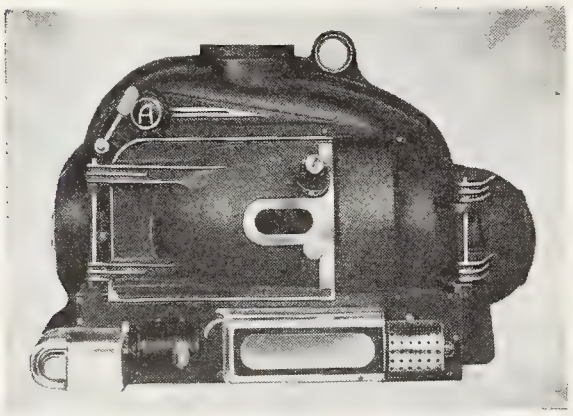
NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New "Suprex" Lamp of 40-65 Amperes

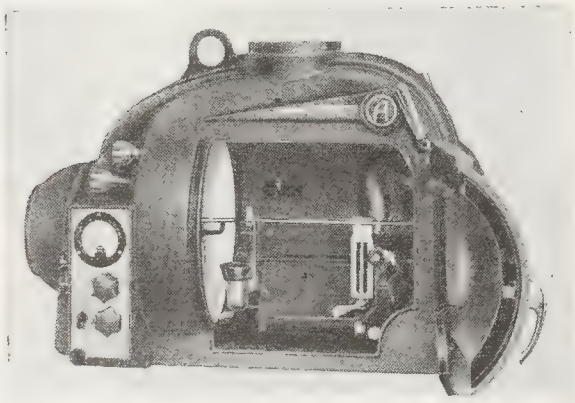
A NEW MODEL Suprex projection lamp having a current capacity range of 40 to 65 amperes has been developed by the C. S. Ashcraft Manufacturing Corporation, Long Island City, N. Y. Called the C-70, the new lamp is of unit construction with a compact mechanical element that is removable to simplify operation and servicing; all mechanical and manual controls outside the lamphouse itself; dual feeding of both positive and negative carbons independently of each other by separate feed screws, and a 14-inch mirror to match an f/2 coated lens.

Housing is solid cast aluminum instead of sheet metal. All manual controls, and an ammeter, are located on a compact panel of high visibility at the rear operating side.

The arc stabilizer represents radical redesigning. In it a steel loop replaces the magnet behind the reflector. The arc imager is designed for visibility from any viewing angle. Both vertical and horizontal negative alignment of carbons are provided for. A non-slip duplex action clutch instead of pawls and ratchets is used.

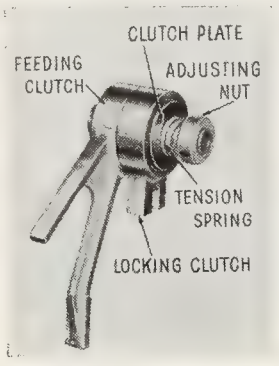


Exterior view of the Ashcraft C-70 lamp, above, showing mechanical assembly unit outside housing; and inside view, below, from other side, showing also control panel.



Shafts operate on full ball and roller-bearings which are selfoiling throughout. The lamphouse is without rods, pans or wires, and a carbon-drip cup lifts to permit easy cleaning.

The C-70 lamp has been designed, according to the manufacturer, so no mechanical changes are required for change of current within the full capacity from the lowest to the highest current range of from 40 to 65 amperes. The manufacturer states, "Using an 8mm-7mm suprex carbon trim at 65 amps, the C-70 not only will enable an optical speed of f/1.9, but will compare favorable in quantity and quality of light output with a straight high-intensity lamp using 13.6mm carbons and pulling 125-30 lamps."



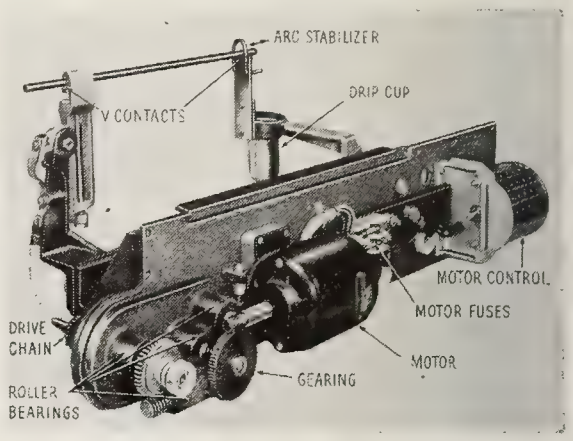
Detail of duplex negative carbon feed clutch.

In the action of the C-70 duplex clutch, two triplex roller clutches are mounted on the feed shaft; one oscillates and feeds the carbon forward; the other locks positively to prevent slippage in the predetermined feeding rate of the oscillating member. Each of the six rollers employed (three to each member) are ground to a tolerance of 1/10,000 inch and are hardened to resist wear. An unlimited number of feed ratios are available through finger-tip control.

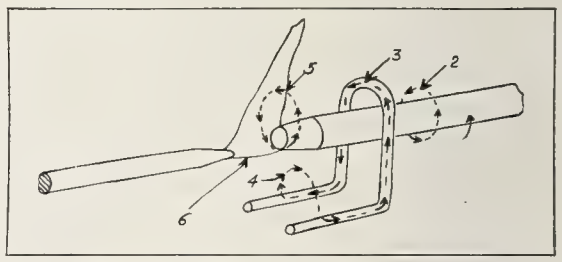
In the method used in the C-70 for arc stabilization, a loop of steel is mounted on the carbon guide and surrounds the positive carbon. The ends of this loop are bent under the arc a distance equal to the protrusion of the carbon through the guide. This loop is magnetized only when the arc is burning. The magnetic flux encircling the positive carbon is collected by the loop. By induction, the loop exerts an upward magnetic force to stabilize the arc by forcing upward the gas ball at the end of the carbon. The magnetic stabilizing effect is thus proportional to the current flowing in the arc, the manufacturer points out.

The motor, gears, shafts, rheostats, etc., are contained in a removable element located outside the lamphouse, with covers easily removed for inspection and servicing. They thus are also remote from the heat of the lamphouse.

The C-70 feed mechanism has been designed to require no oiling for many



The photograph above shows the mechanical assembly with covers removed, and also the burner element, the arc stabilizing means of which is diagrammed below. The positive carbon (1) extends through magnet loop 3; when the arc is established, magnetic flux (2) is collected by the loop, which, through induction, exerts magnetic force at its ends (4), and these force the gas ball upward at end of carbon (5), preventing the flame from enveloping the carbon end. The magnetic force may be increased by bending the ends of the loop toward the arc. The manufacturer states that the ideal arc is achieved when the lower edge of the frame is a straight line, as at 6.



years. With ball-bearings on the high-speed shaft, and roller-bearings on the medium-speed shaft, an oil-impregnated bearing is used on the oscillating and low-speed shaft.

Aluminum housing construction includes the doors, and these have baffles that permit placing a hand on a door for a considerable period without discomfort. Openings are provided in the housing for natural draft without interference with arc stability.

Resurfacer Firm Formed

CANADIAN distribution of "Arctic Blanch" screen resurfacing paint has been arranged by the National Theatre Screen Refinishing Company, Buffalo, N. Y., with the appointment of Donald

Baecher of the Circle theatre, Toronto, as distributor for the entire Dominion. Mr. Baecher, who is associated with 20th Century Theatres, and recently inspected screens in theatres of the Buffalo area that have been resurfaced with "Arctic Blanch," will conduct the Canadian business under the name of National Theatre Screen Refinishing (Canada) Company, at 76 Amherst Avenue, Toronto.

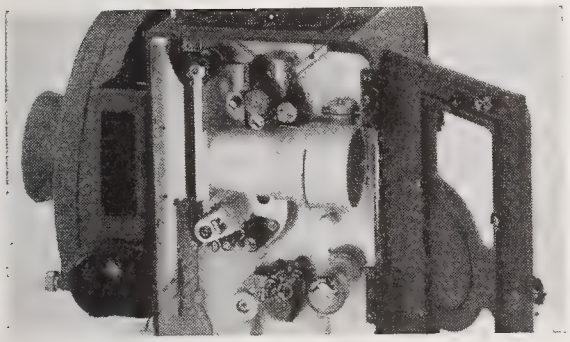
Ticket Chopper with Stub Stacking System

A TICKET CHOPPER of new design, with mechanical protective devices, has been added to the line of ticket control equipment of the General Register Corporation, New York. The "Automaticket" chopper takes standard tickets now used by theatres; no special printing is necessary. It chops the tickets and stacks the theatre stubs on wires in the sequence of collection, all automatically. The stubs which have automatically been stacked inside the cabinet when "chopped" at collection are under lock and key. The chopper holds up to 20,000 stubs in sequence.



New Model Superior Projector Announced

REDESIGNING of the Superior projector has been completed by Blue Seal Cine Devices, Inc., Long Island City, N. Y., which acquired the rights and tools of its former manufacturer, the Coxsackie Holding Corporation, Coxsackie, N. Y., several years ago. The new projector is Model A, succeeding the former series which began in 1922. Features of the new design, as released by J. Burgi Contner, president and chief engineer of Blue Seal, include a star and cam intermittent move-



Operating side of the Superior Model A.

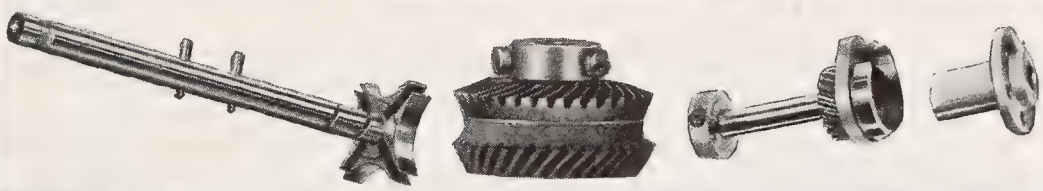
Have Any Doubts?



Well, try it and see!

You'll find LaVezzi Projector Parts "king of them all"—for precision craftsmanship, easy installation, smooth operation, long life. Obtainable through Independent Theatre Equipment Dealers everywhere.

-SUPER- LaVezzi •SERVICE•



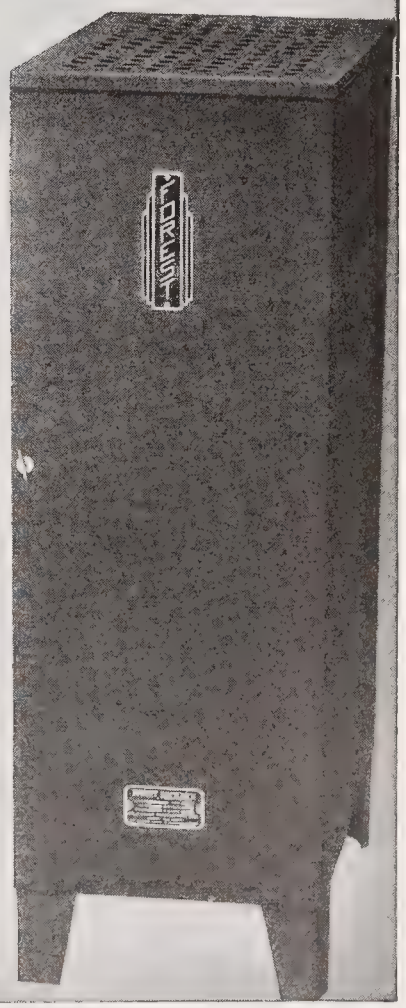
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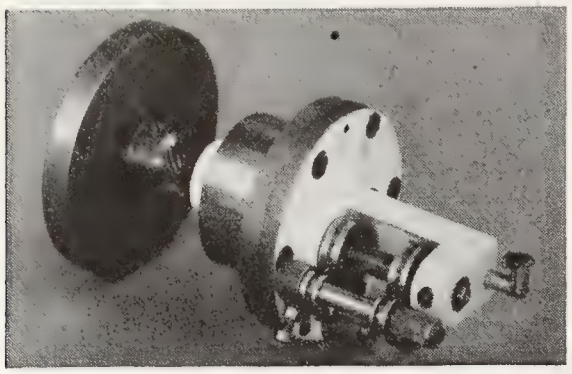
75-V-6 Rectifiers, Super MCS, LD-60 and LD-30 Bulb Type Rectifiers, Rectifying Tubes and Sound Screens.

FOREST Mfg. Corp., 60 Park Pl., Newark, N.J.

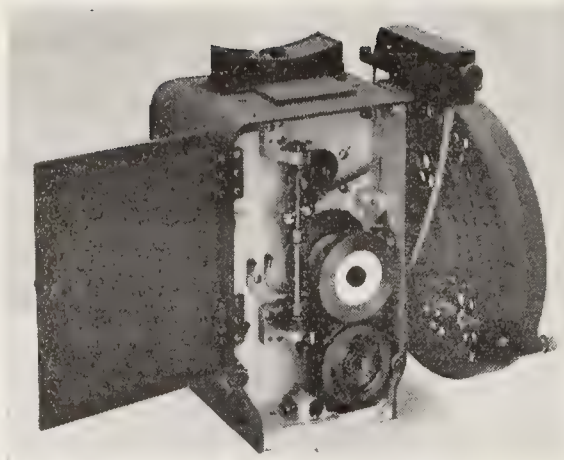
Be sure to visit Forest Booth No. 30 at the TESMA Convention

ment of double bearing type with provision for adjustment of cam shaft and play, two pad rollers and the pad roller arm as part of the movement. It is equipped with a fixed film snubber to eliminate slap in the intermittent loop.

The lens mount of Model A accommodates high-speed coated lenses with adapters. The aperture plate is of unit construction, while tension shoes are in two sets with the upper ones designed for positive snubbing of patches and the lower shoes of extended length to assure flatness of the film against the aperture. A combination framing and pilot light is provided.



The Superior intermittent movement.



Drive side of the Superior Model A.

In the Model A, the drive side follows today's simplified design. The vertical shaft carries a ball type governor which controls the fire shutter. The rear shutter is driven directly from the cam shaft. Intermediate and main drive gears revolve on fixed pinions.

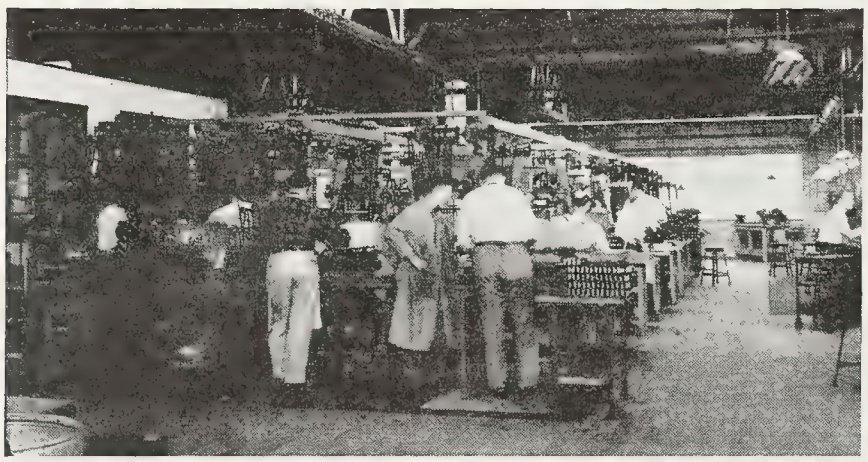
The shaft and gear assembly can be taken out by removing one screw, and shafts can be adjusted and locked in position to eliminate end play. The assembly can be replaced without rebushing the frames. Lubrication is manual with all oiling from the drive side except for the intermittent movement, and all oil cups are painted red to make them conspicuous.

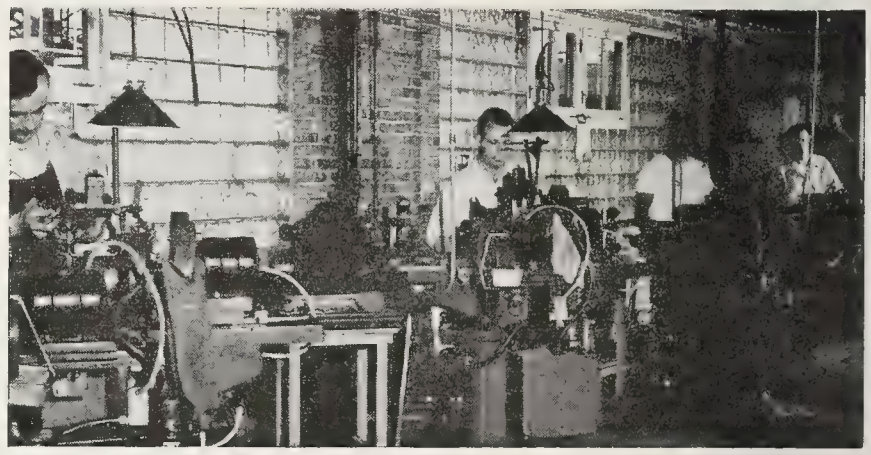
The company also announces that it will soon market a new sound system, magazines, pedestals and a selenium arc rectifier.

Chair Firm Reorganized

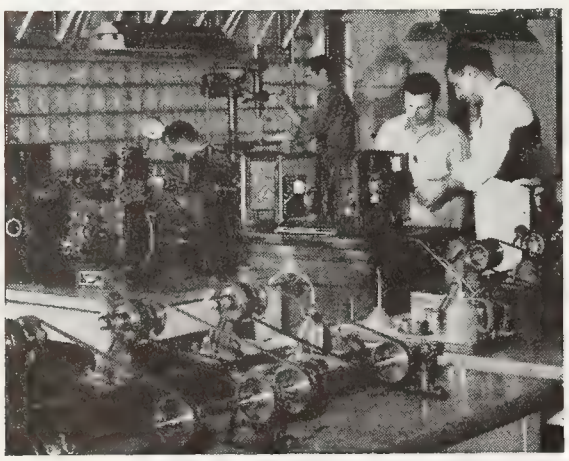
REORGANIZATION of the Fensin Seating Company, Chicago, and plans for the manufacture of its own line of auditorium chairs, have been announced by E. R. Fensin, president and, with his father, the late Morris Fensin, founder of the company more than 40 years ago. Mr. Fensin has purchased the interest of Les Simansky, who has been associated with the firm for the last five years and was its secretary-treasurer. Chair manufacture will be added to the reconditioning and installation supply business as soon as "the materials and labor situation warrant," Mr. Fensin said.

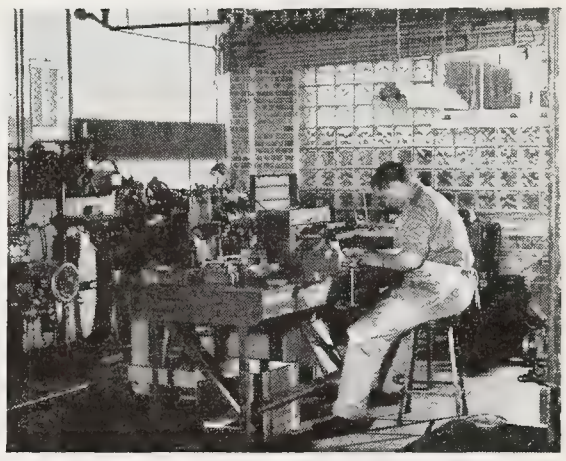
OPERATIONS IN THE PRODUCTION OF PARTS FOR MOTION PICTURE PROJECTORS





Views of the new plant of the LaVezzi Machine Works in Chicago, in which the camera points out some of the major steps in the making of precision projector parts, to which the plant is wholly devoted. At upper left is the bench lathe department. This view indicates the natural light provided from skylights and glass block in exterior wall construction; for cloudy days, each machine has an individual fluorescent lamp. Each machine also has its own motor, overhead countershafting being eliminated. . . . The grinding section is shown at upper right. The cylindrical grinders are LaVezzi-built and are equipped with indicators graduated in ten-thousandths of an inch; the work is also checked, however, on a comparator graduated in millionths of an inch. . . . The assembly department is shown below at left; here projectors are overhauled. . . . Jigs, fixtures and special machines for production and overhauling are built in the department shown at center, below. The latest picture is of the tool crib, where tools and parts are catalogued and stored.







Vacuum Cleaner Line Available in Quantity

A LINE OF six heavy-duty vacuum cleaners for industrial and commercial use, a complete set of industrial vacuum cleaning tools, and two heavy-duty



The general purpose theatre type cleaners —Model 203, above; Model 169-A below.



blowers, are now available in quantity, it has been announced by A. P. Leverty, sales manager of the General Electric Company's industrial vacuum cleaner division. The new cleaners are designed to handle almost all major cleaning operations in factories, office buildings, schools,

NOW NEW BRENKERTS, DEVRYS, MOTIOGRAPHS *are* FACTORY EQUIPPED *with* "ZIPPERS"

Convincing proof of the equipment manufacturer's changeover preference, is the selection of Strong *"Zipper"* Changeovers as *standard factory equipment* on new "AA" MOTIOGRAPH, new postwar DEVRY, and the new BRENKERT theater projectors. Strong *"Zipper"* Changeovers are available in three models: Strong *Special* (for porthole installation), Strong *Zipper* for sight alone or sound alone, and strong *Dual-Purpose Zipper* for both *sight and sound.*

Essannay Electric Manufacturing Co., 1438 N. Clark, Chicago 10.

STRONG'S *Zipper* CHANGEOVERS

AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT

WEBER *The Leader*

• SYNCRO-DYNAMIC PROJECTOR
SOUND AND PROJECTION FROM A SINGLE UNIT

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THE SOUND THAT MAKES THE DIFFERENCE

• SYNCROFILM "E" SPEAKER
PERMANENT MAGNET HIGH AND LOW FREQUENCY

• SYNCROFILM "20" AMPLIFIER
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theatres and other similar establishments, Mr. Leverty said.

Although each cleaner is designed for a specific type of industrial or commercial cleaning, the six models are basically similar in design and use. All are high-powered machines, incorporating universal type a.c./d.c. air-cooled motors of ¾ or 1 horsepower. Each has maximum filtering area, while the weight is held to a minimum. Two of the models are designed for wet pick-up, with sufficient suction to dry floors rapidly, eliminating dry mopping.

The 184-AWP model is designed for wet or dry pick-up. This is a 1-horsepower unit with 1½-bushel capacity, a 60-inch vacuum and 1220 square inches of filtering area. It weighs 87 pounds. A special safety-fuse prevents over-filling of the container with liquids, and possible damage to the motor. The other wet-or-dry cleaner, Model 175-A, weights only 50 pounds, and is designed primarily for use in theatres, office buildings and other commercial establishments. It has a 46-inch vacuum, a 17x17-inch container.

The largest of the cleaners designed for dry use only is the 184-A. It has a 1-horsepower unit, 1½ bushel capacity, 55-inch vacuum and 1220 square inches of filtering area. This model cleaning equipment weighs 78 pounds.

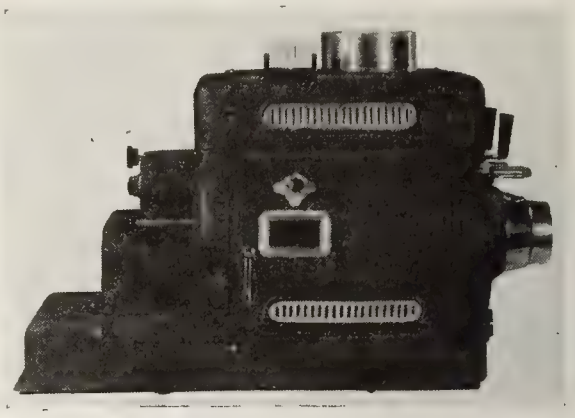
The popular theatre cleaners are the Model 203, a 30-pound machine, and Model 169-A, which weighs 47 pounds. Both of these models have a ¾-horsepower motor for either a.c. or d.c., oil-impregnated ball bearings, vacuum of 45-inch maximum developed by multistage fans, hard rubber silent casters, and crinkle finish. Model 203 is 24 inches high by 13 inches in diameter; Model 169-A 30 inches high by 19 inches in diameter.

The line of accessories, and attachments now available includes brushes, extensions, bags, hoses, nozzles, connectors and adapters as well as a variety of spraying tools.

Changes Made in Lamp And Sound Equipment Line

A NEW ARC lamp, and improvements in the "Royal Master" line of sound equipment, has been announced by The Ballantyne Company, Omaha, Neb. The lamp, marketed as the "Arc-Master", is a 40-65-ampere high-intensity light source designed for 1-kw, 45-, 50-, 55-, and 60-ampere operation without mechanical change in the negative and positive feeds, while negative and positive carbon jaws are designed for 6mm and 7mm negative, or 7mm and 8mm positive carbons.

Negative and positive carbons have heat resistant guides near the burning end for positive co-axial alignment, and vertical and horizontal adjustment is provided on negative carbons. Positive carbons have full 10-inch travel. Inside dowser system is provided with mirror flame shield for protecting the mirror while striking arc, and the mirror is held in a cast aluminum



The new "Arc-Master" lamp

frame and is adjustable on its optical axis. The lamp includes ammeter, trimming light, arc imager, removable ash tray, and arc vision windows. The housing finish is gray crinkle with chrome trim.

Ballantyne sound equipment now includes a double-channel amplifier. With its basic design following the company's PD-50 Series, the new amplifier (PD-56) is available with either in a.c. or a d.c. exciter supply mounted in separate cabinets, one for each machine; or mounted on a panel for insertion in all "Soundmaster" bases.

A new unit in the Ballantyne line is the Model "BX" d. c. exciter supply unit. This is a heavy-duty dry-disc rectifier type designed for insertion in the "Royal Soundmaster" projector base. When ordered with bases, two of these Model "BX" d. c. exciter supplies are built in. They also can be supplied to users of other late model projector bases.

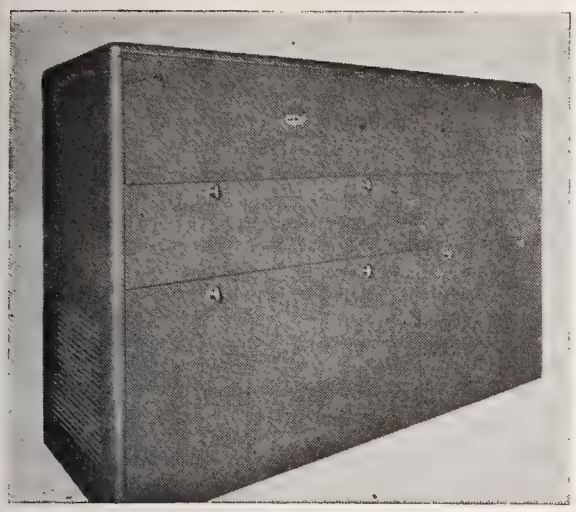
To the "Royal Soundmaster" soundheads has been added a new convertible gear box; the soundhead has been redesigned so that it may be converted from 60-cycle, or 25 cycle, or vice-versa, by merely changing the gear box itself. The entire gear train is direct-driven through fibre and steel gears.

For the smallest Ballantyne complete sound system, the Model 507, for theatres up to 350 seats, there is available now, as an optional unit, a coaxial speaker. Combined in a single assembly are a low-frequency unit of the cone type, a high-frequency unit of the multicellular type, and a dividing network. A complete 2x4 multicellular horn is mounted in the center of the low-frequency speaker.

An "economy" two-way horn system has also been added to the line, while arrangements have been made, the company announces, for supplying Altec Lansing speaker equipment with Ballantyne sound systems.

"Short Cycling" Control Added to Cooling Units

A SPECIAL control to make the refrigeration machine responsive only to the space, or room temperature, thermostat, instead of also to conditions within the equipment, has been added to all "Kooler-Aire" units manufactured by the U. S. Air Conditioning Corporation,



Minneapolis. The company explains, in its announcement of the device, called the "ASC Control":

"Frequent and unnecessary starting and stopping of the compressor when the whole refrigeration unit is not actually in operation, is known as short cycling. . . . Compressors are controlled from two sources. One is the space thermostat that responds to room temperatures, the other is a thermostat within the unit that responds to pressure changes in the refrigeration coils. . . . . It was the latter that actually caused short cycling. With the 'ASC Control' the compressor starts only when the whole system is in operation in response to the space thermostat."

"Kooler-Aire" air-conditioning units are now available in capacities up to 40 tons.

Altec Adds Amplifier

OF INTEREST in the theatre field for its possible application to supplementary operations, such as adjoining refreshment rooms and lounges, or amusement rooms associated with theatres in recreational centers, is a new amplifier for radio reception and phonograph record reproduction brought out by the Altec Lansing Corporation, Los Angeles.

Exclusive features cited by the manufacturer include built-in equalization to operate direct from General Electric variable reluctance or pickering magnetic pickup cartridges, a treble tone control, and a hum-balancing potentiometer that simplies tube selection. The tone control consists in a low-pass filter adjustable by steps for sharp cut-off of noise frequencies.

The amplifier has two high-impedance inputs, an output rating of 15 watts

CATALOG BUREAU

A free service through which literature on products for the physical theatre may be conveniently procured. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, flood
106—Lamps, projector
107—Lamps, reflector
108—Letters, changeable
109—Marquees
110—Signs, theatre name
111—Transformers

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Filters
209—Furnaces & boilers
210—Grilles, ornamental
211—Heaters, unit
212—Humidifiers
213—Insulation
214—Motors
215—Oil burners
216—Outlets, mixing type
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass fabric
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Plastic veneering
312—Porcelain enamel tiles
313—Roofing
314—Terrazzo
315—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Deodorants
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Ozone generators
409—Perfumes
410—Polishes
411—Sand urns
412—Snow melting crystals
413—Soap, liquid
414—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Concrete paint
505—Linoleum
506—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION & SOUND
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Cue markers
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Lenses, condenser
917—Lenses, projection
918—Microphones
919—Mirror guards
920—Motor-generators
921—Non-sync. turntables
922—Photoelectric cells
923—Projectors, standard
924—Projectors, 16-mm.
925—Projector parts
926—Projection, rear
927—Public address systems
928—Rectifiers
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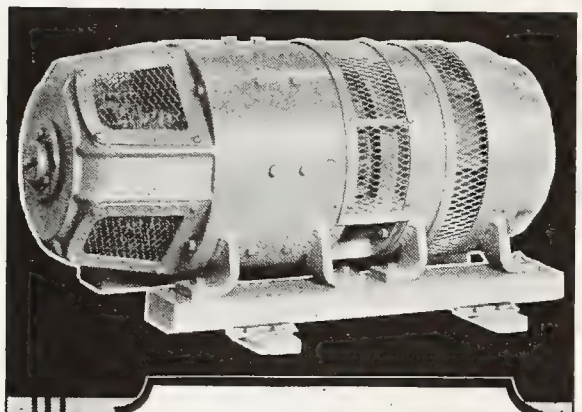
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Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; business manager, Local 365, IATSE & MPMO

The Shultz Method Of Finding Picture Size

IN THE COURSE of building a new theatre, or in remodeling with substantial changes in the auditorium and usually with installation of new projection equipment, question arises as to what size of picture should be adopted, and apparently it persists in being a tough question to answer for many theatre people. The question is put to us every so often, and sometimes, as recently, it comes in two or three inquiries only a few weeks apart.

We dealt with the subject quite a few months ago, but since actual methods of determining picture size (commonly referred to as *screen* size) had been given in BETTER THEATRES some years ago, we did not go into detail. Guess we should have—so we're going to do something of that sort now.

Fortunately for a guy who has just returned from a vacation with a press deadline to meet, we can do the job without much effort. It was beautifully done in these columns back in 1944, by the late Charles E. Shultz. Most of you will recall his many fine pieces in BETTER THEATRES. On matters pertaining to the optical side of projection, Charlie had few equals. Prior to the 1944 article, he had discussed screen size from another angle. In one article he gave a formula for finding the proper dimensions mathematically, and in a following one he offered a sort of rule-of-thumb method. But the best method—because it is simple as well as accurate, and does not put any strain on the brain, is the one he described in 1944.

In this method a gauge made out of pasteboard is used. The gauge looks like a little box with rectangular openings cut in it. Charlie explained how to make this gauge, even publishing a pattern of exact size which could be traced on a piece of cardboard; then this pattern was to be cut out, and proper folding and pasting gave you your gauge. This pattern is not reproduced here because the writer has been given to understand that if, after reading this summary of the method, you would like this pattern, you may procure a suitable copy of it by writing to the editor of BETTER THEATRES.

VIEWING ANGLES

In working out this method, Charlie did a lot of experimenting himself, and of course he was using also the experience of others who had tried to find a good workable basis for finding what the size of the picture should be for a given auditorium. Charlie's method is based on *visual angles,* his little box is a way to allow you to look at your screen area according to the critical angles of vision of your particular auditorium. First, then, let's see what Charlie had to say about visual angles:

"Because this subject of visual angle bears an important relationship to good presentation of a film, and influences the efficiency of the projection system, I am going to devote space this month to an entirely different approach to the subject, one which does away completely with measurements and calculations and offers a practical means of determining the correctness of the visual angle in *your* theatre by the use of a simple little gadget; which for want of a better name for such a device, may be called an *angle gauge* . . .

"You are probably wondering why I made that statement about visual angle influencing projection efficiency. Here is the reason:

"If the tests show that your picture is

larger than average you can be reasonably certain that the following is also true:

"1. It requires more current and carbons to illuminate a large screen than it does to produce equal intensity on a smaller screen. As the illumination required is determined by the *area* of the screen surface, a foot or two in width will make a very marked increase in the area with the need of more arc power and greater carbon consumption.

"2. *All* defects in projection are increased and magnified with an unnecessarily large screen. The slightest jump, travel ghost, focal imperfection and side sway become sharply evident.

"3. The patrons will shun the front of the theatre because the natural graininess of the picture will be very noticeable to them and its unpleasing characteristics are confused for poor focus.

"4. An unnecessarily large picture increases the difficulty of maintaining good focus, particularly when going from one subject to another. This does *not* mean that the lens is at fault. It is the natural result of using a shorter focal length lens that will have a smaller depth of focus than a longer focal length lens of the same optical speed.

"If the tests show that your picture is smaller than average, you can be reasonably certain that the following is true:

"1. The rear seating area (which usually contains the greater number of chairs)

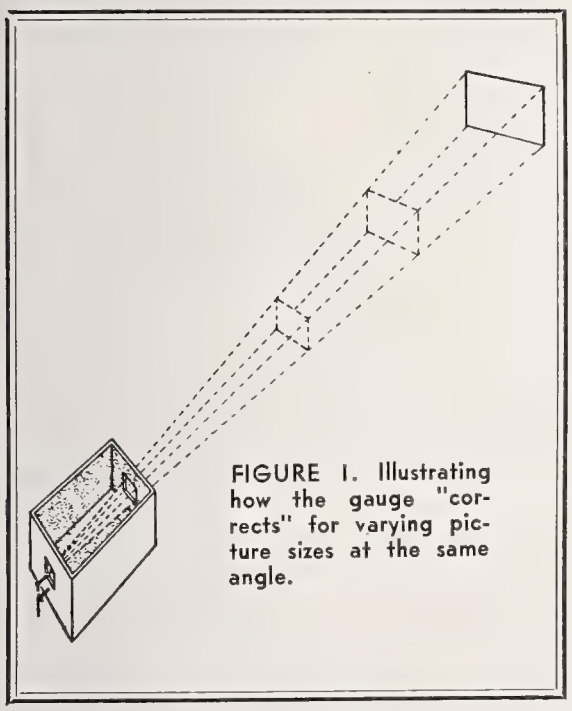


FIGURE 1. Illustrating how the gauge "corrects" for varying picture sizes at the same angle.

presents a displeasing view of the screen because the picture appears too tiny for comfortable vision. Your customers will use the forward seats whenever possible in an effort to obtain a comfortable viewing angle.

"2. The illusion of the presentation is lowered greatly because the size of the picture is not in keeping with the proportions of the theatre and the patron cannot obtain the desired effect from the dramatic use of close-ups and long shots that were so carefully produced to give punch to the story."

The gauge, or peep-box, has openings based on film frame proportions, with one for an average visual angle at the last row of seats, the middle row, and the front row. Now here—but we may as well give you Charlie's own words:

HOW THE GAUGE WORKS

"Now here is how this simple little gadget works and how one uses it: *Figure* 1 shows the principle of the thing. Let's suppose that the average viewing angle from the rear seats of the theatre is 11½°. This means that when you look at a picture at a distance 5.2 times as great as the width of that picture, your angle of vision is approximately 11½°. It has been found that this is just about right as the greatest distance that one can sit from a motion picture screen and distinguish clearly all of the details without difficulty.

"You *could* determine this distance by measuring the distance from the rear seats to the screen, and dividing this measurement by the width of the screen. It is much simpler, however, to use a device which limits your visual angle to the required limit, and then look through this device for determining the correctness of your picture size in relationship to the viewing distance.

"As may be seen in *Figure* 1, the size of the picture is *not* important alone. A small picture at a short viewing distance is just as correct as a larger picture at a long viewing distance. You will note that any one of the three picture sizes shown are equally good because they all include the same angle of vision. This explains why this gadget can take the place of measuring and calculating the distances and screen sizes.

"You may wonder why the center of vision is behind the eye slot in the little box. Here is the reason:

"When you place the box as close to your eye as possible, your brows and nose prevent you from bringing your eye exactly to the slot. In addition to this, the optical center of your eye is a little back of the outer shell of the curved part of your eye. I experimented with several subjects until a correction was accomplished which allowed the correct distance from the face of the box to the true center of the eye. The box shown will give the proper results *automatically* if pressed as close to the eye as possible when viewing the screen. (Of course one must remove eye glasses for this test as they would alter the distance from the center of your eye to the box.)

"*Figure* 2 is a perspective drawing which is supposed to represent a theatre in which the top half has simply been lifted off. You are looking straight down on the auditorium. The three heavy circles represent the points at which you should sit with the gadget to test your theatre's visual angle.

"You will note on three sides of the

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box lettered instructions telling you which eye piece to look through for each of the three positions shown in the drawing. You simply sit in each position and look through the box.

"If the picture is too large, you won't be able to see all of it framed in the little opening in the box. If the picture is too small, it won't fill the opening and will look smaller than the little rectangle through which you are looking.

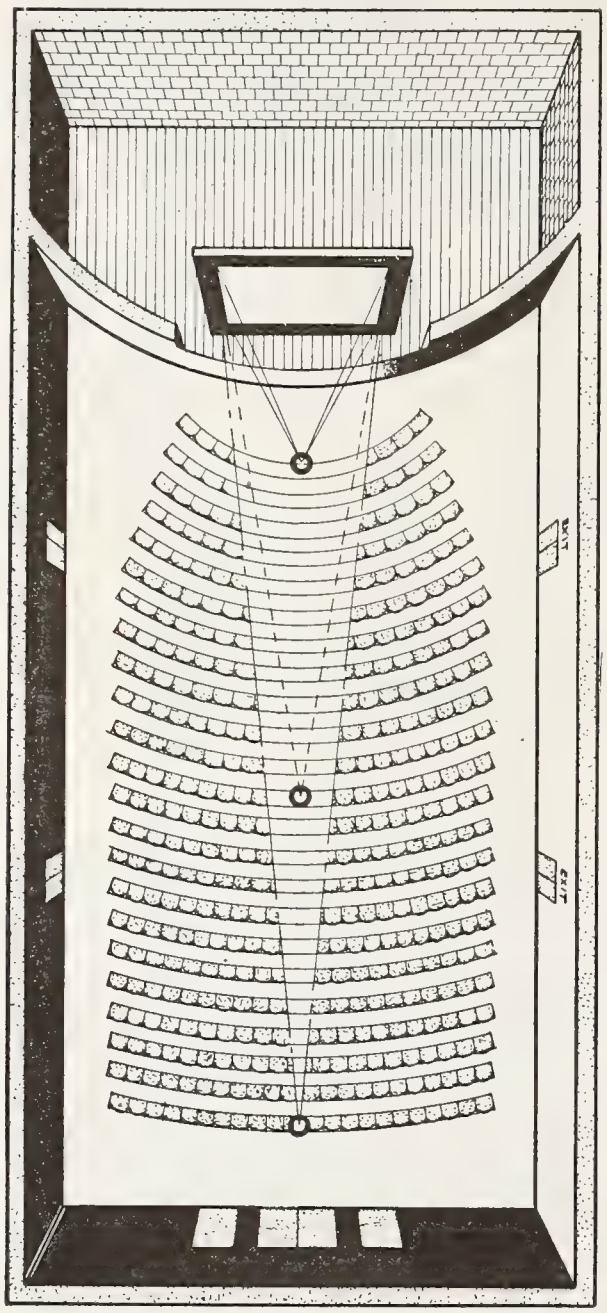


FIGURE 2. Diagram of an auditorium showing points of seating plan from which tests are made (circles).

"The angles given on each of the three eye pieces are considered average for general purposes. They represent the following relationship between screen size and viewing distance:

"Visual angle for last row of seats equals 11½°—The viewing distance is 5.2 times the width of the screen.

"Visual angle for center of seating area equals 18½°—The viewing distance is 3.1 times width of screen.

"Visual angle for front row of seats equals 53°—The viewing distance is equal to the width of the screen.

"You *don't* need to know that to test your picture size with the gauge; I give this information only for those who are interested. The actual test is simply a matter of looking through the little box at the three points in your theatre shown in *Figure 2*, and noting whether your picture is larger or smaller than average or whether it is right on the button."

Inquiries on this matter, as well as others, too often omit needed information. Robert J. Strauss of the Madeira theatre in Cincinnati, however, was thoughtful enough to send a blueprint of his auditorium, and in replying by letter we could give him the figures for a suitable size of screen, adding other data on lenses and the amount of light he would get, with that size of screen, under certain light source conditions. We're glad to advise—just tell us all about it.

When Special Screen Effects Are Desirable

BEING AS HOW we are too far out in the sticks (the cow country of New Jersey) to be citified in our ways, and yet too near a great metropolis (New York) to depend on local resources, we admit that we can't always appreciate the value of some practices in some communities in this vast land of ours. And so what we had to say a couple of issues back about the use of stereo effects and similar stunts for "dressing up" the screen presentation got some reactions that we really didn't expect.

One projectionist (who doesn't want his name used—"the manager here might not like the idea at all") thinks such effects "help the show" and would like to know more about creating them. But here is a letter that goes into the matter very informatively as well as offering an opinion. It is from the chief of projection of the Radio City theatre in Minneapolis, Fred W. Berglund. We think just about all of it merits quoting:

"I will have to agree with you that the industry has gone a long way since the days of silent pictures. Likewise, you are correct in stating that even the smallest theatre can put on a 'big city' show so far as the screen material is concerned. It is, indeed, a professional job and any so-called effect that consists only of a color and a pattern background has every right to be classified as 'corny'.

"Inasmuch as the studios turn out workmanship of a uniformly high degree of quality, any effect to be used in conjunction with such a production must likewise be of professional quality in order to keep it out of the 'corny' category. However, I am not a subscriber to the belief that all artists are studio-employed. There are many men in the ranks of the motion picture projectionists who possess just as much artistry, talent and flair for showmanship as do some of those who work in the studios. We are fortunate in having a man of that type as a member of the projection staff of this theatre, and here's where I'm going to set forth some of the methods hereinbefore referred to.

"In all fairness, it would probably be well to explain that Radio City theatre has a seating capacity of 4,100-plus. By way of equipment, we have a couple of 300-ampere generators, three projectors, one Brenkert F-7 effect machine, one double-decker Chicago Cinema combination slide and effect machine, two spot lights, and one H.I. flood.

"In addition, we have an endless number of snow and rain effects, water ripples, traveling slide holders, both horizontal and vertical, water falls, ocean waves, etc., etc. One member of our projection staff, Frank S. Rogers (he is the one referred to in the paragraph above), came to us a quarter of a century ago. At that time he was a commercial artist and cartoonist and while he is now a professional projectionist, he has kept up his art studies during all these intervening years.

"The slides we use are, in most instances, handmade. Many are first made in clay (an exacting and expensive process, by the way) on a 11x14 board, then photographed on standard size slides and finally hand-colored. During these many years the variety of special slides he has made are endless and they are always strictly in keeping with the picture that they are shown with.

"We make it a point to get information on a coming picture as far in advance of the show date as possible. We get the trailer ahead of time and give it the once-over on the rewind bench to get an idea of the type of background the studio is using for their build-up. Color balance is given consideration. The bug-bear of all commercially made slides, keystone, is properly taken

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GET OUT — INSTANTLY!

[Originally published in Better Theatres of Feb., 1945]

care of in the making of these special slides and in fact, everything possible is done to make the final result in keeping and in harmony with the ideas of those who produced the feature picture.

"Surely you will agree that many a picture can be enhanced in value if given proper treatment by competent and skilled workmen—and that is what we try to do—to make a pleasing presentation out of the opening of any feature picture that lends itself nicely to special treatment. We do possess a rare combination, to wit: adequate mechanical facilities, an able artist on our projection staff, and the remaining members of our crew willing and competent to make the most out of the opportunities as they present themselves."

EFFECTS FOR SPECIAL EVENTS

To Mr. Berglund's letter, F. S. Rogers (I hope I have read the initials correctly from his signature) of his staff adds these interesting suggestions (wonder if Mr. Rogers is the cartoonist-projectionist to whom Mr. Berglund has referred!):

"In the old days of silent pictures, deluxe theatres distinguished themselves from the 'out of the way' houses by adding to their picture program such items as a pipe organ number, an orchestra, singers, special stage settings, vaudeville acts and many other specialties, including stereo-effects. These things, used in combination with one another, constituted the deluxe classification.

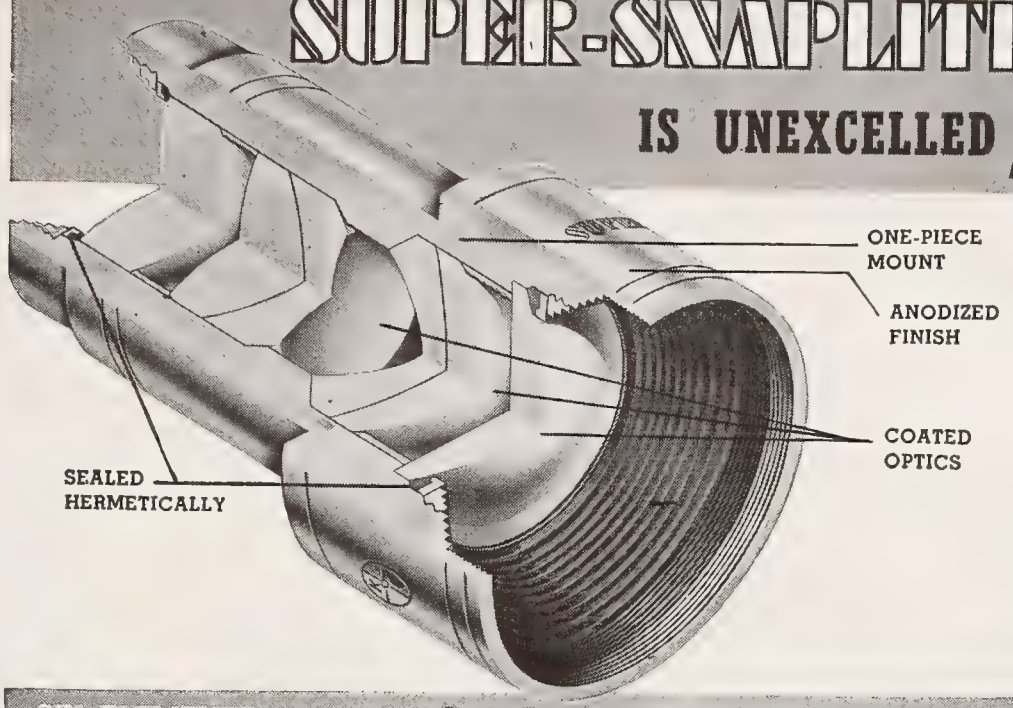
"Since the advent of sound on film and color photography, the need for special treatment has, to a great extent, been eliminated because these needed qualities are now included in the production of the film by virtue of the new media; hence, the distinction between the large and small house has narrowed to a rather thin line.

"Stereo effects, if judiciously and properly handled, can still be used to advantage in the well equipped theatre, not only to embellish feature titles and add arty atmosphere to coming attractions as a 'lift' to advertising, but for a civic touch during celebration or convention weeks and for special animated holiday greetings. Even short novelty subjects can be produced when suitable background music is available.

"Recently our theatre ran 'The Hucksters,' the title of which was superimposed on a specially made design taken from the book cover, with a tint and tone for general harmony of color.

"On August 28th, as in a great many other theatres throughout the nation, we had a special showing of Paramount's 'Variety Girl,' sponsored, of course, by the local Variety Club. We used a five-lamp setup with four slides made to register with one another, each to come on and off in sequence, timed to the music of a twenty-five piece orchestra. In fact, the effect was virtually a custom-made title which tied in

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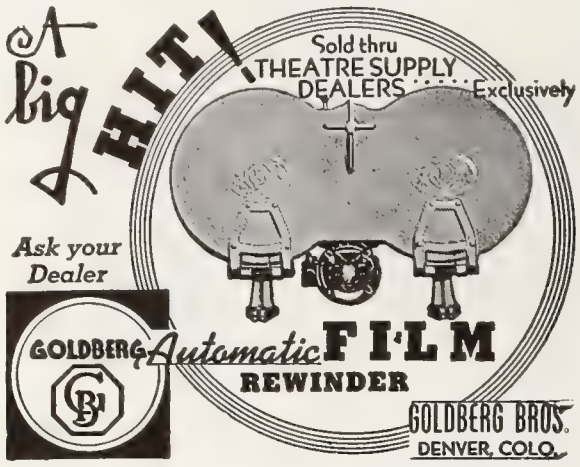


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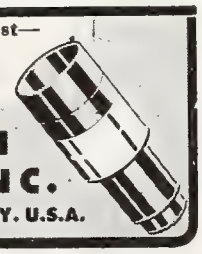
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the name Variety Club with the name of the picture, 'Variety Girl.' The orchestra leader, of course, arranged special music to fit the effect.

"The first step was a field of stars moving upward on a 40-foot screen, flooded with a deep blue from a 120-amp. arc; next came a silhouetted red heart on which was mounted a flipper to black out that portion of the starry background to be used by the next change; then followed the silhoutte of a dancing girl; the next slide contained the words 'Variety Club Presents,' which was slowly peeled off, leaving the words 'Variety Girl.' Then the Paramount Emblem faded on, the masks come down to normal picture area and the film took over, except that the orchestra continued to play through all the credit titles.

"Promiscuous splashing of color and design for the sake of dressing should not be indulged in or encouraged. In the production of effects it is helpful to have a working knowledge of optics, color lighting and designing ability, as well as showmanship. As mentioned above, keystone is the gremlin of effect drawing which requires counter-keystone draftsmanship, and that practically eliminates the use of commercial artists in effect designing because they lack the knowledge of projection and its peculiar characteristics.

"An effect should have meaning pertinent to, and in harmony with, the subject matter with which it is to be used.

"Anything else *is* corny."

I think both of these good brothers, and Mr. Rogers in particular, give the cue in this matter. That's pretty high-class stuff those boys put on in Minneapolis. It is done on Broadway, and in other cities. But it takes talent, equipment and a bit of money out of petty cash or the advertising appropriation to create effects on a par, artistically, with the majority of feature pictures shown.

To my previous comment on the use of such effects I now would add this: If the occasion suggests something beyond routine screening of the picture, special effects are worth consideration *if* you've got what it takes to produce something that isn't amateurish. Once upon a time crudity wasn't a stranger to picture houses, either on the screen or off. But we've gone a long way past that time now.

The Army's Way of Handling Two-Men Booths

THE PIECE we had in these columns last April about dividing the work in a two-man booth (in which we bravely stuck our neck out and got it scratched up a little in letters from a number of men in two-men booths) has brought more recent comment worth passing on, in a letter which tells us how it's done in the Army.

It is from Daniel S. Warner, M/Sgt., who apologizes (I think needlessly) that he is "only an Army theatre projectionist and probably do not rank too highly with civilian boys." However, he holds a projectionist license in Massachusetts, and he plans to make theatre projection his work.

Next Issue of BETTER THEATRES—

Fall Buyers Number

CONTAINING

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—issue of OCTOBER 18th

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when he gets out of service. He is operating at the Army theatre of Fort Banks in Winthrop, Mass., but apparently the practices he describes are general in the service theatres now. Here they are:

"We projectionists in the Army have a new show each show night and most always they are new prints. The Army regulations compel us to inspect each reel by hand before each show, and the printed form on the condition of the film, the print number, the seal number, exchange and the running time is signed by the chief projectionist, who in turn hands it to the assistant manager.

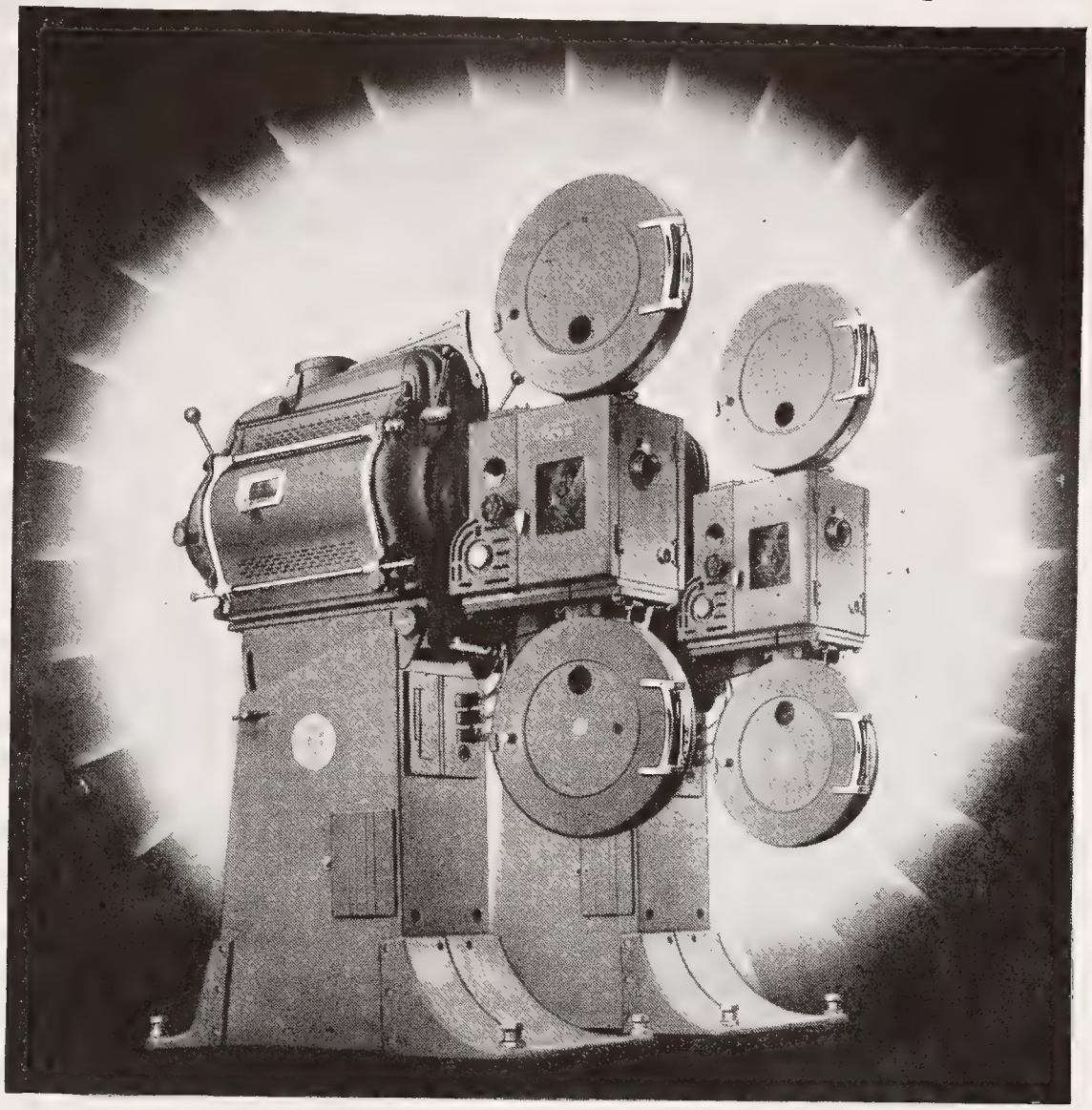
"The form is then completed by the assistant manager and he sends it to the theatre office (manager), who signs it and sends it to the district office. There is no doubt in my mind but that it is a good system. It not ony protects the management, but it protects the projectionists also.

"It is a rule with us fellows that our booth and the machines be cleaned each day before, or after the show is made up. There is no questions as to what we will do; the Army tells us when and how we will do it, and we believe it is an excellent idea. Our big headache is keeping the operators. We are always breaking in new men because the younger fellows want every night with their girls, and the married men would rather be with their families at home or out riding.

"There is no set rule on which machine we operate, so we frequently change machines. However, we lace, wipe out gates, and clean reflectors of the machines we operate. The sound changeover is made by the operator whose machine is being cut in on the screen."

This system, if I understand it correctly, seems to be similar in some respects to the one I submitted as usually preferable—that is, the projectionists change off from one set of duties to another, avoiding the monotony of being responsible for one of the projectors for a considerable period of time. But the latter system certainly had its defenders in the mail I got.

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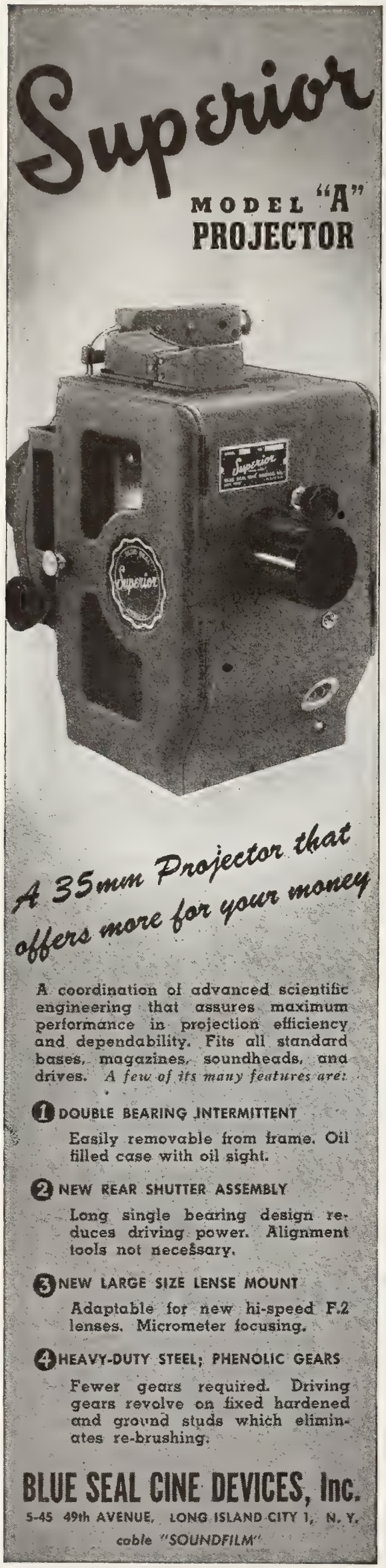
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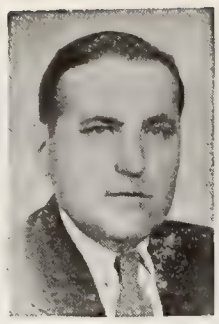
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John J. Sefing's WAYS & MEANS

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John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Planning for Motor-Generators: An Example of Design Practice

THE NEW theatre building program, and also remodeling, have not got into full swing as yet, but there is a lot of planning being done. In fact, from all reports, a lot of planning has already been completed, for actual construction to begin as soon as this is possible or economically feasible. Let us hope that in this planning, equipment has been deservedly considered, not left as something to be taken care of when the theatre is almost finished or even just put under construction.

Further, let us hope that such planning for equipment has been done by persons who appreciate what conditions are necessary for its efficient operation and servicing. In the past it has been almost the usual thing for equipment provisions to be considered as something having little or nothing to do with the building itself. Again and again, in my own experience, it was only after the theatre structure was completed that final decision was made as to what type of equipment was to be used, then came the fun!—ripping up floors, knocking out walls, rewiring, etc., with desperate sweating, arguments with contractors about who was to pay for what. And when all this frantic effort was over, you were likely to have only a botched job that gave the people who had to live and work with it a steady round of headaches of the kind mere aspirin won't cure. To say nothing of the loss in replacement and other servicing dollars.

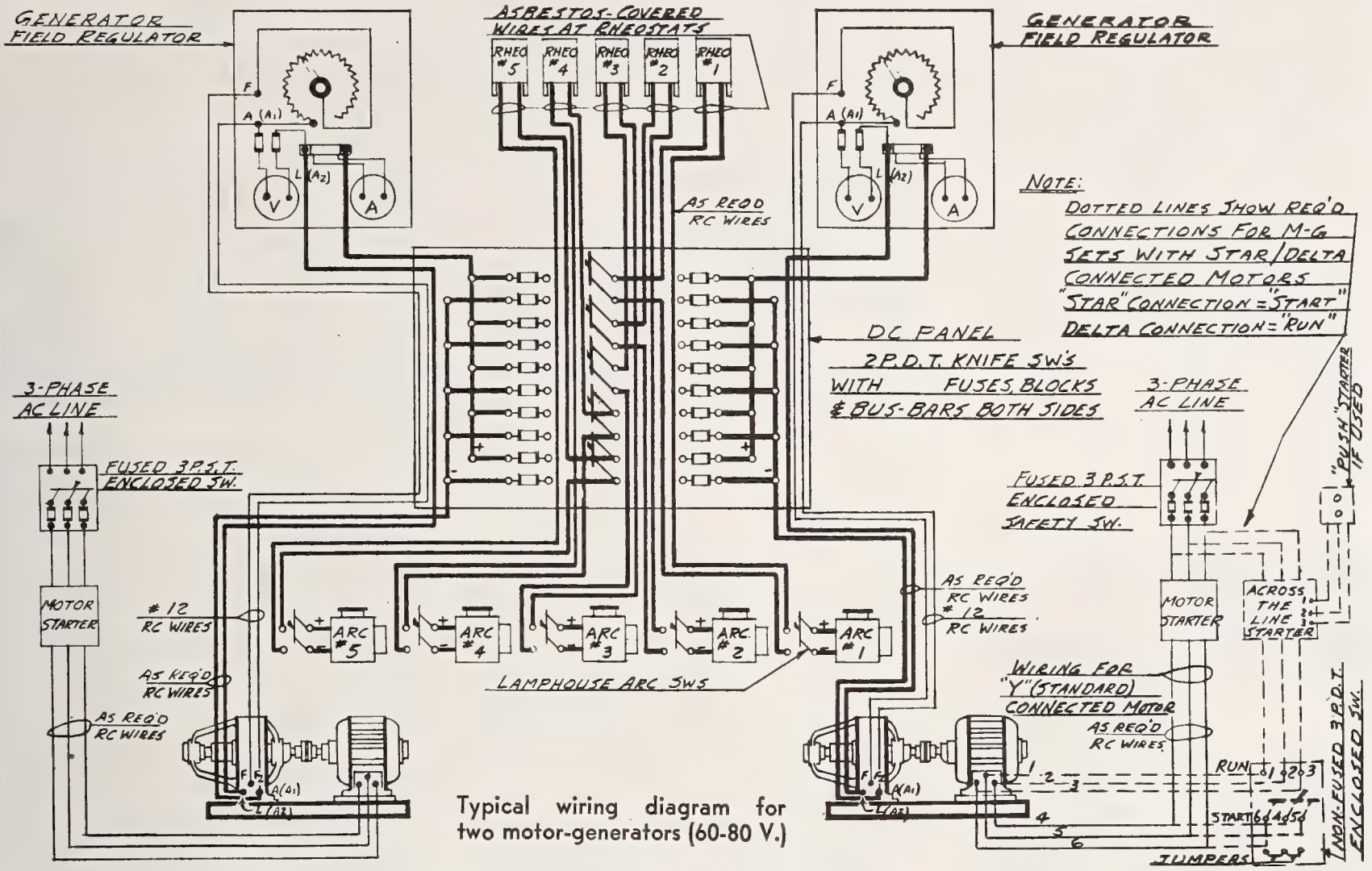
You would think the last place in the world where this sort of thing would happen would be the projection equipment. Not so, far from it. Sometimes it is the result of last-minute switches from one kind of equipment to another. Then conduits and other wiring have to be changed, or additional ones installed, or the d.c. distribution panel be enlarged by putting in more or bigger switches, fuse blocks, bus-bars, etc., and wider wiring troughs. These are only some of the alterations that might be necessary simply because the theatre was not *planned* for certain equipment that had been selected, in make and model, as an integral element of the whole theatre project.

I recall the situation that arose in a 1,500-seat job that well illustrates what can happen, and the causes of it that are—or at least have been—common enough in theatre construction. Specifications and wiring diagrams were made up for equipment of a smaller size than that finally purchased, and the electrical contractor installed his work accordingly to the original scheme. When the question came up as to how the data he followed had got into the original specifications, the answer was that part of it was taken from another theatre, and the rest from the wiring diagrams of the equipment manufacturer. Thus the exact blame could not be placed anywhere. The data obtained were more or less tentative, representing no survey of what was the proper type of equipment for the theatre under construction!

As a rule, equipment manufacturers have schematic diagrams made up giving general information; the exact specifications are up to the men on the job, they install the equipment accordingly to local or state codes and the requirements of the particular theatre. It is usually imposible to give definite information to cover all cases, especially when there are so many and varied code requirements.

TYPICAL TROUBLES

The first thing noticed on the job referred to above was that the floor was not strong enough to support the heavier motor-generator sets. As a result, stronger reinforcings had to be erected. The wiring already installed in the conduits had to be pulled out and replaced with heavier sizes. Luckily in this case, the conduits installed were of a larger size than specified, thus accommodating the new wiring. However, the d.c. distribution panel was entirely too



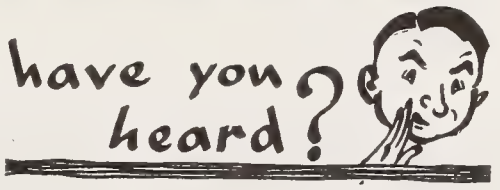
Typical wiring diagram for two motor-generators (60-80 V.)

small for the larger motor-generator set. The rough panelbox installed in the wall had to be ripped out, the opening made larger and a larger box put in place; then a new panelboard had to be purchased, with heavier 2-pole double-throw knife switches, heavier fuse blocks and bus-bars.

There was a heated argument as to who was going to pay for the additional work and materials. The electrical contractor said he followed the specifications and he was not going to stand the expense. The architect's man said that they were misinformed as to the type of equipment best suited to the theatre, and since a change was made the last minute, the owner and the contractor should split the extra cost. To this the electrical contractor objected as he figured the job close and he had already put in a lot of extras not covered in the original specifications; also, he was going to do all of his work strictly in accordance with the local code requirements even though the other theatre in another town which had been used as an example did not have the expensive safety features that were being installed in this projection room. Finally, the theatre owner, throwing up his hands, agreed to stand the additional expenses *if only the job would be finished on time!*

It would seem that on a job that runs into thousands of dollars, everything down to the smallest item would be figured out properly beforehand. Nevertheless, there is always some item of equipment neglected until the last minute. When it comes to the projection layout with its highly critical equipment, the result can be almost disastrous; yet this part of the theatre is often gone over lightly in the original planning as much as other divisions. Many times during the installation questions come up as to who will furnish the motor-generator starter, and what type it should be—manually operated with overload and low-voltage protections, or across-the-line type that is equipped with a remote push-button starter.

Where the motor-generator equipment is of a larger size; the question usually arises as to whether an across-the-line type starter should be used instead of a compensator type. Now there should be no doubt about this in the case of a larger horsepower unit as only a compensator starter will produce the least disturbance on the a.c. supply line, giving at the same time the desired motor starting torque.



that best results can be had in the use of luminous paints when they are applied over bright white surfaces?

that to remove paint that has spilled on rubber mats and has set, a lacquer thinner is effective in case a good quality of paint remover is not available?

that ordinary stains on marble treads can be removed by using a mixture of one part sodium citrate in 6 parts water, and adding 6 parts glycerine? Make a paste of this and leave it on the stain over night. Several applications may be required for obstinate stains.

ORDERING DATA

Another thing that occasionally happens is that the wrong a.c. line voltage is given to the motor-generator set manufacturer, with the result that when the set arrives on the job and is installed, it cannot perform efficiently and must be returned. Then in some cases the motor-generator sets are ordered with motors that have the windings connected "star-delta" and the electrical contractor on the job is given no information on how to connect them to the a.c. line, or will not go to the expense of run-

ning six wires to the motor and also furnishing a 3-pole double-throw enclosed switch which are not called for in the specifications. It pays in the long run to make sure that an expert's advice is obtained in the selection of projection room equipment, and provisions be made accordingly in the original specifications and plans. It is quite hard for a person out of direct contact with projection equipment advancements to know the ins and outs of the various items, like, for instance, why a 42-volt motor-generator set requires four heavy wires to the d.c. panel, whereas a 60-80-volt set requires only two heavy wires.

When a projection room job is planned right in the beginning, it will finish up all right in the end.

●

Winterproof The Roof Now

NOW IS THE time to check the roof covering. Any slight defects appearing now on the roof will show themselves as big leaks later on when the weather is far from ideal for repair work.

Some theatres have had new ventilating equipment installed on the roof, or the old equipment completely overhauled. Perhaps leaks developed in the roof in some cases about a month or two after major work had been done. When such equipment as a motor, blower or fan is hauled up on the roof, the men are wont to drag or roll it over the covering. Oh, yes, most of them try to be careful, but with no one watching and time awasting, they just *will* take a chance on moving the equipment in the easiest, fastest way.

Thus punctures will appear in the felt paper. The flashing around the parapet wall also can be damaged hoisting pole and cross-braces are erected. Sometimes the men will nail the blocks for the hoisting pole directly into the felt paper covering of the roof, then walk off the job forgetting to patch up the holes. Most roofs are guaranteed by the original roofing contractor for a ten-year period, *providing,* however, that no punctures or other defects are put there by any outside means, so it pays the owner to keep a close watch on any work on the roof. When any leaks do develop and the original roofing contractor is called in, and he can prove that the leaks were caused by rough usage of the roof, his guarantee becomes void and the owner stands the expense of repair.

When any work is to be done on the roof, the contractor should be warned or a written agreement made up, if possible, that he will be liable for any damage to the roof insulation. In any case, there are certain precautions that should be taken when handling any heavy equipment on a roof that has a felt paper insulation. It is always cheaper to avoid trouble, if possible, rather than to try to win an argument later on.

SAFE PROCEDURE

In the first place, the entire surface of the roofing paper should be swept thoroughly clean with a broom, making sure that there are no nails, pebbles, etc., sticking to it even *before* attempting to walk on the surface. Then wood planks, free of nails and splinters, should be laid carefully and gently over the area where the equipment will be handled. Even the smallest amount of dirt on top of the roof will be forced into the soft felt paper when a roller is used to move a heavy piece of equipment over it. This also applies as well to a person walking over the area covered with dirt, gravel or nails.

In rigging the hoisting pole and braces, a spot should be picked out on the roof that will give the strongest support and the least trouble in case something should go wrong. *In any case, the parapet wall or coping should not be used as a support,* for if the wall will not break away under the load of the equipment being hoisted, the coping can develop cracks or the flashing be pulled away, thus causing leaks later on. Remember that parapet wall cracks and flashing defects are the toughest to make water-tight. When any nailing must be done on the roof, such as fastening braces or installing a housing for the equipment, repairs should be done *immediately* to the paper, as nail holes are small and can be overlooked later on, and it takes only a small nail hole through the felt paper insulation to leak water into the theatre.

GETTING GOOD REPAIRS

When any roof repairing must be done, be sure that first and underlayer of a good grade of sheathing paper is applied, over which asphalt pitch should be swabbed evenly and uniformly. This sheathing paper should be laid so that each sheet laps 17 inches over the preceding one. Then over this paper and over the area under repair, at least 5-ply felt or tar paper should be laid, each sheet lapped 7 inches over the preceding one and mopped with pitch the full 7 inches on each sheet *so that in no place will a person's feet touch felt.*

Flashing against the parapet walls or curbs of the housings on the roof should be done by turning the ends of the felt up 6 inches against these surfaces. Then over this felt extension should be laid an 8-inch felt strip with half its width fastened on the roof. The upper edge of this strip, and also of the several layers of felt, should then be fastened to the wall or curb by nailing metal strips or bands over the edge of the felt and into the walls.

For a better job, metal flashings turned under the coping of the parapet wall and extending to about 3 inches from the finish of the roof should be installed rigidly in place. Above all, make sure that the screens over the down-spout drains of the roof are in good condition and not blocked up.

Keep checking the roof this fall and when winter sets in you can be reasonably sure of a trouble-free, leak-proof roof.

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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor. . . . Ray Gallo, Adv. Mgr.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Unsuspected

Warner—Murder with Trimmings

The presence here of such exploitable personalities as Claude Rains, Joan Caulfield, Constance Bennett and Audrey Totter is a factor of consequence to be considered by showmen, as is also the fact that the chief character is a star of one of those criminological radio programs which have prospered so impressively in the past year or so. These marketable assets, to which may be added the circumstance that it's a Michael Curtiz Production, offset to some extent a complexity of construction which discounts a melodramatic story containing a number and variety of murders.

Rains portrays, with his usual urbanity, the star of a radio program on which real murder cases are dealt with analytically as well as dramatically. His theme, in the instance shown, has to do with the impact of guilt upon the minds of killers who have escaped detection. This is admirably shown. The story switches then to Rains' home life, which is sumptuously conducted, and to the apparent suicide of his secretary. In a series of incidents which pile complication upon complication it is shown that Rains and his niece have been living on the fortune of a young woman believed dead who returns from a shipwreck and runs into incidents which confuse her completely. At about midpoint in the picture it's revealed to the audience that Rains is the killer of the several people who die, ingeniously employing transcriptions and the gadgets of his craft to cloak his guilt, and from there on the story becomes a demonstration of ways and means rather than the mystery it has been theretofore. Detection and justice catch up with the killer.

The screenplay by Ranald MacDougall, adapted by Bess Meredyth from a story by Charlotte Armstrong, is a bit too complicated for its own good, but contains several effective departures from routine. The killer's use of sound recordings to shift blame for one of his killings is a neat trick. A switch in which a young man insists, even to the young woman concerned, that he is husband of a girl he never met, has its points. There are other novel features. Charles Hoffman produced, lavishly, and the Michael Curtiz direction is easily the outstanding value.

Previewed at studio. Reviewer's rating: Fair.—WILLIAM R. WEAVER.

Release date, October 11, 1947. Running time, 103 min. PCA No. 12237. General audience classification.

Alexander Grandison.....Claude Rains
Matilda Frazier.....Joan Caulfield
Audrey Totter, Constance Bennett, Hurd Hatfield, Michael North, Fred Clark, Harry Lewis, Jack Lambert, Roy Walker, Nana Bryant, Walter Baldwin.

Exposed

Republic—Battle of Wits

"Exposed" is another of the many films which attempt to show how much more clever private detectives are than the regular municipal police. In this case the contest of wits is between pretty Adele Mara as the "private eye," and Robert Armstrong as her detective-father.

Further, the screenplay by Royal K. Cole and Charles Moran is one that is over-staffed with murder suspects, motives for the crime and complicated circumstances. The story concerns a wealthy industrialist who hires the feminine private detective to uncover the shady activities of his step-son. When the industrialist is murdered the suspects range from the step-son and daughter down through the reformed butler, several doctors, a business associate and an out-of-town gunman. Miss Mara, of course, solves the case after her father and the rest of the local police force have made many false deductions.

Directed by George Blair, the picture maintains a fair pace despite its complications, but the dialogue overreaches for sprightliness. In supporting roles are Robert Scott as the step-son; William Haade as the private detective's assistant and bodyguard, and Bob Steele, former cowboy actor, portraying the gunman from Chicago. William J. O'Sullivan was associate producer.

Reviewed at the Republic projection room in New York. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, September 8, 1947. Running time, 59 min. PCA No. 12478. General audience classification.

Belinda Prentice.....Adele Mara
William Foresman, 3rd.....Robert Scott
Judith.....Adrian Booth
Robert Armstrong, William Haade, Bob Steele, Harry Shannon, Charles Evans, Joyce Compton, Russell Hicks, Paul E. Burns, Colin Campbell, Edward Gargan, Mary Gordon, Patricia Knox

Ride the Pink Horse

UI—Melodrama Plus

With momentum, impact and tension enough for two melodramas, this second demonstration of Robert Montgomery's ability to star in and direct a picture with profit to both departments has, in addition, three character portrayals distinguishing it from the best of other films of its kind. Graphically produced by Joan Harrison from colorful, thoughtful script by Ben Hecht and Charles Lederer, film is rich in audience values that promise strong grosses.

Montgomery plays a grim easterner arriving in New Mexico intent on blackmailing a war profiteer who ordered his pal's murder. The project takes him through dangers, beatings and attacks, which he survives with the cooperation of an adolescent Spanish girl, an obese Mexican carousel operator, a friendly though opposed FBI operator who has followed him seeking evidence against the profiteer. He finally abandons his plan, however, when he turns over to the FBI man the evidence with which he has been attempting blackmail.

Thomas Gomez as the carousel operator, Art Smith as the Federal operative, and Wanda Hendrix as the girl who befriends the blackmailer without clearly knowing why, turn in sparkling performances, while Fred Clark, as a profiteering mobster, sets a new pattern for screen heavies.

From the novel by Dorothy B. Hughes, the picture is unique in setting, novel in development and direct and strong in appeal.

Previewed at the Academy Award Theatre, where an all-press audience approved in terms of applause. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 101 min. PCA No. 12676. General audience classification.

Gagin.....Robert Montgomery
Pila.....Wanda Hendrix
Pancho.....Thomas Gomez
Bill Retz.....Art Smith
Carla.....Rita Conde
Maria.....Iris Flores
Grandon Rhodes, Fred Clark, Tito Rinaldo, Richard Gaines, Andrea King

(*Review reprinted from last week's* HERALD)

The Case of the Baby Sitter

Screen Guild—Detective Yarn

In this, the second picture of Screen Guild's new detective adventure series, Tom Neal, Pamela Blake, Allen Jenkins and Virginia Sale become involved with jewel thieves who hire the detective agency to "baby-sit" with an infant used to cover the ring's activities.

As produced by Carl Hittleman and directed by Lambert Hillyer it is a picture which offers little outside of routine entertainment since the plot has long been familiar, the outcome is obvious and a frugal eye has been kept on the production budget. However, there are touches of adventure and humor, and hints of romance between Neal and Miss Blake.

The screenplay, which runs only 43 minutes, was written by Hittleman and Amos Lamb.

Reviewed at the New York theatre on Broadway. Reviewer's Rating: Fair.—G.H.S.

Release date, July 26, 1947. Running time, 43 min. PCA No. 12369. General audience classification.

Russ.....Tom Neal
Howard.....Allen Jenkins
Susan.....Pamela Blake
Virginia Sale, George Merker, Rebel Randall, Keith Richards, Lona Andre, Crane Whitley

REISSUE REVIEW

INTERMEZZO, A LOVE STORY

(Selznick Releasing Organization)

Originally released in 1939, "Intermezzo" was notable at that time, first because of its excellent musical background and, secondly, because it served as a vehicle to introduce Ingrid Bergman. When it was reviewed in the September 30, 1939, issue of MOTION PICTURE HERALD, the reviewer said: "This is seriously predicated entertainment designed to engage the attention of intelligent persons. It is not meant for those who expect their screen merchandise always to be crowded with spectacular action. In brief, it is the story of a man who erred but did not completely disabuse his loyalty to his family." In addition to Miss Bergman the picture stars Leslie Howard, Edna Best and John Halliday. It will be reissued by Selznick Releasing Organization in October.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3832-3833, issue of September 13, 1947.

Feature product listed by Company on page 3831, issue of September 13, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3819
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	....	Jean Arthur-William Holden	Aug. 1,'47	100m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3819
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (R.)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	92m	Aug. 2,'41	40	....	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	71m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3819
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The (PRC)	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	....	Eddie Dean-Roscoe Ates	Sept. 27,'47	....	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	....	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed (PRC)	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	....	.....	....	3782	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3819
Buckaroo from Powder River	Col.	....	Charles Starrett-Smiley Burnett	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....

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Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1,'47	77m	July 26,'47	3746	....	....
Bury Me Dead	EL	....	Mark Daniels-June Lockhart	Sept. 20,'47	....	.....	....	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3783
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
Call It Murder (Reissue) (formerly Midnight)	SG	....	Humphrey Bogart-Richard Whorf	Aug.,'47	80m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.) (PRC)	EL	106	Stewart-Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3819
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	43m	Sept. 20,'47	3841	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	.....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	....	3759	....
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	2263	....	3577
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Christmas Eve	UA	....	George Raft-George Brent	Sept.,'47	....	.....	....	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	53m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue) (PRC)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	75m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	82m	July 5,'47	3713	3138	3819
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3795
DANGEROUS Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	....	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	73m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	85m	May 31,'47	3653	....	3819
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	....
Desire Me	MGM	....	Greer Garson-Robert Mitchum	(T) Sept. 25,'47	....	.....	....	....	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels (PRC)	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmunde Lowe	July 5,'47	72m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (R.)	Col.	....	Loretta Young-Ray Milland	Aug. 1,'47	90m	Sept. 13,'47	3830	....	....
Don Ricardo Returns (PRC)	EL	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2,'47	3757	3126	....
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	....	.....	....	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3819
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	74m	Sept. 13,'47	3830	...	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3795
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3703
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3795
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3819
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda-Darnell-Cornel Wilde	Not Set	....	.....	3475	....	....

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For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct.,'47	....	.....	....	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	71m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	....	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	72m	Aug. 23,'47	3793	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	....	.....	....	3666	....
Gas House Kids (PRC)	EL	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gas House Kids Go West (PRC)	EL	711	Emory Parnell-Chili Williams	July 12,'47	64m	July 19,'47	3735	....	....
Gas House Kids in Hollywood (PRC)	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades (PRC)	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	58m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	....	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	100m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marline Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	220m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	....	Melvyn Douglas-Joan Blondell	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	115m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	106	Sally Gray-Trevor Howard	Sept. 13,'47	91m	July 26,'47	3746	3611	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3795
Gun Law (PRC)	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	....
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches (PRC)	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	73m	Aug. 2,'47	3758	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3667
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3819
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3747
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3819
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue) (PRC)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3819
It's a Joke, Son (Reissue) (PRC)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3819
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Sept. 20,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	...
Key Witness	Col.	....	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large (PRC)	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	75m	June 14,'47	3678	3666	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	....	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	98m	Aug. 23,'47	3794	3735	....
Kit Carson (Reissue) (PRC)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady Chaser (PRC)	EL	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	.....	....	3187	....
Last of the Mohicans (R.) (PRC)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	....	Gene Autry-Jean Heather	Not Set	....	.....	....	....	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash (PRC)	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	....	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	65m	Aug. 30,'47	3806	....	....
Life with Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3819
Lighthouse (PRC)	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	94m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	101m	May 31,'47	3654	....	3819
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	....
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Memory of Love	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	.....	....	3717	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3819
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	....	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	....	Joan Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	....
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464

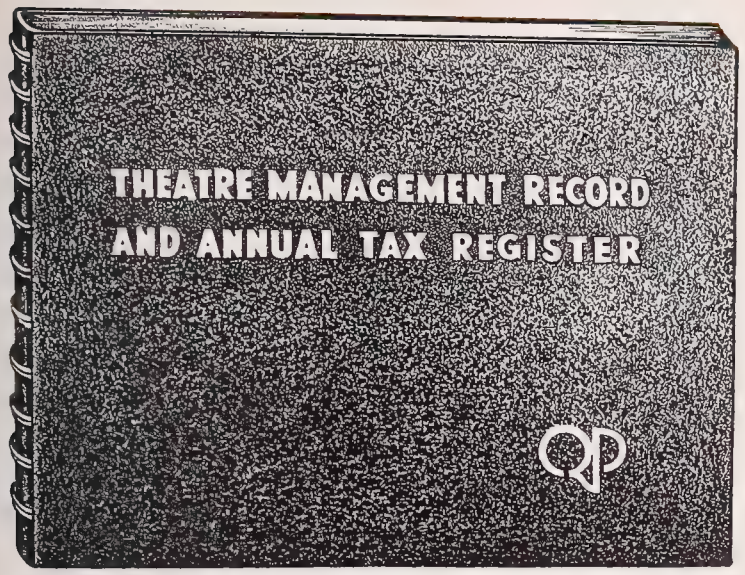
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New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3795
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct.,'47	....	.....	....	3830	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	116m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	83m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3819
Out of the Blue	EL	....	George Brent-Virginia Mayo	Sept. 27,'47	84m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	92m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns (PRC)	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble (PRC)	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May. 3,'47	3610	3434	....
Philo Vance's Secret Mission (PRC)	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justic (PRC)	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3667
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	70m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	....	Preston Foster-Melvyn Douglas	Aug.,47	70m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Railroaded (PRC)	EL	710	John Ireland-Sheila Ryan	Sept. 5,'47	....	.....	....	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue (PRC)	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red Hornet, The	Mono.	626	Roland Winters-Louise Currie	Nov. 29,'47	....	.....	....	....	....
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	91m	May 31,'47	3655	3475	3819
Return of the Lash (PRC)	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The (PRC)	EL	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Ride the Pink Horse	Univ.	....	Robt. Montgomery-Wanda Hendrix	Not Set	101m	Sept. 20,'47	3841	....	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Aug. 23,'47	....	.....	....	....	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	....
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Not Set	....	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	57m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3819
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	..
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	...
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3783
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	..
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	105m	July 19,'47	3733	3611	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	85m	Aug. 16,'47	3782	....	...
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty-Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	....	Joe E. Brown-Adele Mara	Aug. 1,'47	70m	Feb. 21,'42	517	....	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	54m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	88m	July 26,'47	3746	3735	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	119m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	....
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.) (PRC)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Boby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas (PRC)	EL	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild (PRC)	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	....	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Not Set	....	.....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3633
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas (Reissue)	Col.	....	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
Three on a Ticket (PRC)	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt	Mono.	666	Documentary	July 26,'47	....	.....	....	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lou McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	72m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	81m	May 17,'47	3629	3611	3795
Tumbleweed Trails (PRC)	EL	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3783
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	Not Set	....	.....	....	3809	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	....
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	....
Untamed Fury (PRC)	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	..
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3819
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web., The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	91m	May 31,'47	3655	3611	3819
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3819
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory (PRC)	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	....	.....	....	3809	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Nov. 21,'47	....	.....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	....	Helmut Dantine-Mary Anderson	Not Set	101m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country (PRC)	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	....	.....	....	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	....
Wild West (color) (PRC)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3819
Women, The (R.)	MGM	....	Norma Shearer-Joan Crawford	(T) Sept. 22,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

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MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 168, No. 13 — September 27, 1947

THEATRE OWNERS OF AMERICA

WITH the merging of the Motion Picture Theatre Owners of America and the American Theatres Association into the Theatre Owners of America comes a new phase of the patterning of organized exhibitor relation to the industry. The significances are all to come in what may crystallize.

It is set forth that the organization represents some ten thousand theatres. It obviously includes all manner of diverse interests—all alike, of course, concerned with the well-being of the motion picture in general, and many separately concerned with special and local sorts of interest.

The most important problems which can confront a theatre as a retailing institution pertain to trade practises.

Inevitably, the membership of the new TOA is well weighted with those theatres which are inescapably by their affiliations instruments of trade practise rather than participants in their formulation. Processes of internal adjustment would seem to be both necessary and possibly complex.

The theatre is the place where policy and public meet.

But for a long time now that is not where dominant policy has been made.

There is before the new organization a vast opportunity of service to both its membership and the whole structure of the motion picture institution. In that vast and diverse membership there are many and large areas of common interest.

The Theatre Owners of America can afford a forum for the discussion of issues and problems with a new order of responsibility and authority. It arrives in a period which promises to call upon all the skills of leadership and all the forces of cooperation that can be mustered.

■ ■ ■

FOR the motion picture industry there is a pleased interest in the functioning of Mr. Douglas Fairbanks, Jr., as the presiding officer at the imposing dinner function of the American Association for the United Nations in New York last Saturday. It was the occasion of that notable speech by Mr. Warren Austin, replying to Soviet charges of war-mongering. Mr. Fairbanks is an honorary vice-president of the Association. He spoke for a new consciousness: " . . . It isn't easy for a man concerned with enough food and fuel for his family to realize he is a world citizen—and, yet, he has no choice if he is to survive."

■ ■ ■

INFLUENCE WHERE?

TOO many protestations of a purpose to avoid sensationalisms come along with the periodic releases and announcements pertaining to the coming hearings of the House Committee on Un-American Activities in Washington. This arises, of course, from the pained consciousness of the debacle and antics in the recent exploration by another committee of the expense accounts of Mr. Johnny Meyers, agent extraordinary for Mr. Howard Hughes, airplane builder.

Despite the professedly subdued publicity policy, the Committee has given out the names of forty-three Hollywood persons, most of them of headline quality, who have been put under subpoena to testify in Washington. This is a month ahead of the projected hearings.

But, if Mr. J. Parnell Thomas, Congressman and chairman, and his committee want, as he says, "the facts regarding inroads Communists have made in Hollywood", it would seem more important to turn to examination of the Hollywood product. If, indeed, "inroads" have been made, they either can be found in the ideologies of the products on the theatre screen, or else they pertain only to rather local affairs.

It is only possible to consider of national importance really national manifestations. There perhaps will be findings that there are some Communists and fellow travelers in Hollywood. If they have not indoctrinated any important sector of the screen, they are then of somewhat less concern than the Communists of Greenwich Village and Cape Cod engaged in writing books and pieces for the papers.

There has been, so far as we are aware, no moves for a special Congressional inquiry into inroads on the press by the Communists. It is hardly necessary, because the products of the press are spread out to public view, continuously. So are motion pictures.

■ ■ ■

¶ We are advised by Mr. Robert L. Kendell, president of the American Feline Society, Inc., that "the motion picture industry is going all out in cooperation this year" in support of National Cat Week in November. We are asked for "additional ideas". They are not mailable, but may be had on personal application.

■ ■ ■

¶ Now there's to be a "Float-In Theatre", in Venice, of course. A dispatch announces that visitors to the international film exhibition there will be seeing films from the comfort of their gondolas in the lagoon at the end of Riva Delgi Schiavoni. There will be a floating screen. Presumably, the ushers will be bathing girls.

■ ■ ■

NOW is the time of prelude to the autumn pageant in the valley of the Silvermine, between the Berkshires and the sea. Little scarlet banners fly where the sumach anticipates the frost, and there are touches of burnt orange in the plumage of the sassafras. The rich purple of iron-weed contrasts with plumes of goldenrod. At misty dawn the heavy scent of lotus, mingled with the subtle, inciting suggestion from the lilies, floats across the pond. Interlacing circles in the dark water make poetic geometry where trout rise to breakfast. That long "V" means a muskrat swimming home from whatever kept him up to this charmed hour. The radio has said again that there are problems in the world. This great grey stone boulder seat has been here since the last glacier laid it down. From his pipe, like mine, no doubt many an Indian has sat here watching the smoke rise straight up in an untroubled ribbon. It means the September morning air is very still. Only that.

—Terry Ramsaye

THIS WEEK IN THE NEWS

THEATRE OWNERS OF AMERICA formed at Washington Pages 12-20

NEW UNIT draws battle lines for ASCAP rate fight Page 18

148 NEW SEASON features in backlogs of 11 distributors Page 21

OHIO theatre owners fight spread of municipal ticket tax Page 22

SKOURAS circuit announces plans to book foreign features Page 22

CONGRESS committee postpones hearings on film Red charges Page 23

20th CENTURY-FOX announces deal for low budget pictures Page 23

WHO'S WHO on Binford, Memphis censor facing court fight Page 26

RADIO BROADCASTERS adopt new code for self-regulation Page 28

INDUSTRY can solve British tax problem, Fitzgibbons says Page 30

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Blowing Bubbles

THE NEW INVENTION was better than soap suds, better than bubble gum for blowing those really big kind of bubbles with the built-in staying qualities and sensational pops. The new invention was Bub-O-Loon, a small tube for blowing, and a tube of plastic gum—and every bubble blown meant money in the bank for Matthew Fox, vice-president of Universal-International, and Claudette Colbert, two of the Hollywood personalities who had subsidized Dr. Ferdinand Ringer in his search for an everlasting match and who had, instead, bubbled his way into a fortune. Within two weeks after Bub-O-Loon was on the market, hundreds of thousands of sets were being sold daily. National magazines gave the bubbles publicity. Everywhere you turned, kids were wiping the plastic off their hands on to the furniture. Matty Fox thought the invention was the biggest thing since motion pictures.

Body Blow

CHARLES JOHNSTON, president of the Boxing Managers Guild, United Artists publicity men have assured us, has protested the release of "Body and Soul," a picture about boxers produced by Enterprise to be released by UA. Mr. Johnston assumed the picture was "slanderous" and depicted fight managers as "thieves, gangsters, fixers, contrivers and double-crossers." So naturally he wrote UA and asked that the picture be withheld. In a kind, but firm note, Gradwell Sears, UA president, wrote to Mr. Johnston: "Your request for the immediate withdrawal of our film, 'Body and Soul,' has received our thoughtful consideration, but you will not be too overwhelmed, we hope, by our answer, which is a vehement 'no'." David L. Loew, chairman of the Enterprise board, was even more firm in writing to Mr. Johnston: "We shall neither withdraw 'Body and Soul' from release nor make any deletions whatsoever to the detriment of the integrity or entertainment value of the picture. Moreover, we are prepared to fight any attempts by legal or other means to force us to make such withdrawal or deletions."

Experts

"CHILDREN of 12 are more expert in the appraisal of film quality than the average adult," according to Mrs. Ruth Hedges, California State Motion Picture Chairman for the Parent Teachers Association. Speaking before the State Board meeting of the PTA in San Francisco last week, Mrs. Hedges upheld motion picture fare as a cultural training for children. She stressed the building of adequate children's film programs and, replying to a question on what type of features children should see, said that young people should see all phases and types of life. "Only two years ago," she said, "youths of 18 were drafted into the armed services to meet the test of the most rugged life possible. Boys and girls who are trained to expect only perfection from life will batter their heads against the stone wall of reality."

Flesh and Blood

London Bureau

AS A STRAW in the wind that may well induce reflection among motion picture distributors—now that American films are no longer coming our way—is the success of the State theatre when it dropped pictures for a week and substituted ballet. The State is one of the choosier Gaumont-British houses. Last week it cut pictures and staged a full ballet show. The experiment beat all the bands. Seats ranged from 3s. 0d. to 7s. 6d., compared with the film admissions of 1s. 0d. to 3s. 6d. Every performance played to capacity, the week's take being approximately £8,000 ($32,000). Other exhibitors are now making quiet enquiries among flesh-and-blood show experts. They claim that they are showmen first and good showmen can exploit anything from flea circuses upwards.

Endorsements

TELEGRAMS from exhibitor leaders praising "Power Behind the Nation," first in the Motion Picture Association's Americanism series, are being received daily, the New York MPA office announced Wednesday. The subject was produced and is being distributed by Warner Brothers and the profits are to be turned over to the Damon Runyon Cancer Fund. Endorsements have been received, the MPA office said, from Fred Wehrenberg, Hugh Bruen, E. C. Grainger, Oscar Hanson, Leonard Goldberg, I. G. Evans, Leo T. Jones and Truman T. Rembusch. The wires expressed both individual opinions and the praise of regional exhibitor organizations.

Hellinger to SRO

FILM PRODUCER Mark Hellinger has signed a contract with the Selznick Releasing Organization whereby he will make six pictures in the next three years for worldwide distribution through SRO. The announcement was made jointly Wednesday by Daniel T. O'Shea and Neil Agnew for David O. Selznick Enterprises, and by Mr. Hellinger and A. Morgan Maree for Mark Hellinger Productions, Inc. Three of the pictures will star Humphrey Bogart and one picture will be based on a story by Ernest Hemingway.

Other Cheek

THE AMERICAN industry is miffed at the British for their 75 per cent tax on foreign film remittances, but that feeling isn't going to keep the industry from cooperating with the British in the second Royal Command Performance of a moton picture to be held November 25 at the Odeon theatre, London. The first was a British picture. This year's will be an American picture. The King, Queen and members of the Royal Family will attend the performance, which will be sponsored by the Cinematograph Trade Benevolent Fund. The picture to be screened will be selected by a joint British-American executive committee.

Superlative Party

WE'RE SORRY to say that Cecil B. De Mille isn't as good a man with an adjective as he once was. When he was producing "King of Kings," "The Squaw Man," and "Reap the Wild Wind," he was satisfied with adjectives like "incomparable" and "unparalleled." But now he's produced "Unconquered" and he doesn't know how to describe it. He wants a really sensational adjective. No. "sensational" won't do, either. So to help him out with the English language, his distributor, Paramount, is holding a big party in New York Tuesday to select a new adjective. The guest suggesting the best word wins $1,000. "How gigantic can you get?" reads the invitation to the party the HERALD received. "Intrepid Paramount Pictures invites you to a super-super Superlative Party—a conclave of word-jugglers, renowned for extraordinary prowess in manipulating known superlatives and for equal dexterity in coining bright and shining new superlatives. Come. And maybe you'll walk out with $1,000 clutched in your hot little hand!" Needless to say, the invitation was a stupendous one, sensational in content and colossal in size.

Not Time Yet

Washington Bureau

THE DATE for arguments on the three major industry cases before the Supreme Court continues to be pushed back. Now court officials are saying that the Schine and Griffith anti-trust cases will not be heard before December at the earliest. If that's true, then the New York anti-trust suit—the U. S. vs. Paramount et al suit, might come up for argument late in December or early next year. Court officials state, however, that the records in all three cases are voluminous and are still being printed. These must be printed before the cases are heard. Further, the date for the hearings has been pushed back several times until now it's anybody's guess when the nine justices will start to regard motion pictures as a business rather than as an entertainment.

Attorney General Tom Clark will present the opening argument before the high court when the Paramount case is heard—this at the request of Senator Langer of North Dakota. This information was relayed to the board members of North Central Allied, meeting in Minneapolis Tuesday, by Benjamin Berger, NCA president.

Mr. Clark's appearance in this anti-trust suit will, reportedly, be only the second time he has appeared before the Supreme Court, the first was in the John L. Lewis case.

For the Books

HOLLYWOOD has gone literary, according to a survey of the Motion Picture Association's department of studio and public service. That department this week came up with the information that 75 current and past best-selling novels and other books are in the process of being made into pictures at Hollywood. This represents an increase of 34 per cent over the number of such books a year ago and 25 per cent over the number three years ago, Mrs. Alice Evans Field, department director, pointed out. Books into film include "The Bishop's Wife," "Portrait of Jennie," "Arch of Triumph," "Cass Timberlane," "Gentleman's Agreement," "Green Dolphin Street," and others.

Novelty

IT'S BEEN a long time a-coming, but according to Paul Raibourn, head of Paramount's television activities, theatre television definitely will be shown at the Paramount theatre in New York within the next six months. What Paramount is especially anxious to find out is whether the public will "buy" the new attraction even after its novelty value has worn off. Disclosure of Paramount's plans with theatre television came in Washington last week when Mr. Raibourn addressed the Theatre Owners of America convention. The Paramount system is an indirect one, in that it photographs a televised event, develops the film within a few seconds and projects it onto the screen.

PEOPLE

HERBERT COPELAN, recently placed in charge of Warner Brothers theatres in Latin America, left New York Tuesday for Havana, Cuba, the first stop on a two-month South American business trip.

SIR ALEXANDER KING, circuit operator in Scotland, his wife and two daughters, were to sail from England Friday on the *Queen Elizabeth* for New York.

W. F. RUFFIN, president of the Ruffin Amusement Company of Covington, Ky., which operates theatres in Kentucky and Tennessee, is celebrating his 20th anniversary as head of that circuit.

MIRIAM HOWELL, former eastern production representative for Samuel Goldwyn, will become head of the New York office of the Famous Artists Corporation October 1, it has been announced by CHARLES FELDMAN, president.

WILLIAM J. GANZ, president of the company bearing his name and head of the Institute of Visual Training in New York, producers of educational films, has been appointed chairman of the motion picture and newsreel committee of "Jobs for Disabled Veterans Week," to be conducted in New York the week of October 5.

JACK L. WARNER, vice-president of production for Warner Brothers, was to leave Brussels, Belgium, by plane Tuesday for New York. Last weekend he visited London and Paris.

ALFRED CROWN, foreign manager for Samuel Goldwyn Productions, returned to New York last weekend after a seven-week business trip to Europe.

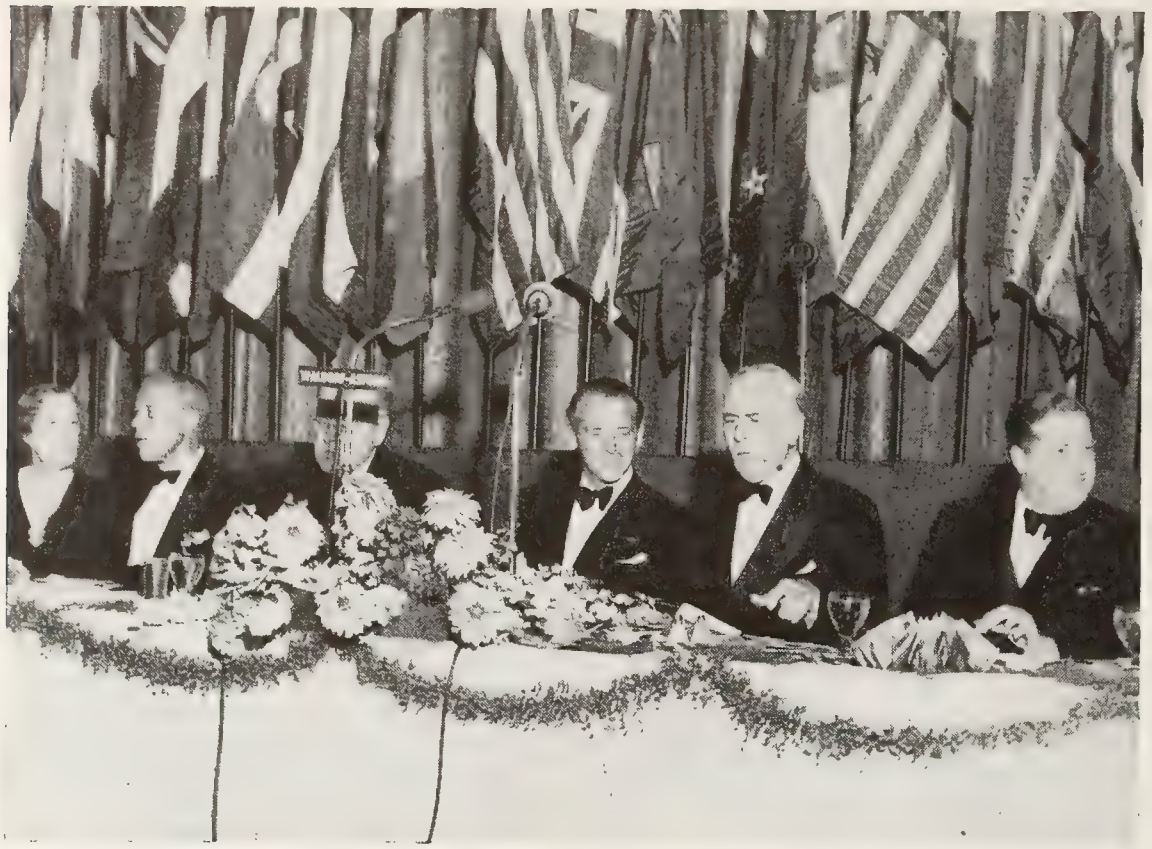
JOSEPH P. SMITH has been advanced from RKO Radio branch manager in Portland, Ore., to head the company's exchange in San Francisco, and RICHARD LANG, formerly sales manager in Los Angeles, has been promoted to Portland branch manager, ROBERT MOCHRIE, RKO vice-president in charge of distribution, announced in New York this week.

ERIC JOHNSTON, president of the Motion Picture Association, and DONALD M. NELSON, head of the Society of Independent Motion Picture Producers, were to meet in Washington this week to discuss the British film tax problem and to make plans for a trip to England to meet with British officials.

SAM ECKMAN, JR., this week is celebrating his twentieth anniversary as managing director of MGM in England, and his thirtieth year with the company.

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THIS WEEK the Camera reports:



DOUGLAS FAIRBANKS, JR., was presiding officer at the American Association for the United Nations dinner in New York Saturday night. In the usual order, are Mrs. Kermit Roosevelt; the Honorable Robert Patterson; UN representative Warren Austin; Mr. Fairbanks; Oswaldo Aranha, UN Assembly president, and Herschel V. Johnson, also U. S. UN representative.



ART AUCTIONEERS, for the Hollywood United Jewish Welfare Fund: Abe Lastvogel, left, William Morris Agency chief, and Dore Schary, RKO production chief. They raised $31,000.

OPENING luncheon of the season, last week, in New York, for the Associated Motion Picture Advertisers. At the dais on the right are Tom Baird, Sam Goldstein, W. K. Hedwig, A. L. Frederick, Jacques Kopfstein, Herman Stern and, standing, William Kruse, president of the Allied Non-Theatrical Film Association.



FILM CLASSICS, INC., held its first annual convention in New York's Roosevelt Hotel last week, and the meeting's keynote was optimism. At the table on the left are Eugene Arnstein, treasurer; Joseph Bernhard, president; Samuel Wheeler, general sales manager; Jules Chapman, assistant sales manager, and Al Zimbalist, advertising-publicity-exploitation director.



HOSTESS. Mrs. J. J. Parker, head of the Oregon circuit bearing her name, welcomes James R. Grainger, Republic Pictures executive vice-president, in her Portland office. Mr. Grainger spent three days in that city setting 1947-48 product with the Parker circuit.





PLANNERS of the SMPE New York convention, October 20–24: Left to right, seated, G. R. Keith, Helen M. Cote, Lester B. Isaac, W. C. Kunzmann, Earl I. Sponable, James Frank, Jr., Leonard Satz, Robert T. Kenworthy; standing, Harry B. Braun, Herbert Barnett, Don E. Hyndman, Henry Anderson, Boyce Nemec, Charles S. Perkins, Leonard Bidwell and Don Gillette. The planning was at a luncheon, last week, in the Hotel Pennsylvania, SMPE headquarters in New York.

AN IMPORTANT MEETING, in view of the situation in Britain. RKO's publicists in the British Isles gathered the other day in London under Robert Wolff, managing director there. In the picture above are David Jones, the company's publicity director; Aubrey Bustin, exploitation controller; Tom Cowie, Glasgow; Rick Beresford, Newcastle; Ron Hatter, Cardiff; Eric Mellor, Liverpool and Manchester; Alan Burrows, Birmingham; Geoffrey Wilkinson, Leeds; Peter Rougier, London, and Bernard Eggins, London control.



WELCOME, in RKO's New York foreign sales headquarters, to French visitors. Left to right, Georges Descours, Societe Des Studios Francaises; Adrian Remauge, Pathe Cinema; Phil Reisman, RKO foreign distribution vice-president, and Jacques Chabrier, Pathe Cinema U. S. agent.



THE CAGNEYS plan a new one. This will be "The Time of Your Life", the script of which they examine. Left to right are actor James, producer William and actress Jeanne. They expect the William Saroyan prize winner to be a box office winner.

NOW IT'S TOA WITH GAMBLE AT HELM—AND A LOT OF UNANSWERED QUESTIONS

by RED KANN
in Washington

THE American Theatres Association and Motion Picture Theatre Owners of America merged their identities and their organizations in the Theatre Owners of America here in Washington, but left the trail of their amalgamation dotted with unanswered questions about backroom maneuver and intent.

Officers, key figures and members of both organizations overflowed the lobby and three floors of smoke-filled rooms at the Shoreham Hotel Thursday night, Friday and Saturday. An indication of the careful course to be steered was given in the election of officers who equally represent both former organizations.

They are:

Ted R. Gamble, Portland, Ore., formerly ATA chairman, president.
Fred Wehrenberg, St. Louis, former MPTOA president, chairman of the board.
Morris Loewenstein, Oklahoma City, formerly MPTOA, secretary.
Charles Skouras, formerly ATA, treasurer.
Samuel Pinanski, Boston, formerly MPTOA director and ATA treasurer, finance committee member.
J. J. O'Leary, Scranton, Pa., former MPTOA treasurer, finance committee member.
Herman Levy, New Haven, formerly MPTOA, general counsel.
Leonard H. Goldenson, New York, formerly MPTOA and ATA, first vice-president.

The most immediately vital trade consideration of the conclave was given to the issues over music assessments by the American Society of Composers, Authors and Publishers. There was a declaration for a finish fight, no holds barred, against an increase of ASCAP rates. (See complete reports on Page 18.)

Internal stresses and strains were clearly evident. One of these appeared in the question of whether ATA and MPTOA had merged on an equal footing or whether ATA had not consumed MPTOA.

Another was an eyebrow-raiser over the overwhelming array of Paramount theatre partners who made an appearance. Practically all of them were present, with hardly an exception from the Solid South. Too, there was a full count of noses to identify the key personnel of National Theatres from Charles P. Skouras, its president, to Frank H. Ricketson of Denver, Elmer C. Rhoden of Kansas City, Harold J. Fitzgerald of Milwaukee, and Frank Newman, Sr., of Seattle.



All photos by Reni Newsphoto

THE BIG THREE of the Theatre Owners of America convention in Washington: left to right, Ted R. Gamble, former ATA chairman, elected president; S. H. Fabian, former ATA president, a regional vice-president, and Fred Wehrenberg, former MPTOA president, elected chairman of the new organization.

Having fewer partners and a different kind of operational setup, Loew's confined representation to Joseph R. Vogel and Oscar A. Doob, out of New York and being unusually quiet about it. From RKO Theatres there were Malcolm Kingsberg, Sol Schwartz and Leslie E. Thompson. From Warner circuit headquarters, nobody.

Independents from various sections of the country, clearing through their territorial exhibitor associations mainly, were on deck as well, but the spheres of influence at this convention were in the hands of two groups: Paramount, through its theatre partners, and 20th Century-Fox, through its wholly-owned exhibition arm, National Theatres. It was apparent, and it was remarked, that when ATA was finalized in St. Louis a year ago last April, the situation was practically identical.

Raise Question on Future National Representation

Inevitably, this led to speculation which never reached the convention floor as to how representative a national exhibitor association TOA is now, or will be, when it gets its adopted program off paper, out of conversation and into action. By announcement and by address, TOA will be completely representative. By some of the acts, doubts were set in motion with whatever chain reaction may develop to take form later.

There was, for instance, the back-and-forth discussion over methods of raising funds. Prior to his election as treasurer on a slate which had been agreed upon by ATA-MPTOA committees assigned for the purpose, Mr. Skouras argued strongly for 10 cents a seat. He had some support from the floor, but perhaps it is significant that opposition was led largely by Fred Wehrenberg, retiring president of MPTOA, who threatened to withdraw. A. B. Hyman, Huntington, W. Va., lined up with Mr. Wehrenberg and his position that the levy was completely out of line for the rank-and-file exhibitor. Claude C. Mundo, Little Rock, Ark., lined up with both of them. Mitchell Wolfson, Miami, regarded it as unfair to attempt such an exaction from the 200 and 300 seat theatre.

This led to a slashing attack on indifferent "grass root" exhibitors by E. V. Richards, Jr., New Orleans, who excoriated them for their reluctance to support a thriving association. Mr. Richards said the need was great. He foresaw a wide assortment of future problems regardless of the outcome of the Government suit, predicted pandemonium, stressed the need to stabilize, cited ATA's inability to collect more than $75,000 whereas that group had spent $150,000.

Eventually, it was decided that local organizations will raise their budgets through their own devices, insisting upon an assessment of ten cents per seat where exhibitors can afford it and less where others cannot. This conclusion, reached by compromise,



HERMAN LEVY, former MPTOA general counsel, elected TOA general counsel.



MORRIS LOEWENSTEIN, former MPTOA secretary, elected TOA secretary.



CHARLES P. SKOURAS, National Theatres president, elected TOA treasurer.

settled the issue accompanied by a hope that ATA's formalized dues structure in its second year may be lower.

While estimates varied, Mr. Skouras was authority for the statement 10,000 theatres bulking 5,000,000 seats were represented in Washington. He calculated 4,000,000 seats were controlled by theatremen well qualified financially to pay ten cents a seat. This meant a fund of $400,000, which brought about a number of queries as to why such a large amount was required. Mr. Skouras did not know, but figured it might be a good thing to have a well-fortified treasury within convenient call.

Chiefly, the spirited activity for the dime-a-seat impost was launched and maintained by large circuit representatives and opposed by independents. While the outcome chalked up a victory for the latter, the significance—real or imaginary—of the original plan did not escape some of the independents entirely.

There was the episode of the new constitution and by-laws. As first submitted by Herman Levy, general counsel of MPTOA and later of TOA, it gave national circuits the right to name one director each and unaffiliated circuits two of their own selection. Robert B. Wilby, Atlanta, opposed. He wanted the appointive method eliminated for the elective reposing in the hands of local organizations. This, continued Mr. Wilby, would place the right of representation where it belonged—in the field. But it also meant it was the field to which the Loew, RKO and Warner circuits would have had to turn for their directors.

This posed a problem for these circuits which Paramount, through its far-flung theatre partnerships, and 20th Century-Fox, through its National Theatres, did not necessarily face. Concentrated chiefly in New York, Loew's and RKO lack assurance that a local theatre association will give them a director in TOA. Warner would

(*Continued on page* 16)

ROBERT B. WILBY, of the Wilby-Kincey circuit.



WHAT THEY DID:

ATA and MPTOA merged, the combined organization emerging as Theatre Owners of America. Ted R. Gamble, Portland, Ore., was elected president.

The new organization decided to:

ACT on trade practice problems.

ASK Ascap to maintain current tax schedules from October 1, 1947, to April 1, 1948. TOA members are to sign no new agreements. See page 18.

CONFER with company presidents on advanced admission price attractions.

OPPOSE all discriminatory Federal legislation or regulations. Immediate intention: To remove ban on theatre construction and remodeling.

SEEK internal self-regulation, explore formulation and adoption of code of fair trade practices, develop methods of establishing mediation, conciliation and arbitration of internal industry disputes.

REJECT films for charity causes unless the film program committee accepts them after inspection; discourage "propaganda" in newsreels. Approved a Community Film with Joan Crawford; rejected a United Nations film as a rehash of UNRRA activities; viewed impending series of shorts showing the industry at work as "propaganda".

DENOUNCE exhibition of entertainment film in 16mm.

APPOINT a committee to recommend methods of expanding audiences by improving community and theatre service, increase children's shows, examine admission price structures.

SUPPORT approved charities via publicity and advertising, leave question of audience collections with the individual exhibitor.

ESTABLISH public relations program, employ public relations director for the purpose, cooperate with similar program adopted by producers and distributors.

ACTIVELY study television on information development as "coming in faster than we think".

RAISE finances through local exhibitor associations on general basis of assessment of ten cents a seat, although territorial units will retain right of lowering basic rate on behalf of smaller theatres.

ELECT all directors through local units, thereby eliminating automatic designation by national chains of designees. Same formula to apply to unaffiliated circuits. Elect three directors-at-large to clear way for Loew, RKO and Warner, should these national circuits decide to join.

TOA heard Spyros P. Skouras, president of Twentieth Century-Fox, strike for higher domestic rentals to meet crisis precipitated by British tax situation and other nations in sterling bloc area.

5 WEEKS AT THE ROXY, NEW YORK . . . .



6 WEEKS AT THE MAYFAIR, NEW YORK .



2 MOTION PICTURE HERALD BOXOFFICE CHAMPIONS IN A ROW . . . . . .



3 NEW CHAMPIONS ON THE BOXOFFICE WAY ARE . . . . . .



4 WEEKS UNTIL IT STARTS THE FIRST OF ITS ALREADY-SET THOUSANDS OF PLAYDATES . . .



20th CENTURY-FOX TODAY MORE TH

MOTHER WORE TIGHTS

Color by TECHNICOLOR

Dancing Rings Around the Records of 20th's Greatest Technicolor Triumphs Everywhere!

KISS OF DEATH

20th's Newest Real-Life Technique Triumph!

Miracle on 34th Street

wonder who's kissing her now

Color by TECHNICOLOR

The Foxes of Harrow
Nightmare Alley
Daisy Kenyon

FOREVER AMBER

COLOR BY TECHNICOLOR

EVER IS THE BIGGEST FIGURE IN THE INDUSTRY!

GAMBLE HEADS MERGED UNIT

(*Continued from page* 13)

have a comparatively easy time of it through its strong holdings in the Philadelphia area.

On the other hand, Mr. Wilby, a Paramount partner, is a powerful influence in Southeastern Theatre Owners Association as well as in Theatre Owners of North and South Carolina. Sam Pinanski of M. and P. Theatres, Paramount partner in Boston, is president of Allied Theatres of New England, an affiliate of the late MPTOA. John Balaban, another Paramount theatre affiliate, carries much weight with the Exhibitors Association of Chicago.

Wilby Wins Move for Election by Regional Units

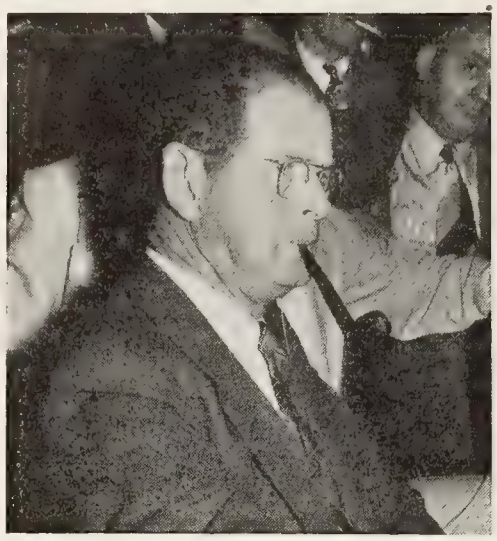
Mr. Skouras, of course, is the dominant figure in West Coast exhibition. He is depely entrenched in Southern California, where the Southern California Theatres Association functions and in the northern part of that state with its California Theatres and Affiliated Industries, Inc. Twentieth Century-Fox, via National Theatres, obviously had no problem of directors.

Mr. Wilby won his point. In fact, he won it to scattered convention applause and the constitution was amended accordingly. Nevertheless, there was curiosity and a note of mystery over his purpose. Ascribed to him was an opportunity to emphasize publicly his independence as an exhibitor despite his Paramount affiliation. More remote and unsupported by any tangibles as evidence was the smattering of opinion that this was part of a manouver to keep the new association in the hands of Paramount, or the Paramount partners, principally, and 20th Century-Fox, although for what reason was never clear.

Heard, but not substantiated, was a throwback to an old allegation that Paramount partners first began to wax cool on MPTOA when they failed to become the most influential single group in the old organization; that they had threatened to pull out and had been dissuaded by the remaining four national circuits; that eventually they decided to create a controlled competition in the formation of ATA in St. Louis where the partners were as much in evidence as they were in Washington. At any rate, St. Louis did lead to Washington in less than two years.

Fabian Carries Motion for Directors-at-large

True or false, there was never anything false about the uneasiness the constitutional change induced in the minds of men like S. H. Fabian, former ATA president. Aware that TOA could never be genuinely national in scope unless Loew's and RKO, if never Warner, were members, he was an influence behind the subsequent decision to empower the board of directors to elect three directors-at-large. The purpose here became immediately obvious. Mr. Wilby, "as the one who started the trouble," seconded the Fabian motion which was passed unanimously.



HENRY REEVE, Texas Theatre Owners, Inc., president.



THE HUNT BREAKFAST, right; the master, A. Julian Brylawski, general convention chairman.



CHARLES SKOURAS with Gradwell Sears, United Artists



E. V. RICHARDS, Jr., Paramount-Richards Theatres, New Orleans.

The way was cleared for Loew's, RKO and Warner to enter TOA if they so determine. At midweek, there was no reason to believe the prospect was immediate.

While the general convention was denied the excitement of the avid discussion on advanced admission price attractions, about 20 exhibitors who conducted two long sessions in committee were not. The convention passed a resolution authorizing a committee to air the problem directly with company presidents—the sales managers were deliberately bypassed—but ahead of that was much unloading of minds. Distributors got no compliments, but a lot of criticism and at one point faced a resolution banning the $1.20 attraction. This was ruled out in committee as impractical, largely on the advice of Gradwell L. Sears, president of United Artists, who attended. As a distributor, it was expected that Mr. Sears would defend the policy. He did.

Since the directors whose job to was to elect officers were yet to be named, routine parliamentary practice was set aside in order to put the first slate in office. The delegates were not in on this. ATA-MPTOA committees which whipped up the details of the amalgamation decided this in closed meetings. No opposition developed.

The split of top posts between the two former associations was continued generally into the area of regional vice-presidents who were increased from 16 to 19. Thus S. H. Fabian, New York, formerly ATA; William F. Crockett, Virginia Beach, Va.; ATA; E. V. Richards, Jr., New Orleans, ATA; Robert J. O'Donnell, Dallas, ATA; Herman Hunt, Cincinnati, ATA; Bob Livingston, Lincoln, Neb., no previous affiliation; Roy C. Cooper, San Francisco, ATA; Edward Zorn, Pontiac, Ill., ATA; Ben Strozier, Rock Hill, S. C., MPTOA and ATA; Frank C. Walker, New York, MPTOA; Lawrence Gordon, Detroit, MPTOA; Mitchell Wolfson, Miami, MPTOA and ATA; M. A. Lightman, Memphis, MPTOA; Homer Strowig, Abilene, Kan., MPTOA; Arthur H. Lockwood, Boston, MPTOA; Merritt Kyser, East Aurora, N. Y., MPTOA; Harry Low-

(*Continued from opposite page*)

enstein, Ardmore, Okla., MPTOA; Mack Jackson, Alexander City, Ala., MPTOA and ATA; and Lewen Pizor, Philadelphia, MPTOA.

There were pleasantries to lighten the convention agenda. On Friday, Herman Robbins and George F. Dembow of National Screen Service were hosts at a full-scale cocktail party. That evening the convention provided a dinner at which Lew Lehr of Fox Movietone News was master-of-ceremonies and at which Edward Arnold was guest of the evening. Saturday morning got under way with a Hunt Breakfast on the terrace of the Shoreham. In the evening was the President's Ball, at which Charles L. O'Reilly and Ben Sherman of Sanitary Automatic Candy Co. were the hosts.

Gamble Outlines Plans For the Future of TOA

In his acceptance address, Mr. Gamble blueprinted TOA's immediate future. He promised:

1.—A move to seek reduction in Federal admission taxes by 50 per cent.

2.—A fight on discriminatory and unfair legislation.

3.—A to-the-death struggle against Ascap, but "we won't join any phony fight." This was offered for interpretation at will, without explanation.

4.—Support of worthwhile charities, but with a dim eye cast on audience collections.

5.—Full service to aid local theatre operation. Illustration: the impending move to eliminate the Government ban on new theatre construction and theatre remodeling.

6.—A program, not clearly limned, but designed to bring the exhibitor closer to the producer and distributor. It was suggested inferentially this would have to do, in one phase at least, with public relations. Mr. Gamble said exhibitors "indirectly have contributed to bad public relations."

Not as part of his agenda, nevertheless he defended the presence of the affiliated theatre in TOA ranks, hoped for more of them and observed the affiliated theatre, as presently known, may pass out of existence before TOA rounds out its first year. This was reviewed as a reference to the Supreme Court's decision in the anti-trust suit versus Paramount, *et al.*

Skouras Asks for Better Terms from Exhibitors

In the breaks between the business sessions, delegates heard two addresses. Spyros P. Skouras, president of 20th Century-Fox, painted the situation brought about by the British *ad valorem* tax in crisis colors and made an open declaration for better terms from exhibitors.

"If the terms obtained by motion picture companies from you are not improved, I can tell you that within a very short time you will be confronted by the same fate as the British exhibitor," he said.

"In 1946, 20th Century-Fox showed a profit of $22,600,000, of which $12,800,000 came from our theatre department. The total profit from the film department, therefore, was a little more than $9,000,000, both domestic and foreign, and of that amount $1,000,000 came from sources other than film rentals. If we take one-half of the $23,000,000 remitted to 20th-Fox in the U. S. from the foreign market last year, the film company would have been $2,500,000 in the red. If we are to be more realistic and use the one-third figure [his forecast foreign remittances will drop to that percentage beginning March 1, 1948] our film company would have lost almost $7,000,000.

"In short, our situation presently is that unless we set to work immediately toward reducing production costs and other expenses as well as increasing our domestic revenue, we will be in the red."

A second address was made by Attorney General Tom Clark, who praised the industry for its cooperative attitude, urged support of the "Freedom Train" tour and the Department of Justice's campaign to reduce juvenile delinquency.

AT CONVENTION SESSION



FIRST ROW, Mack Jackson, president, Southeastern Theatre Owners Association; Frank Newman, Sr., president of Evergreen Theatres, Seattle. Second row, Elmer C. Rhoden, president of Fox Midwest Theatres; Ernest Turnbull, managing director of Hoyts circuit, Australia.

World Conditions, British Tax Subjects for Harriman

Secretary of Commerce W. Averell Harriman delivered an off-record speech in which he touched on the British tax situation and world monetary and food conditions. His views offered little which he had not commented upon publicly in other addresses on other occasions.

Charles Schlaifer, director of 20th Century-Fox advertising, addressed the public relations committee on the public relations program adopted by the major film companies via the Johnston office. He sought exhibitor cooperation in this endeavor and declared the industry must not continue a "football" to be "kicked around on an international scale."

Cloakroom reports that TOA was seeking Henderson M. Richey, director of exhibitor relations for MGM, as executive secretary to succeed Robert Coyne, who intends entering exhibition, apparently went aglimmer when Mr. Richey later said in New York he was not interested. David Palfreyman, exhibitor contact for the Motion Picture Association, was another whose name was mentioned for this post.



HENRY BERRY, former president of the Theatre Owners of North and South Carolina.

In balance, the convention ended on a mixed note with definite reactions of optimism in some directions as counterbalance to the uncertainties in others. The optimists, important enough never to be discounted, felt TOA has a genuine chance to go places whether affiliated circuits dominate or not on the recognition—and it is correct—that many problems are exhibitor problems troublesome in identical measure to affiliated and independent theatremen; that disunion will never solve them, whereas unity may.

The answer, as always, is on the calendar of the future. The Washington story is merely beginning.

TOA DRAWS ASCAP BATTLE LINES; OPEN FOR RECRUITS

THEATRE OWNERS OF AMERICA, blended out of American Theatres Association and MPTOA in Washington last weekend, intends fighting Ascap to the finish, knows it has a hard road to travel, and will join hands with recruits from any source whatsoever if mutuality in procedure is reached.

As a first move, TOA will ask Ascap to maintain its current rate schedule of 10, 15 and 20 cents per theatre seat until April 1, 1948. It will name a permanent committee to handle the problem and seek to bind its membership against contracting under the music society's proposed schedule providing for increases of 300 per cent until TOA's committee indicates procedure.

Question Arouses Heat At Convention Session

If TOA accepts the advice of E. C. Mills, former general manager of Ascap, it will negotiate. Mr. Mills, for over two decades with Ascap, and a former exhibitor in Texas, withdrew from the Society in 1940 over what he viewed as exorbitant demands then made by Ascap on the radio broadcasting industry.

The music tax situation, gaining steady momentum in the weeks immediately ahead of the Washington merger parleys, lived up to expectations. It was one of the most avidly discussed topics on the agenda along with the fireworks sent aloft on the advanced admission attraction and the tussle over methods of raising funds from exhibitors to support TOA.

Having originally rejected an invitation to discuss Allied States' activities on Ascap, Abram F. Myers, general counsel, and Jack Kirsch, national president, put in an appearance on this single count and thereafter withdrew. Fortified by documents, Mr. Myers outlined Allied efforts seeking to curb Ascap, dipping as far back as 1932 and tracing highlights in successive steps throughout the ensuing years. This effort has been along legislative lines, nationally and regionally, and is geared essentially to a proposed amendment in the current copyright law by which it would become mandatory for the producer to assume performing rights licenses. It was acknowledged by Mr. Myers that the producer, or his distributor, would pass on the impost to the exhibitor in film rentals, but he felt that, as "a hidden tax," the exhibitor probably would feel better about the situation.

Sees Some Hope of Action By Justice Department

In Texas, Indiana and Ohio, Allied regional units are pursuing this possibility, he continued, and added there was some reason to anticipate the move will spread into other states as well.

In his view, the existing consent decree against Ascap not alone is valueless insofar as exhibitor redress is concerned, but "an embarrassment to the Government." In the light of Ascap's new demands, however, he declared he thought it possible to persuade the Government to re-examine the decree, and he cited the two letters he wrote to the Department of Jusice two weeks ago urging action by the Attorney General. Meanwhile, Allied is exploring pending litigation against Ascap in the anticipation an action in advanced stages may be unearthed. If so, the intention is to speed it to prompt determination. In outlining Allied's activities, Mr. Myers made available any or all portions of its Ascap program to TOA. While it was not determined that both associations will join hands in common pursuit of what, in the final analysis, is a joint objective, the possibility prevails. Mr. Kirsch, speaking for Allied of Illinois, of which he is president, stated he was prepared to join hands with TOA and presumably anyone else on any problem which was mutual.

The history of anti-Ascap litigation on the state level was explained by Bob Livingston, Lincoln, Neb., and John Danz, Seattle. In Nebraska, a state statute outlawing



***THEY CAME** to the Ascap session of the TOA meeting: Allied's chieftains, listening to E. C. Mills of Ascap. Left to right, front, Jack Kirsch, Allied president, and Abram F. Myers, general counsel. Rear center, Paul Williams, representing the Southern California Theatre Owners Association.*

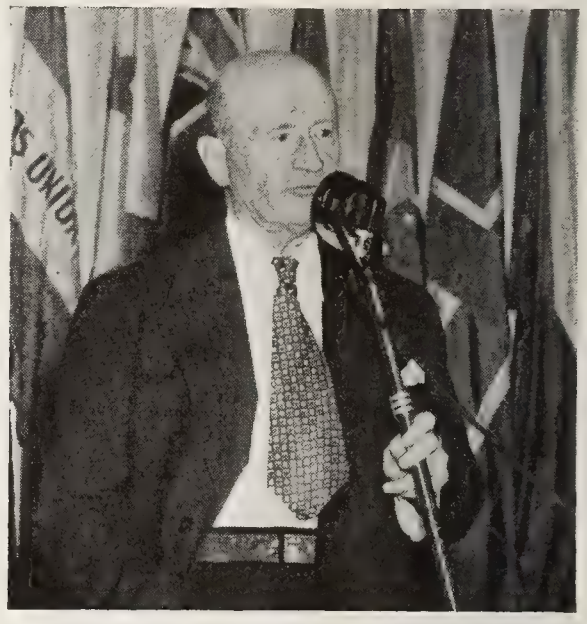
EXPERT ADVICE

"I don't care what you do. It means nothing to me. And I am not a spy for Ascap," E. C. Mills, for many years general manager of the American Society of Composers, Authors and Publishers, bluntly told the TOA convention. Just as bluntly, he told the delegates what he thought they could, and could not, do. His advice:

Don't try litigation, because "Ascap is thoroughly armed with the law, and its right to levy what fees it will has the stamp of approval of the Department of Justice through the consent decree entered in 1941".

Don't try legislation, because the rights of creators are recognized, accepted and protected throughout the world. It's part of the international pattern among nations.

Negotiate for the best deal possible and, remember, destruction of one central agency, like Ascap, will result in the mushrooming of 10 or 15 others.



***E. C. MILLS** representing Ascap.*

MAKE A DATE!

With Gorgeous Girls!
With Stars Galore!
Hear Love Songs!
See Bathing Beauties
In Technicolor Spectacle!

M-G-M's BIG MUSICAL

"THIS TIME FOR KEEPS"



STAR ENTERTAINERS!

- ★ Esther WILLIAMS
- ★ LAURITZ MELCHIOR
- ★ JIMMY DURANTE
- ★ JOHNNIE JOHNSTON
- ★ XAVIER CUGAT and his Orchestra
- ★ DAME MAY WHITTY • SHARON McMANUS



IT'S LOVE!

This is gorgeous Esther Williams with new singing, romantic sensation Johnnie Johnston. When a mammoth musical has a sock romance, it's the *best* in entertainment!

Screen Play by Gladys Lehman
Story by Erwin Gelsey and Lorraine Fielding

Directed by RICHARD THORPE
Produced by JOE PASTERNAK

CITY	PLACE AND ADDRESS	THIS TIME FOR KEEPS
ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 10/6 8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 10/6 10 A.M.
BOSTON	Uptown Theatre, 239 Huntington Street	MON. 10/6 10 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 10/6 2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 10/6 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 10/6 2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 10/6 8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 10/6 1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	MON. 10/6 2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	MON. 10/6 2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 10/6 1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	MON. 10/6 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 10/6 2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	MON. 10/6 1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	MON. 10/6 2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 10/6 10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 10/6 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 10/6 2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 10/6 2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	MON. 10/6 1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 10/6 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 10/6 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	MON. 10/6 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 10/6 11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 10/6 2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 10/6 2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 10/6 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 10/6 1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 10/6 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 10/6 1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 10/7 1 P.M.

DRAW ASCAP BATTLE LINES

(*Continued from preceding page*)

Ascap was repealed two years ago after small exhibitors, faced by Ascap suits or threats of such suits, failed to hold the line and generally concluded it was cheaper to pay the music tax than the costs of litigation. In the state of Washington, the small exhibitor currently is not paying the seat tax. The anti-Ascap law there awaits the state Supreme Court's decision as to its legality.

New York ITO to Push For Congressional Action

Unless the ITO of New York alters its stand, however, a nationwide front to meet the issue appears unlikely. Harry Brandt, president of the unit, refused to join hands in any country-wide movement on two counts. One, he said, was on advice of attorneys that ITO's impending challenge of Ascap authority would be jeopardized. The other was his confidence in an intention of Representative Celler of New York to push for an amendment of the existing copyright law in the next session of Congress. The Celler plan, according to Mr. Brandt, would require producers to assume performing rights as well as recording rights to music employed in production, thereby relieving the exhibitor of the need to pay for its use in theatres.

Mr. Mills' address, however, was the highlight of the actively attended session on Ascap. He urged the delegates to eschew any ideas of fighting the composers' organization by litigation. Ascap's right to conduct business as it saw fit and to charge what it wished was thoroughly clarified and sustained in the decision handed down in Federal Court in New York in June, 1941, he stated. Nor did he see an answer in any plan under which the performing rights would be passed to the producer. He pointed out Ascap would be "delighted" to deal with a small group of producers rather than with thousands of theatremen.

Broadcast Music, Inc., Plans Campaign in Hollywood

He described how radio had solved this problem by organizing Broadcast Music, Inc., which today controls about 20 per cent of all dance music in current use. This organization, moreover, has stationed in Hollywood a representative whose assignment is to persuade producers to use BMI music in sound pictures. When such use becomes greater, Mr. Mills warned exhibitors may expect BMI to seek exaction of performance fees precisely like Ascap.

He made an emphatic point in citing one advantage of Ascap as a clearing house. "If this is destroyed, you may expect to be subjected to the demands of perhaps 10 or 15 licensing agents as well as an untold number of individual music license holders," he said.

In his valedictory as president of ATA, S. H. Fabian centered on Ascap's rate demands as one example of "what the diplomats called unilateral action." The other was the accelerating drift toward advanced admission attractions. "Both of these moves are being undertaken without consultation of theatre owners," he declared, as he pointed out exhibitors are in no position to surmount such situations unless they unify in order to preserve and safeguard their position.

Leonard H. Goldenson, Paramount's vice-president in charge of theatre operations, protested Mr. Myers' position on any assumption of music performing rights by the producer. He declared such a situation would enhance the negotiating power of important composers like Irving Berlin, who would seek to participate in the earnings of any motion picture for which they contract the music and thereby increase the ultimate cost to the exhibitor. Mr. Goldenson did not mention Mr. Berlin's deal on "Blue Skies" under which Paramount cuts Mr. Berlin in on the profits.

Paul Williams, representing the Southern California Theatre Owners Association, stated his unit subscribed to a program of testing Ascap's "right to do business" by litigation and favored a study of an amendment to existing copyright laws in order to establish whether Ascap's powers can be curtailed.

Plan Court Action in N. Y.

First definite court action against Ascap was due Monday, according to Milton Weisman, of the New York law firm of Weisman, Alan, Quinn, Spett and Cellar, who last Tuesday said he would go to New York Federal Court Monday and file complaints to restrain Ascap from putting into effect its increased music tax rates. He represents a group of New York independent exhibitors.

WAITING AND WATCHING



SPYROS P. SKOURAS, 20th Century-Fox president, and W. Averell Harriman, Secretary of Commerce.



VIRGINIA exhibitors William F. Crockett and Morton G. Thalhimer.



ROY COOPER, Golden State Theatres, San Francisco.

New Jersey Federation Bar Talks on Trade Practices

The Federation of New Jersey Theatre Owners will continue as the meeting ground for all exhibitors in that state and for the consideration of all matters except trade practices, it was voted unanimously at a Federation meeting at the Stacy-Trent Hotel in Trenton Monday. Trustees are to continue to carry out all resolutions adopted with George Gold as chairman of the board. Among subjects discussed at the meeting was the pending suit to have the sales tax declared unconstitutional. The Federation also agreed to continue its offer to aid theatre firms in communities in the fourth class group which may be faced with a threat of a sales tax. The Federation's next meeting will be held in Trenton October 8.

Boston Jewish Appeal Quota at $250,000

Leaders of the Boston industry have agreed to raise for the United Jewish Appeal motion picture division $250,000. The following committees were formed by co-chairmen Philip Smith and Samuel Pinanski as a nucleus of the motion picture industry division in Boston: Herman Gilman, Herman Rifkin, Nathan Yamins, Milton Kahn, Larry Laskey, Louis Gordon, Harold Stoneman, Martin J. Mullin, Rubin Gryzmish, Samuel Kurzon, Edward S. Canter and Max Levenson. The national quota for the United Jewish Appeal is $170 million.

New Theatre Company Formed

Loudon Theatres, Inc., Loudon, Tenn., has been chartered to own and operate motion picture theatres and other amusement places.

11 COMPANIES COMPLETE 148 OF NEW SEASON'S PRODUCT

Coast Schedules Assure Exhibitors of Film Flow Through Next Spring

With the 1947-48 product season less than a month old, Hollywood has more than one-third of its new season's product completed and awaiting release. To date the 11 producing-distributing companies have finished shooting a total of 148 of the 400 or more pictures announced or indicated for the 1947-48 product year—guaranteeing exhibitors an uninterrupted flow of product until early spring.

Further, this boom has been undertaken and completed in a year when the industry was in the throes of international and domestic complications.

One Year Ago That CSU Walked Off Sets

It was just a year ago this Friday that the Conference of Studio Unions threatened 1946-47 production by charging film producers with refusal to bargain with the CSU and conspiring with the International Alliance of Theatrical Stage Employees. Then, more than 4,000 strong, they walked off the sets and are still out.

At the same time the industry was concerned with the foreign markets. Slowly the "freeze profits" plan spread through many European countries and then the final blow was dealt early in August when Great Britain imposed its 75 per cent tax on American films and the producer-distributor companies retaliated by refusing to send any new films to England.

But despite these complications there is every indication that the current season will see more pictures from the major producers than the 1946-47 year.

Last Season's Deliveries Were 376, 37 Reissues

Last season the companies announced a total of 388 pictures and delivered 376 pictures and 37 reissues between September 1, 1946, and August 31, 1947. Many of the companies have not announced a definite number, but off the record they have indicated that this season will see better than 400 features and 507 short subjects.

With the 148 feature pictures already completed as a backlog against any eventuality film production could stop tomorrow and the distributors, by releasing their usual 25 to 30 pictures a month, could keep theatres supplied with product through March. Furthermore, the studios are completing from six to a dozen new films each week to keep this backlog replenished. Indicative of the current rate of production was the studio box score last week when 11 pictures were started, against five completed for a total in work of 37.

As of this week the companies have set release on 26 pictures through October. For October release are such pictures as MGM's "Song of Love," starring Katharine Hepburn and Robert Walker, and "Merton of the Movies" with Red Skelton and Virginia O'Brien. Monogram will release Allied Artists' "The Gangster" with Barry Sullivan and Belita, and RKO has set Columbus Day, October 12, as the release date for its special "Magic Town," starring James Stewart and Jane Wyman.

Twentieth Century-Fox has "The Foxes of Harrow" starring Rex Harrison and Maureen O'Hara in a film based on the novel by Frank Yerby, while United Artists will release the Harold Lloyd vehicle "Mad Wednesday," to be followed by the general release of Charlie Chaplin's "Monsieur Verdoux." Warners has one scheduled for October release, "The Unsuspected" with Joan Caulfield and Claude Rains, and in addition will reissue "Bad Men of Missouri" and "Each Dawn I Die."

Already completed but to be released later this autumn are such pictures as Columbia's comedy, "Her Husband's Affair" with Lucille Ball and Franchot Tone; MGM's "Cass Timberlane" starring Spencer Tracy and Lana Turner, and Greer Garson and Robert Mitchum in "Desire Me"; Bob Hope's latest picture for Paramount "Where There's Life," and the Cecil B. DeMille film, "Unconquered" with Gary Cooper and Paulette Goddard; Twentieth Century-Fox's "Forever Amber" starring Linda Darnell and Cornel Wilde, and "Captain from Castile" with Tyrone Power and Jean Peters; United Artists' "Arch of Triumph" with Ingrid Bergmann and Charles Boyer; Cary Grant and Loretta Young in "The Bishop's Wife" for RKO, and many others.

507 SHORTS SCHEDULED BY 9 COMPANIES FOR SEASON

For the 1947-48 season nine companies will release a total of 507 short subjects. In addition there will be seven serials, three from Columbia and four from Republic, plus 104 newsreel issues each from MGM, Paramount, Warner-Pathe, Universal-International and Fox Movietone. A total of 542 short subjects were announced by the companies last season but only 504 were delivered.

During the current season Columbia plans 28 two-reel subjects and 84 single reel films. Of this total 24 will be in color—an increase of 14 over last year. The series will include The Three Stooges. All Star Comedies and Assorted Comedies, 24 color cartoons; 12 releases entitled "Thrills of Music"; 12 Screen Snapshots; 12 Sportsreels; 12 Community Sing films; and a new series of 12 films entitled "Film Novelties."

65% of Metro Schedule Will Be in Color

MGM will release 48 short subjects, 65 per cent of them in color. There will be 10 Pete Smith Specialties, 16 cartoons, six FitzPatrick Traveltalks, Six Gold Medal Reprint Cartoons, four two-reel MGM specials and six John Nesbitt Passing Parades.

Paramount will release 64 short subjects during the 1947-48 season, including nine different series. Included will be 24 cartoons —an increase of six over last year. The "Little Lulu" series and the "Puppetoons" will be dropped in favor of "Screen Songs" featuring the bouncing ball. The company also will release six two-reel Musical Parade Featurettes in Technicolor; eight Noveltoons; eight Popeye cartoons, both in Technicolor; six Popular Science subjects and six Unusual Occupations, both in Magnacolor; six Speaking of Animals; six Pacemakers, and 10 Grantland Rice Sportlights.

RKO will have 86 short subjects including two new but untitled series. These will consist of a group of six two-reel subjects and another group of seven one-reel films. Aside from the Walt Disney Technicolor cartoons and the two-reel comedies to be made in the east, the RKO Pathe studio will produce 13 two-reels This Is America subjects; two two-reel specials; seven Flicker Flashbacks, and 12 Sportscopes. Four of the coast two-reel subjects will be Ray Whitley musicals, and there will be six Edgar Kennedy and six Leon Errol comedies in addition to four short subjects featuring Flame the Wonder Dog.

Approximately 50 Subjects On 20th-Fox Schedule

Approximately 50 subjects are on the Twentieth Century-Fox schedule. These include the Movietone Adventure series, Sport Reviews and Terrytoons, all in color, and 13 issues of March of Time and several Dribble Puss Parade subjects.

The Universal short subjects program totals 39. Tentatively set are 13 two-reel Name Band musicals; eight Answer Man

(Continued on following page, column 2)

Theatres Fight Ohio Municipal Admission Tax

The three to five per cent municipal admission tax which will become effective early in October in some two dozen Ohio cities, after the state drops its three per cent theatre levy the end of this month, has met the first wave of exhibitor objection.

The first such action was taken by Edward Ramsey, operating the subsequent run Plymouth, the only theatre in Plymouth, Ohio, who announced that as a protest against a three per cent levy passed by the City Council last week, he will close the theatre September 29. Mr. Ramsey said he has personally absorbed the state tax since its enactment rather than pass it on to the public in increased admission prices. Since the city has passed similar legislation to take over when state collections end Mr. Ramsey said that he refuses to continue these personal payments or to raise prices.

All Taxed in Columbus

Following the objections of Columbus theatre owners, P. J. Wood, secretary of the Independent Theatre Owners of Ohio, and John W. King, ITO attorney, the City Council has ordered inserted into its three per cent admission tax program a clause including all places where admissions are charged. The theatre owners' protest was voiced at a public hearing which followed the introduction of the ordinance. It is expected that the new law will be passed September 29, one day before the expiration of the state tax.

The Delaware, Ohio, City Council, which had been studying a five per cent admission levy, this week passed a three per cent tax effective October 1, estimated to bring in $6,000 annually to the city treasury.

Meanwhile, outside of Ohio, other local admission tax programs were being studied. In Ventnor, N. J., the City Council has approved an ordinance authorizing a public referendum in November on a luxury tax measure. The new tax calls for a three per cent levy on theatre admissions, hotel rooms, cigar and liquor store sales.

Lincoln Hearings Delayed

In Lincoln, Neb., public hearings on an amusement tax ordinance were delayed last week after the City Council promised theatre men that no action would be taken for at least two weeks. The new amendment, already adopted by the council, levies the tax according to seating capacity, charging one cent per month for theatres with 500 seats or less, and increasing to three cents a month for theatres with 1,000 or more seats.

Income for the Philadelphia city amusement tax for the first eight months of this year ended August 31, was $2,910,721, City Treasurer Ralph W. Pitman has announced.

507 SHORTS

(*Continued from preceding page*)

subjects; eight Sing and Be Happy one-reel subjects; eight Variety Views and two two-reel specials.

The Warner schedule consists of eight series, including 78 one-reel subjects and eight two-reel subjects. In the one-reel subjects will be a new series of six singing shorts under the heading of Memories of Melody Lane. Other subjects are: eight two-reel Technicolor specials; 13 Sports Parades in Technicolor; eight one-reel Melody Master Band shorts; six Joe McDoakes comedies; 13 one-reel Blue Ribbon Technicolor cartoons and 26 Merrie Melody and Looney Tunes in Technicolor.

Republic will have four cartoons made in Trucolor by cartoonist Bob Clampett. First subject will be "It's a Grand Old Nag."

United Artists will release 12 Walter Lantz color cartoons and six David Loew Musicolor short subjects

Skouras Circuit Launches Policy Of Foreign Films

Endorsing enthusiastically his circuit's newly announced policy of booking top foreign language product into all of the 62 houses of Skouras Theatres Corporation in the New York metropolitan area, George P. Skouras, president of the circuit, said this week that while Hollywood films would remain the circuit's mainstay, "we will show every good foreign-language film."

The Skouras circuit, in addition to first run houses, includes many neighborhood situations in Manhattan, Queens and the Bronx as well as New Jersey, suburban Long Island and Westchester and Rockland Counties. To make sure that the public does not feel that it is "taking too great a risk," the first showing will be co-featured with a Hollywood picture.

The first foreign picture to be booked under the new policy is "A Cage of Nightingales" which opened this week at four Skouras theatres and will subsequently be shown in all Skouras houses. A number of other foreign films including the Italian "Open City" and the French "The Well-digger's Daughter" also have been booked.

In explaining his company's new policy, Mr. Skouras said he was convinced the American public "likes the best of the foreign-language films, and that they will like them more. We frankly do not consider what we are doing as experimental. We are way past that stage."

Mr. Skouras went on to explain that it was difficult to make a start in showing foreign product. "It is difficult to get people who never have seen a foreign film to enter the theatre because they imagine they won't like them."

7 UA Pictures To GB Circuit, Kelly Reports

Booking arrangements for seven United Artists pictures have been made with the Gaumont British circuit in Britain and UA has plans to produce sixe high budget films in England in partnership with a British producer, Arthur W. Kelly, UA executive vice-president, said in New York this week.

Meanwhile, faced with an impending product shortage at home, UA is interested in buying outright seven features from RKO valued at $9,000,000, it was indicated this week. Mr. Kelly was to join Gradwell L. Sears, UA president, on the coast early next week where Mr. Sears is talking over the purchase with N. Peter Rathvon, RKO president.

Mr. Kelly returned last week from an extended stay in Britain. UA has a total of 17 unplayed pictures in Britain, he said. Mr. Rank had been every cooperative, he declared, but had been "unable to offer UA suitable dates" on the important Odeon circuit since there were no openings until the first of the year and the situation beyond that period was uncertain in view of the ad valorem tax. Also he stressed that it was against the law to make franchise contracts in Britain, making definite arrangements impossible for a period exceeding six months.

17 UA Films in Britain

Mr. Rank was hopeful that the tax situation would be partly cleared up by the end of October, Mr. Kelly said, adding that he did not share this optimism, but did believe that the Americans would get a favorable break eventually. In his opinion the British Government will include any modification of the tax in the next budget which is due in April. Meanwhile American and British suggestions in regards to the tax may find consideration in an interim-budget expected for November. The UA executive observed, however, that by April there would already be a product shortage in Britain. However, the chances for obtaining a loan to finance independent production none improved, he said.

Two UA quota pictures now in production in Britain will be ready by the first of the year. Their American distribution has not yet been decided. The company also expects two French pictures from Elie Rothchild. Production of the six pictures in England depends on Bank of England approval.

Austin Drive-In Opens

The Chief, a new drive-in theatre at Austin, Texas, was opened September 19. It is the first house to be opened by Underwood & Ezell Drive-In Theatre Company, Austin.

20TH-FOX TO RELEASE 21 LOW BUDGET FEATURES

Hollywood Bureau

Twentieth Century-Fox will expand its program of distributing low budget pictures by releasing 21 features produced by four new producing groups which will budget their features at from $110,000 to $200,000. It was reported here Monday that Frank Seltzer Productions was ready to sign contracts with 20th-Fox for three films to cost approximately $160,000 each and that the company would sign a distribution deal with Ben Pivar and Bernard Small for six pictures with budgets at about $110,000 each.

Additionally, 20th-Fox holds contracts with Sol Wurtzel for six pictures with budgets at $200,000 each and with Alson Productions for six features with budgets a little over the $200,000 mark.

The first Seltzer feature is reportedly due 20th-Fox in December. The contract gives 20th-Fox an option on three additional features. Mr. Seltzer, a former publicity director for Hal Roach, formed his company with James Nasser.

The first two Pivar-Small productions will feature Bulldog Drummond. Bernard Small is the son of Edward Small, the producer.

Call 43 Industry Figures for Red Inquiry Oct. 20

Washington Bureau

Forty-three industry figures, headed by Eric A. Johnston, president of the Motion Picture Association, have been subpoenaed to appear before the House Committee on Un-American Activities to testify on alleged Communist influences within the industry, it was announced here last Saturday.

At the same time, the committee announced that the hearings, originally scheduled to be held September 29, had been postponed to October 20, "to permit all committee members to attend."

Among those who will testify are Gary Cooper, Walt Disney, Charles Chaplin, Louis B. Mayer, Samuel Goldwyn, Dore Schary, Leo McCarey, Jack L. Warner and Sam Wood.

To Hear Both Sides

In releasing the list of witnesses, Representative J. Parnell Thomas, committee chairman, emphasized that the fact subpoenaes had been issued "should not be considered a reflection in any way upon those persons' character or patriotism. . . . The committee wants to hear both sides."

One of Hollywood's severest critics, Representative John Rankin, may not be able to attend the hearings of the committee, of which he is a member. He is a candidate for the Senate seat of the late Senator Bilbo of Mississippi. Since that state's run-off election is to be held November 4, Mr. Rankin undoubtedly will have to spend much of the preceding weeks back home campaigning. One rumor around Capitol Hill said that factor was taken into consideration when the postponement was decided upon.

Other industry figures subpoenaed are: Clifford Odets, Donald Ogden Stewart, Alva H. Bessie, Roy E. Brewer, Herbert Biberman, Berthod Brecht, Lester Cole, Joseph E. Davies (former Ambassador to Russia), Edward Dmytryk, Cedric Gibbons, Rupert Hughes, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Adolph Menjou, Albert Maltz, Robert Taylor, Lowell Mellett (former head of the Office of Government Reports), James McGuiness, Lewis Milestone, Sam Moore, John Moffitt, Robert Montgomery, George Murphy, Larry Parks, William Pomerance, Ronald Reagan, Howard Rushmore, Morrie Ryskind, Adrian Scott, Waldo Salt, Dalton Trumbo, and Lela E. Rogers.

Eisler Hearings Begin

Meanwhile, the committee was to begin hearings Wednesday on the case of Hans Eisler, Hollywood song writer, and brother of Gerhard Eisler, identified in previous committee hearings as a key Communist figure in the U. S.

The postponement of the hearings has not disturbed Mr. Chaplin's plans for the showing of his "Monsieur Verdoux" in Washington. It was to open in five theatres here Friday.

Commonwealth Raising Prices

The Commonwealth circuit of Kansas, Missouri and nearby states is increasing its admissions five and 10 cents. The increase is a leveling of admissions, after previous increases in first run situations. The decision for a uniform increase was made at the annual autumn meeting last week in Kansas City.

Blake Completes Shooting

Ben K. Blake, short subjects producer, returned to New York last week after a month shooting sequences in Los Angeles and San Francisco. The sequences were for one of a series of pictures he is making for Westinghouse.

Film Classics to Offer New Films, Meeting Is Told

Film Classics, in its five years of distribution of reissues, has laid the groundwork for a future in new product, Samuel Wheeler, general sales manager, told branch managers and home office executives at the company's first national convention last Friday and Saturday at the Roosevelt Hotel in New York.

"As a company, Film Classics is a very young one," Mr. Wheeler said, "but the composite parts of this organization are men who can boast of long experience in every phase of our business. This experience, coupled with the integrity and foresight already evidenced, is going to establish Film Classics as a top-ranking distributor."

Jules K. Chapman, assistant general sales manager, called for greater effort and announced that Film Classic's "Spirit of West Point" will open at the Malco theatre in Memphis October 1, and at the Victoria on Broadway, New York, October 2. Delegates were informed of the promotion, sales and distribution plans for the picture, which is said to have cost $500,000 and which was produced by Harry Joe Brown and John W. Rogers. Felix "Doc" Blanchard and Glenn Davis, stars of the West Point football team, star in the picture, which is also a biography of their lives.

Al Zimbalist, national director of publicity and advertising, said: "Our job is to bring the name of Film Classics and its product before the public, and we have already made great strides in that connection with 'Spirit of West Point,' which has been given a coverage that would do honor to any of the major companies."

Joseph Bernhard, president, traced the history and said the company would produce a new series of "Falcon" pictures starring John Calvert. He also announced that the company had purchased 50 Universal Realart pictures which will be released at the rate of 10 a year.

Film Classics Suing Astor

Film Classics last Thursday sued in New York to enjoin Astor Pictures Corporation from advertising or selling its motion picture, "The Game of Games," as a Doc Blanchard and Glenn Davis feature and to enjoin Astor from stating in connection with the distribution of that feature that either of the two former West Point football stars are starred or featured in it.

To Honor Mrs. Roosevelt

Mrs. Franklin D. Roosevelt will be honored as "the first lady of the world" next Tuesday, at the Astor Hotel, New York, by the city's chapter of the Cinema Lodge, B'nai B'rith.

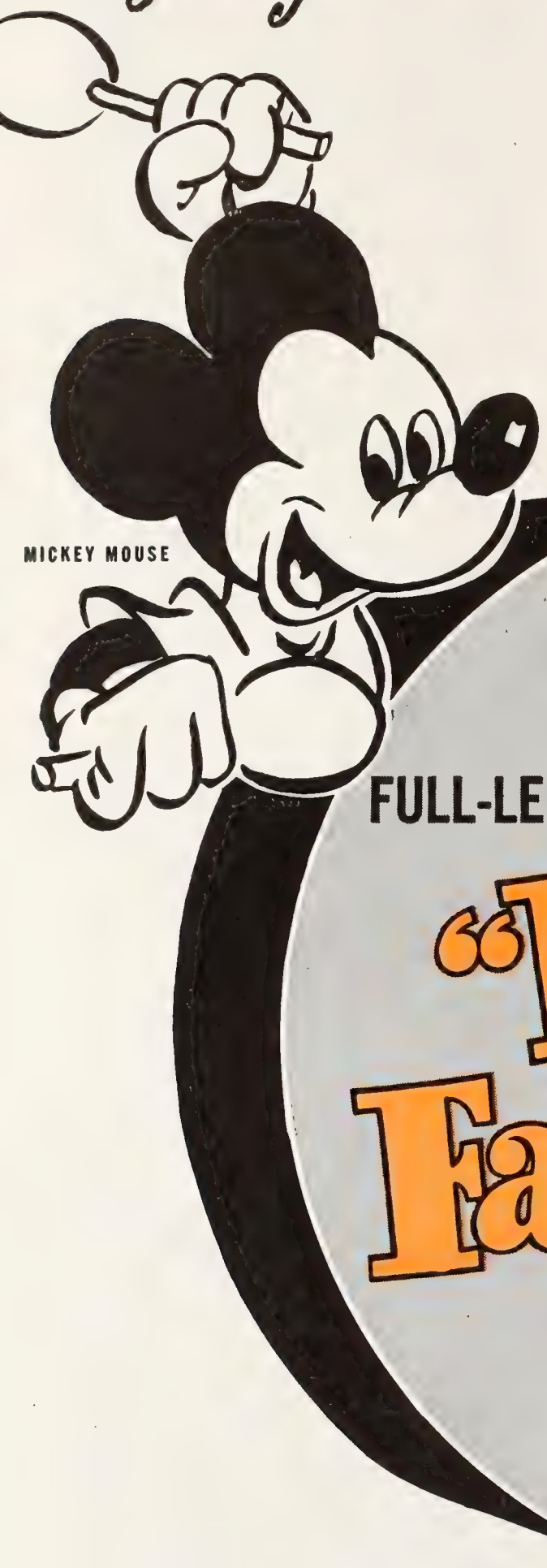
Everybody's Cheering **THAT "HAPPY-LUCKY" SHOW!**

PARADE OF HIT SONGS:

"FUN AND FANCY FREE" • "LAZY COUNTRYSIDE"

"TOO GOOD TO BE TRUE" • "SAY IT WITH A SLAP"

— and others you'll be humming soon!



MICKEY MOUSE



CHARLIE McCARTHY

Walt Disney's

FULL-LENGTH MUSICAL CARTOON FEATURE

"Fun and Fancy Free"

COLOR BY

TECHNICOLOR

featuring

EDGAR BERGEN · DINAH SHORE

in the flesh, with *Charlie McCarthy* and *Mortimer Snerd*.

voicing the tunes and story of *Bongo*, the bear.

Distributed by—RKO RADIO PICTURES

"Tell your patrons this is the best Disney in years — it will live up to your praises! The best Disney feature since 'Pinocchio'! Songs catchy enough for hit parade popularity!"–*Film Bulletin*

"A contribution to the gayety, delight and entertainment of the nation . . . to be loved by children, provide stimulation to adults and produce well-rounded boxoffice figures." —*Film Daily*

BONGO

WILLIE THE GIANT

"All of it adds up to one of Disney's finest achievements — and sure-fire top grosses! No cartoon characters, certainly, have ever moved as smoothly across the screen!"

—*Daily Variety*

"Should be enjoyed by everyone! Disney and his craftsmen are again at their best . . . the effects they get are marvelous! Many laughs!"

—*The Exhibitor*

GOOFY

LULUBELLE

"A good bet for anybody's theatre! Children will turn out in droves! Adults will be pleasantly diverted! Suspense, hilarity and spectacle are effectively blended!"

—*The Independent*

"Designed to charm audiences of any bracket! A happy merger of live and animated talent which will do the characteristic Disney business at the boxoffice!"

—*Hollywood Reporter*

MORTIMER SNERD and DONALD DUCK

©W.D.P

WORLD PREMIERE SEPTEMBER 27th at the N.Y. GLOBE

SCREEN GOES TO MAT WITH BINFORD, MEMPHIS CENSOR

WHEN THE motion picture industry goes into court, as it said last Thursday it would, to fight the Memphis Censor Board's banning of the Hal Roach-United Artists comedy, "Curley," it will mark the third time that a ruling by Lloyd T. Binford has been officially challenged during his almost 20 years as chairman of the board.

The action will be a highlight of a long series of public attacks on Mr. Binford and his censoring which have focused national attention on Memphis theatres.

Cut "King of Kings", Despite Series of Court Actions

Back in 1928 Mr. Binford weathered a series of court actions and succeeded in cutting "King of Kings." In 1945, threatened with court action for his ban on "The Southerner," he "changed his decision, but not his mind," he said, and allowed the feature to play in Memphis so it would not play in nearby theatres across the state line in Arkansas and Mississippi. That, said Mr. Binford, "would deprive the tax paying Memphis theatres of the revenue."

The third action threatened is a result of this letter from Mr. Binford to the United Artists exchange in St. Louis:

"I am sorry to have to inform you that it (the Memphis Board of Censors) was unable to approve your 'Curley' picture with the little Negroes as the South does not permit Negroes in white schools nor recognize social equality between the races even in children."

No objections were raised on moral grounds.

Retaliating, Eric A. Johnston, president of the Motion Picture Association; Gradwell L. Sears, president of UA, the distributor, and Mr. Roach, the producer, jointly announced last Thursday that the ban would be fought with court action.

Banned Films Draw Well Across the State Line

Taking the pictures banned in Memphis across the state line has long been the answer to Mr. Binford. "Duel in the Sun" and "The Outlaw" drew enormous crowds in nearby Arkansas and Mississippi theatres under this arrangement. This time, however, the united industry and Mr. Binford will meet head on.

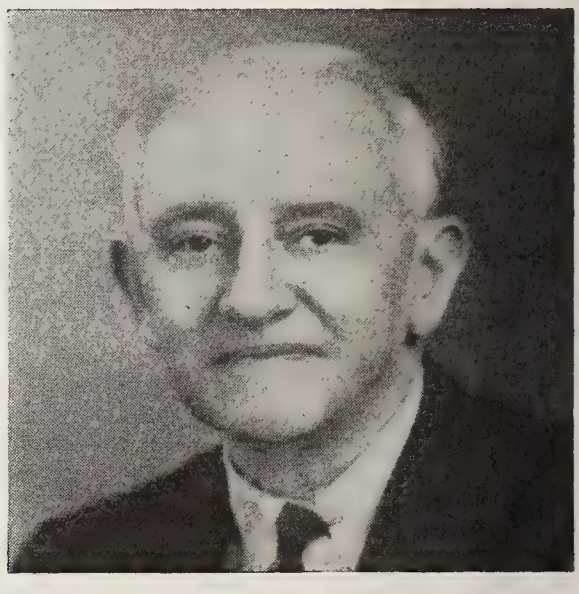
The chairman of the Memphis Board of Censors is a 78-year-old retired insurance company executive. He was president of the Columbian Mutual Life Insurance Company until 1935 and later chairman of the board. As an insurance man he made a hobby of giving away novel—and sometives expensive—souvenirs.

Today he devotes his full time to censorship.

A vigorous man and a sports fan, sometimes called "The Sporting Deacon," because he is a deacon in the Union Avenue Baptist Church of Memphis, Mr. Binford has headed the Memphis censor board continuously since January 7, 1928, except for a single year when he was ill. He is a Mason, a Shriner, an Elk and a Rotarian.



LLOYD T. BINFORD, right, has censor jurisdiction in Memphis, but he makes business in Arkansas. Above are crowds of Mr. Binford's fellow citizens waiting at the Crittenden theatre in West Memphis, Ark., five miles across the Mississippi, to see "Duel in the Sun," banned in Memphis.



The faith that the Tennessee State Legislature has in him was demonstrated at its 1947 sessions in Nashville when it extended the authority of the Memphis Board of Censors through all of Shelby County, including Millington, Collierville, Bartlett and Raleigh.

Assistants See Pictures He Doesn't Like

Serving with Mr. Binford are Hodges Honnoll, attorney, and Mrs. Sid Law, housewife and clubwoman. They see only the pictures that Mr. Binford does not like.

Mr. Binford has no systematic method for reviewing and banning pictures. "For example," Mr. Binford has said, "I never bother to see a Greer Garson picture. She never plays in anything that isn't strictly all right."

No picture is ever banned unless the vote is three to none or two to one.

Criticized for his bans, Mr. Binford says, "I get both brickbats and bouquets. It's like water off a duck's back."

When threatened with court action, he says: "That's a matter for the City Attorney".

Mr. Binford banned "Duel in the Sun," because "this production contains all the impurities of the foulest human dross"; "The Outlaw," surprisingly, because "it has too much shooting in it to be a good example for boys and girls"; "Brewster's Millions" and "Imitation of Life," because of the Negro performers in them, and he banned a Jesse James picture without seeing it, telling the distributor: "I'll see it if you want me to, but there's no use. I'll not pass it."

He ordered so many cuts in "The Macomber Affair" that the picture was not shown.

Legion of Decency Reviews Fourteen New Productions

The National Legion of Decency last week reviewed 14 new productions.

In Class A-I, unobjectionable for general patronage, were: "Along the Oregon Trail," "Black Gold," "Blondie in the Dough" and "The Tawny Pit." In Class A-II, unobjectionable for adults, were: "Desire Me," "The Fugitive, "Heaven Only Knows" and "Magic Town."

The following were placed in Class B, objectionable in part: "Wild Harvest," "tends to condone excessive drinking; suggestive sequence"; "Devil's Envoy" (French), "suggestive sequence and dialogue"; "Colonel Chabert" (French), "tends to condone the continuance of invalid marital relationship"; "Murderer Lives at Number 21" (French), "suggestive scenes and dialogue; low moral tone throughout"; dialogue"; "Star Without Light" (French), "illicit relationship," and "Shoe Shine" (Italian), "Suggestive dialogue."

LIFE

The picture

that the world has been waiting to see.
A brilliant cast brings to vibrant life
Erich Maria Remarque's impassioned
drama that captures the heart-beat
and conflict of our times...



INGRID BERGMAN as Joan Madou, woman of the shadows
CHARLES BOYER as Ravic, the ghost doctor

Arch of Triumph

co-starring CHARLES LAUGHTON with LOUIS CALHERN RUTH WARRICK
ROMAN BOHNEN · RUTH NELSON and MICHAEL ROMANOFF
A LEWIS MILESTONE Production · Released Thru United Artists
Produced by DAVID LEWIS · Directed by LEWIS MILESTONE

Proudly presented by The Enterprise Studios

A Preview

of one of
a series of
advertisements
to appear in 65
national magazines
which will reach
a total of more than
500,000,000 readers!

Released thru UNITED ARTISTS

LETTER FROM READER

SAYS NEWSREELS NEED SHOT IN THE ARM

DEAR MR. RAMSAYE:

Of all the many fine editorials I have read in MOTION PICTURE HERALD, none has ever impressed me as being more to the point than the one entitled "Warner Pathe," in your issue of August 9.

Newsreels have been an integral and accepted part of theatre programs for so long that most of us probably have not realized to what extent the long, slow process of deterioration and desiccation has progressed. The stimulus of an editorial such as yours may cause us to step back and indulge in a detached and critical look, to consider what newsreels are and conjecture what they might be.

Repetition Criticized

One of the most grievous faults is perhaps the dreary repetition of the same subject or event in newsreel after newsreel. A theatre that plays two or three different reels the same week is likely to find that the second is virtually a duplication of the first, regardless of the fact that they bear the trademark of different—and supposedly competitive—distributors.

Even more disturbing is the paucity of human interest and the absence of a fresh approach in the events portrayed. Newsreel after newsreel grinds heavily through a dull routine of ponderous politicians arriving or departing on various missions—about which they make stilted and stuffy pronouncements. The army, the navy, or the air force presents its endless array of carefully staged maneuvers and exercises. Some visiting celebrity gets off a boat or boards a plane. Fashion promoters dispense their propaganda. A couple of brass hats confer. And then the sports events—often the only unrehearsed movement and motion in the reel, but generally similar to all other sporting events as peas in a pod.

A newspaper which depended for circulation on material so jejune, so devoid of interest, charm and warmth, so repetitious, would quietly crumble to dust and be wafted away by a gentle breeze of apathy. Certainly the man or woman who personifies our most faithful movie patron would never, never, never waste a nickel on such journalism.

Cites Advance in "Stills"

Perhaps it is unfair to draw too close a comparison between written and pictorial news. Events can be recorded after they occur; a camera must be on the spot. But concurrently with the decline of the newsreel there has been vast progress in still picture reporting. Magazines like *Life* and *Look* have birthed and boomed. Their influence on picture reporting is seen in every daily newspaper. They have even managed to catch such extemporaneous dramas of life and death as suicides in the midst of a death plunge, or a murderer in the act of pulling the trigger. And week after week they have pictures of ordinary humans in moments of poignant despair or comic joy.

Probably the most memorable newsreel shots during the past decade were those made at the time the dirigible "Hindenburg" burned in New Jersey. Mere chance, perhaps, but it goes to show what newsreel pictures can be if a cameraman is on hand at the right moment. The picture magazines have made remarkable use of lucky" amateur photographs and snapshots. The legion of amateur moving picture fans grows apace. What rare stimulating sequences might be unearthed by a newsreel company that systematically cultivated this diffuse but possibly rich field?

In any case, your editorial was thought-provoking.—*WILLIAM W. JOHNSON, Graphic Theatres Circuit, Belfast, Maine.*

Television Society Makes Four Annual Awards

Four awards to individuals and organizations considered to have made significant contributions to the advancement of television were to have been made Thursday at an open meeting of the American Television Society at the Barbizon Plaza Hotel in New York.

Winners of awards and citations included the Electric Association of Chicago as the organization that has "best advanced the growth of television in its community;" the Dramatists Guild, as the organization giving "fullest cooperation in making new programs and program materials available to television"; Jack Poppele, president of Television Broadcasters Association, for having done "most to remove problems handicapping television's development," and George Shupert, sales manager of Paramount Television, as having rendered the greatest personal service to the advancement of the medium.

This year marks the fifth year that ATS has awarded these citations. At the Thursday meeting Maurice Gorham, manager of the British Broadcasting Corporation's television service, and Tex and Jinx McCrary were to have been guests-of-honor.

Columbia Will Consider Clearance Cut Requests

Columbia will give consideration to subsequent run de luxe theatres' requests for a reduction in clearance, Samuel Galanty, Columbia district manager in Cleveland, said Monday when asked what his company's reaction would be to such a setup. The clearance would be reduced to 21 days from 35 in such a plan. The idea was originally proposed by A. W. Smith, Jr., general sales manager for Twentieth Century-Fox.

NAB Directors Adopt New Code Of Radio Ethics

The Code of Standards for the broadcasting industry, proposed at the annual meeting of the National Association of Broadcasters in Atlantic City, N. J., and aimed at curbing excessive commercials on the air and establishing a higher level of radio entertainment, was adopted by the Association's board of directors last week.

The new standards will go into effect February 1, 1948, and will be subject to contracts in existence September 19, 1947. Taking cognizance of strong opposition against certain sections of the code on the part of independent stations, the board left the door open for possible revision at its next meeting in November.

The board's resolution stressed that, since many members of the Association had not had a chance to familiarize themselves with the provisions of the code, copies would be sent immediately. It urged all members to contact their directors personally or by mail prior to November 1 and to give their views and suggestions regarding specific provisions of the code.

Described as the "heart" of the new practices and eliciting most of the convention floor debate, was the section calling for limitation to three minutes of commercials within any 15-minute broadcast period. Controversy also was aroused by the code's unqualified ban on the presentation in dramatic form of political or other "controversial issues" on the air. Other sections limit the number of spot announcements between programs to only one and also spell out minimum requirements in the presentation of religious offerings, crime and mystery shows as well as children's programs.

NAB board members said they were willing to "retain an open mind" about the three-minute limitation clause, but it is understood that this important provision would be retained in the final draft of the code. It has been estimated that this ruling will reduce commercial announcements from three to 20 per cent. NAB executives are expected to clear the voluntary code with various Government agencies.

Los Alamos Atomic Project In Warner Pathe Release

The Los Alamos, N. M., atomic energy project and the development of atomic energy for peacetime use was incorporated in the Warner Pathe News, issue No. 10, released Monday. The subject shows Doctors David and Jane Hall at work producing the so-called "tame" bomb for industrial use and then goes on to reveal how this atomic city of 8,000 works and plays; the facilities for religious worship and education, and the Army's precautionary measures which are necessary to protect the secrets of the project.

"'OUT OF THE BLUE' IS OUT OF THIS WORLD!"

–The Exhibitor

"One of those surprise films which sneaks up on the audience . . . then sends it still laughing into the street to aid exhibitors through word-of-mouth campaigns . . . SNEAK PREVIEW SHOOK THE THEATRE WITH CONTINUOUS LAUGHTER which often drowned out the dialogue!"
MOTION PICTURE HERALD

"Riotous upperclass farce, sweet cast, top drawer direction . . . IN THE BAG FOR A HIT that has every right to be called a bullseye!"
THE Hollywood REPORTER

"NEVER A DULL MOMENT IN THIS ONE. It's a cinch to make all types of audiences glad they came . . . farce comedy with howls of delight!" SHOWMEN'S TRADE REVIEW

"Top farce . . . best Eagle Lion offering to date . . . SHOULD FARE HANDSOMELY AT THE BOX OFFICE!" VARIETY

"Sparkling, saucy . . . sure-fire laugh provoker . . . SHOULD DRAW THE CROWDS and keep them continuously amused!"
The Independent Film Journal

"It's a lot of fun and SHOULD STACK UP PLENTY BIG GROSSES top calibre performances, good story, first class production!" The Film Daily

"BRIGHT AND BROAD COMEDY with George Brent, Virginia Mayo, Turhan Bey, Ann Dvorak, and Carole Landis romping through!"
MOTION PICTURE DAILY



Five Great Stars . . .

GEORGE BRENT · VIRGINIA MAYO · TURHAN BEY

ANN DVORAK

CAROLE LANDIS

"OUT OF THE BLUE"

With
Elizabeth PATTERSON · Julia DEAN · Richard LANE · Charlie SMITH
BRYAN FOY in Charge of Production · An EAGLE LION FILMS Picture

Screenplay by WALTER BULLOCK, VERA CASPARY and EDWARD ELISCU · Based on a Story by VERA CASPARY · Produced by ISADORE G. GOLDSMITH · Directed by LEIGH JASON

"TRADE CAN SOLVE BRITISH PROBLEM"

—John J. Fitzgibbons

Famous Players Head Tells Managers Product Will Not Be Interrupted

Toronto Bureau

That the industry would solve the problem as it had all previous problems, was the comment of J. J. Fitzgibbons, president of Famous Players Canadian Corporation, with reference to the British *ad valorem* tax on foreign films and its possible effect on the business in North America.

In the first official pronouncement by a Canadian trade executive with respect to the Anglo-American tax dispute, Mr. Fitzgibbons was discussing the situation in connection with the series of company conferences with its partners which concluded with the final session of the eastern meeting at Quebec City September 20.

Says Problems Will Be Solved

"Don't pay too much attention to smart columnists who are clowning about the attempts of Hollywood to adjust itself to the situation," declared the Famous Players president in an address before circuit officials and partners. "Changes will have to be made and if the people in Hollywood are not the ones to do it, there are other people who will. The same applies to every other business on this continent. Remember, there are as many serious and conscientious people in Hollywood as in any other business center in the world. You don't need to worry about our business falling apart. There are new problems, but they will be solved.

"We have a magnificent backlog of high-budget pictures," he continued. "And I am quite confident that we have more than enough great attractions to fill our screen for the balance of this year and the first six months of 1948."

At these conferences, Mr. Fitzgibbons expressed the view that some solution to the British tax problem would be reached before Canadian theatres would be affected. "I feel certain the problem will be solved," he said.

A highlight of the company's western conference at Banff Springs, Alta., was a telegram from Barney Balaban, president of Paramount Pictures and a director of Famous Players. The wire read:

"There could be no more significant time for Famous Players Canadian to meet with its partners and associates to review the affairs of the industry and to deliberate over your common interests. You are close to the problem of the British film tax. . . . With full appreciation of Britain's economic problem, we cannot afford to export our product under such terms. A solution must be found that is less discriminatory upon one industry. It comes at a time when free communication between nations of the world was never more vitally needed, especially between English-speaking peoples. I deeply hope that nothing will impair that close relationship so helpful in the past and so indispensable for the future. It must never even threaten the open neighborliness of our two countries here and I know the problem will naturally have your best thoughts."

Cites Construction Program

At the Famous Players meetings in both western and eastern Canada it was brought out by R. W. Bolstad, vice-president, that the company and associates "have a construction program involving more than $6,000,000 under way, with 11 new theatres under construction and a total of more than 30 under way by the end of the year."

Mr. Bolstad said three years ago the company had a debt of $7,500,000 but today "we are free of debt and enjoy a security we have never known since Famous Players was organized." There are more than 350 Famous Players theatres in Canada and Newfoundland which are doing more than 58 per cent of the gross of all theatres in Canada, and pay more than 62 per cent of all theatre salaries and wages. No less than 4,000 Canadians were now shareholders in the company, Mr. Bolstad said.

800 N. Y. Houses Show "Heritage"

Some 800 theatres in the New York metropolitan area this week observed the city's Week of Rededication by showing the American Heritage Foundation's documentary short, "The American Heritage." Spyros Skouras, president of 20th-Fox, was named chairman of the Motion Picture Committee by Mayor William O'Dwyer.

"The American Heritage" was produced by RKO Radio's Dore Schary and is narrated by Joseph Cotten. It was written by Ted Geisel. Its distribution is handled by National Screen Service.

The one-reel documentary, which runs 11 minutes, is dedicated to showing in terms of individuals and of the whole the benefits reaped by this country through consistent application of the rights and privileges embodied in the American constitution and the Bill of Rights. Theatres across the nation will show it in conjunction with the arrival of the Foundation-sponsored Freedom Train which started its year-long tour in Philadelphia last week. The train carries priceless American documents to be exhibited in every section of the country.

Trust Suits Name Majors in Dallas And Los Angeles

Two exhibitors went to court September 17 when the McClendon interests, operators of the Casa Linda theatre at Dallas, filed an anti-trust action in Dallas against eight distributors and the Robb and Rowley and Interstate circuits and when the South Side Theatre Corporation, Los Angeles, filed a $3,000,000 treble damage suit asking that Fox West Coast be ordered to continue operation of the Alto theatre, Inglewood.

The anti-trust suit, asking $1,200,000 damages, charged unlawful conspiracy to control first and subsequent runs in Dallas and suburbs.

The South Side suit was an answer and counter-claim to a suit filed by Fox West Coast a year ago to compel South Side to take back the Alto, which FWC had operated under a lease. The suit was filed against FWC, Fox West Coast Agency Corporation, United West Coast Theatres, and all major distributors.

Leave of Appeal Granted In Ontario Rank Action

Toronto Bureau

The contract dispute between Empire Universal Films and the J. Arthur Rank companies in the Ontario court has taken a new turn in the granting of leave to appeal to three defendants from a previous appeal dismissal involving an order for service of writs outside of the Ontario jurisdiction. In the latest hearing the court has ruled in favor of a motion by the Rank Organization's General Cinema Finance Corporation, Ltd., and Eagle Lion Films, Inc., for leave to appeal, although the application had previously been dismissed. This means the right of plaintiff in the United States or England will yet be argued at Toronto. Meanwhile, Empire Universal and United World Pictures of Canada have entered a separate suit in New York against a group of Rank companies in the United States.

Duluth Anti-Trust Suit Settled Out of Court

The $1,350,000 anti-trust suit filed by the Duluth Theatre Corporation and the Lyceum Building Corporation of Duluth, against the Minnesota Amusement Company and eight distributors has been settled out of court, Ben Berger, head of the Duluth firms, revealed in Minneapolis Monday. The complaint charged a product "freeze-out" and other alleged conspiracies. Details of the settlement were not announced.

Clinton Theatre Sold

Mack Evans has sold his Clinton theatre in Clinton, Ark., to Mr. and Mrs. Ben Huffer of Cooksville, Tenn.

ALBANY

The Palace followed the special evening performance of "Variety Girl" for the benefit of the club's Heart Fund with a week's engagement of the picture at regular prices. The special show did not draw capacity. The Strand opened big with "Life with Father" at $1.25 top. The picture was to move down to the Ritz after a week at the Strand. Road show prices were to hold for the Ritz. . . . Distributors and exhibitors welcomed the arrival of cool weather after a blistering August and early September. Business perked up when the thermometer dropped. MGM has obtained a permit for two more film vaults in the exchange at 1052 Broadway. They will cost $10,000. Another job in the MGM exchange was the installation of air conditioning. Universal's branch also was recently air conditioned. . . . The Colonial has a new management, Howard Freedman and Samuel Arson, incorporating Colonial Enterprises for the purpose. They are leasing the house from Holt & Olshansky. A policy of foreign pictures may be tried and the house will be redecorated. . . . Myer and Louis Schine, heads of the Schine circuit, have been frequent visitors here at their Ten Eyck Hotel, still in the process of remodeling. The Schines have purchased a controlling interest in radio station WPTR which will have studios in the Ten Eyck.

ATLANTA

On Film Row: Col. T. E. Orr, Orr theatre circuit, Albertsville; O. C. Lam, Lam Amusement Co., Rome; W. Lee, Lee theatres, in Florida, and Hugh Martin, of the M & M theatre, Leesburg, Fla. . . . Curtis Ware, for many years sales representative for Universal Pictures, and later owner of several theatres in Georgia, appointed as sales representative for Astor Pictures of Georgia. He will cover North and South Carolina. . . . The latest drive-in theatre to open in Atlanta is one owned by the Dixie. It cost $250,000 and will take care of 1,000 cars. Other drive-in theatres to open in the south are: O. W. Philpott, former owner of the drive-in in Indianapolis will build one at Winter Haven, Fla.; South Bay, Fla., will also have one to be ready about the first of December; B. C. Williams and C. W. Burns will open their new drive-in in Spartanburg, S. C. Hugh Sykes will open a drive-in in Burlington, N. C. . . . J. R. Moffitt, former owner of the State theatre, Montgomery, Ala., has sold this theatre to Harry J. Shugart. . . . O. H. T. Juhan has opened his new theatre in Berlin, Ga. . . . R. L. Mays, formerly in Birmingham, Ala., has been appointed as assistant manager of the Lyric in Stuart, Fla. . . . C. P. Cohen has sold his Roxy theatre, Tampa, Fla., to J. C. McPhearson.

BALTIMORE

Weather cool and clear for week beginning September 18 and patronage holding up well. Stanley held "Welcome Stranger" for third week. Four held for second week, including New with "Kiss of Death"; Little with "Storm in a Teacup"; Mayfair with "The Red Stallion"; Town with "Crossfire." Hippodrome opened good with "Last of the Red Men," plus on stage show. Century



okay with "Lured." Keith's doing nicely with "Desert Fury." Times and Roslyn opened fine with "Newshounds," plus "The Virginian." . . . Judge E. Paul Mason in Baltimore City Court has upheld the Censor Board of Maryland in banning "The Outlaw" from being shown in Maryland. . . . Mayor Thomas D'Alesandro, of Baltimore, issued proclamation for "Variety Club Week" in Baltimore urging citizens to attend the football game for charity chests of Baltimore and Washington Tents 19 and 11 in Baltimore Stadium September 21. . . . Official club buttons are being given to child-members of the Gif-Ted Children's Show of I. M. Rappaport's Hippodrome. . . . Americans for Democratic Action trying to lower food prices in city were aided by some theatres. E. P. Perotka expects to open the new Waters' Edge theatre about October 2.

BOSTON

Grosses continued to climb slowly back to average and above, but business generally was only fair. One hopeful side to the overall picture was the fact that business at the box offices seemed to have returned to its normal flow of customers spread over the period from opening to closing. Two holdovers did well: "Mother Wore Tights" at the Metropolitan and "Down to Earth" at Loew's State and Orpheum. Both held close to average for the second week. The Boston bounced back comfortably with Sammy Kaye and his band and the film "High Conquest," to the box office tune of an estimated $30,000. The Memorial also did well with "Something in the Wind" but not enough to justify a holdover. . . . The brand new Oakland theatre at Oakland, Maine, opened September 16 by George Gould of Portland, Maine. The house is one of the first new houses in the state. Bookings are handled by Affiliated Theaters in Boston.

WHEN AND WHERE

September 30–October 1: Kansas-Missouri Theatre Association for Kansas and Western Missouri annual convention at the Phillips Hotel in Kansas City.

October 14-15: Allied States Association national board meeting in Detroit.

October 14–15: Tri-State Motion Picture Theatre Owners annual convention at the Hotel Chisca in Memphis, Tenn.

October 20–24: Society of Motion Picture Engineers 62nd semi-annual convention at the Hotel Pennsylvania, New York City.

October 22: Kentucky Association of Theatre Owners convention in Louisville.

November 18-20: Associated Theatre Owners of Indiana convention at the Hotel Antlers, Indianapolis.

November 19: Annual dinner of the Picture Pioneers at the Hotel Plaza in New York City.

December 1–3: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting at the Hotel Schroeder in Milwaukee.

CHARLOTTE

The Sky Club, an open air theatre at Jacksonville owned by James Pittman, closed last week after fire destroyed the projection room and equipment. Damage was estimated at from $8,000 to $9,000. . . . Jack Austin, city manager of North Carolina Theatres, has been appointed public information chairman of the Mecklenburg County chapter of the Red Cross. . . . H. D. Hearn, owner and operator of Exhibitor's Service, attended the ATA-MPTOA meeting in Washington over the weekend. . . . Horace Yelton, for the past five years manager of the Carolina at Spindale, has resigned and been replaced by Harold Allred. . . . Cleveland County has ruled that the drive-in theatre at Shelby, owned by Buddy Hefner and James Smith, may not operate on Sundays. . . . Frank Lowry has resigned from Warner Brothers to join his brother, Carl, at the Charlotte Theatrical Printing Company.

CHICAGO

New names on Loop marquees perking up business in first run houses with United Artists, Roosevelt, Palace, Apollo and Oriental getting the new product. Most promising of these is "The Unfinished Dance" at the UA. Strongest of the remaining holdovers are "Mother Wore Tights," Chicago, and "The Secret Life of Walter Mitty," Woods. . . . Theatre equipment and supply manufacturers and dealers made a mass exodus on chartered trains and planes for the convention in Washington. Roy Boomer, association secretary, preceded them. . . . "Red" Lohrenz, former United Artists district manager, visiting Film Row on a booking trip for his Kewanee, Ill., theatre. . . . Columbus, Ohio, exhibitor, Louis Holleb, in town for the holidays. Ralph Goldberg, Omaha theatre operator, likewise. . . . "Song of Love" to be screened for the Chicago Symphony Orchestra in the Civic Opera Building's Little theatre. "Life with Father" getting heavy exploitation with Lucia Perrigo setting 120 Walgreen Drug Windows, Boston Store State St. windows, and cracking the 110-year-old staid C. D. Peacock Jewelers for space. . . . "Carnegie Hall" goes into the Grand on October 1. . . . Earl Wright arrived from Columbia's New Haven exchange to join local sales department. . . . Ben Feldman back to the United

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Artists theatre as manager, a post he held for eight years before going into the Army.

CLEVELAND

Frank Gidlin purchased the Grafton theatre, Grafton, from Albert Lucas. . . . Moe Dudelson doubles as United Artist district and Cleveland branch manager in a company conservation plan. A. M. Goodman resumes as city sales manager and Joe Krenitz now covers the Toledo territory succeeding Marty Seed, resigned. . . . U-I has reduced its sales force to two men. Leo Gottlieb covers the river territory as well as the city, while Alex Schimel covers the Toledo area. . . . Some 200 industry members attended the stag held September 18 at the Belden Hotel, Canton, for George Delis, general manager of the A. G. Constant circuit, who is being married. . . . Shaker Heights is the first suburb of Greater Cleveland to enact a three per cent amusement tax. It goes into effect October 1. . . . J. S. Jossey and Kroger Babb have opened the first of a drive-in circuit in Canada, located in Toronto. . . . There are now 32 drive-in theatres in operation in the Cleveland exchange area. . . . W. S. Shartin is now Eagle Lion district manager with supervision over Cleveland, Cincinnati and Detroit. . . . Leo Jones reopened his Upper theatre, Upper Sandusky. . . . A. K. Beach, who recently opened a drive-in at Uhrichsville, will build a second one in Coschocton.

COLUMBUS

"Welcome Stranger" at Loew's Ohio was box office champion for the week, attracting thousands of Crosby-Fitzgerald fans. "The Long Night" did average business at the Palace with "Gone with the Wind" in a second week at the Broad and the Grand continuing with "Possessed." The Palace is on a split week policy with a three-day stage show Monday through Wednesday. . . . Following objections of Columbus theatre owners and P. J. Wood, secretary of the Independent Theatre Owners of Ohio, and John W. King, ITO attorney, City Council ordered inserted into the proposed 3 per cent admission tax a clause including all places where admissions are charged. . . . Miles' West Broad drive-in theatre, fifth auto theatre here, was opened last week. The new theatre, located near the Ternstedt-General Motors plant, is managed by Eliza Miles, former manager of the Grandview. . . . Delaware, Ohio, City Council passed a three per cent bracket admissions levy, effective October 1. Measure will bring $6,000 annually into the city treasury. Jimmy Stewart, stage and screen star, was elected first vice-president of the Air Forces Association at the first annual convention held here. . . . Recarpeting and redecoration of the Southern has been completed under direction of Mrs. Lelia R. Stearn, general manager.

DALLAS

J. H. and Mrs. Crump of Lone Oak on Film Row last week. The Crumps and the W. W. McNatts opened their new Oak theatre last week. Theo Miller of the Jim theatre in Quitman and the Strand in Talco was also a visitor. . . . B. Schilling is the new owner of the Thornton in Thornton. Charles Joseph is the former owner. . . . C. R. Youngblood will open his new 400-seat house in Dallas about September 27. . . . Claude Atkinson, formerly with SRO, has joined Monogram. . . . Stanley Zimmerman, formerly with Paramount, is the new SRO salesman. . . . New theatres being built: Interstate's new Cactus drive-in at Aubuquerque; W. W. Barclay's new 300-seat house in Melvin; Lawrence Fontana's new colored house in Port Arthur.

DENVER

Charles DuRyk, manager, National Screen branch; Abel Davis, owner, Rex, and Emmett Thurmon, attornev. all of Denver, have organized the Rocky Mountain Theatres, Inc., and will build, as their first venture, a 600-car drive-in theatre in Colorado Springs, Colo., to cost about $125,000. The theatre will open in June and operate as long as weather permits. The company expects to build other drive-ins in the Rocky Mountain area, with the next one scheduled for Cheyenne, Wyo., Fox Denver Theatres is again sponsoring a concert series, to be presented in the city auditorium. It is their third year in this venture, which is under the supervision of Harry Huffman, city manager. Booth fire in Lode, Silverton, Colo., belonging to C. G. Diller, closed the theatre for a few days.

DES MOINES

The Starlite drive-in theatre, a $150,000 project, opened outside of Cedar Falls September 10. The theatre is operated by Stephen A. Oellerich and Philip Winslow. . . . "Down to Earth" is being held over at the Orpheum, Des Moines, after doing nearly double normal business the first week. "Welcome Stranger" is in its third week at the Ingersoll. . . . Clyde Pratt, former exhibitor at Washington, Ia., is planning a two-year trailer trip. . . . Employees of Tri and Central States Theatre Corporations attended a four-day outing at Lake Okoboji September 8-11. Occasion was the conclusion of the companies' annual sales and promotion drive. . . . The Ren at Renwick has been closed. . . . Bagley's new theatre, the Bonnie, opened September 6 . . . The Masonic, operated by Thomas Baxter, opened September 9 at What Cheer. . . . Harmen Wolf of Greene has bought the Strand, at Akley. Wolf, who was formerly in the feed business, once served as mayor of Greene.

HARTFORD

Ed McCormick is new assistant manager, Music Box Theatre, New Britain, Conn., replacing Herman Doucette, resigned. . . . Howard Hill has been appointed assistant manager, E. M. Loew's Hartford drive-in, Newington, Conn., succeeding Dan Finn, who resumed college studies. . . . Joseph Youmatz is manageing the Rogers' Corner drive-in, on route 44, between Winsted and New Hartford, Conn., it has been announced. He is president of Peoples' Forest Drive-In Theatre Corp., Winsted, operators of the newly opened drive-in. John Youmatz is vice-president and Joseph Tardiff, secretary-treasurer. . . . John Silverwatch has been named manager of E. M. Loew's Court Square, Springfield, Mass., replacing Eddie Harrison, resigned. . . . . Martha Gilwech, secretary to Fred Greenway, Loew's Poli Palace, Hartford, manager, has resigned, due to ill health. . . .Plans are under way for a 900-seat theatre at Greenwich, R. I., to be built by George Armakes. . . . At annual installation dinner, Film Employes Local B-41, New Haven, following officers were installed: Sauk Shiffrin, president; Joe Barsansky, secretary-treasurer; Sam Zipkin, business representative.

Riverside Park-In theatre, Agawam, Mass., will close October 12 for the season. . . . Hartford visitors last week included Harry F. Shaw and Lou Brown, Loew's Poli theatres; Joe Mansfield, Eagle Lion exploitation representative.

INDIANAPOLIS

A pair of holdovers on last week's bill caused a drop in first run business from recent high levels, but all grosses were still near average or better. "The Bachelor and the Bobby Soxer" held up to $12,000, about par for a first week, in its second week at the Indiana, and "Gone With the Wind" grabbed $10,500 in its second week at Loew's. "Deep Valley" grossed $10,000 at the Circle and "The Trouble With Women" $7,800 at the Lyric. . . . The Associated Theatre Owners of Indiana have held their last summer's outing at the Spink Hotel on Lake Wawasee. The place was sold this week to the Catholic diocese of Fort Wayne for use as a seminary.

KANSAS CITY

"Hank" Haverkamp has sold his Centralia theatre at Centralia to Verner Johnson. . . . Glen Wyant has built a theatre at Eagleville, Mo.—the town's first theatre. . . . J. M. Gourley has opened the Rex at Wichita, Kans. . . . Forrest White, who operates theatres at Kidmore and Burlington Junction, Mo., has opened a theatre at Hopkins, Mo. . . . Earl Kerr has purchased the Lake at Lake View, Iowa. . . . Walter Kahler will open the Butler at Butler, Mo. . . . Film Row visitors: William Blair, Osborne; Sid Norton, Caldwell; R. M. Rogers, Buckner; S. V. Eagan, Siloam Springs; Arthur Garansson, Wamego; John Brandt, Oregon; Earl Shutt and James Johnson, Gypsum; Harry Till, Hamilton; H. F. Higgins, St. Mary's; Jim Wolff, Lathrop; Gene Michael, Braymer; A. E. Jarboe, Cameron; Don J. Shade, Ottawa; E. J. May, Strong City; R. C. Davison, Pattonsburg; M. B. Presley, Savannah; M. C. Harper, New Franklin.

LOS ANGELES

Film Row's Bank of America manager, M. W. Dwyer, is recovering from a heart attack at this home. . . . Ida Schrieber, secretary of the Southern California Theatre Owners Association, who was struck by an automobile, is reported recovering nicely. . . . Ike Victor, Victor theatre, Long Beach, was seen on the Row. . . . Pat Jackson is the new secretary to F. J. Schiendler, Screen Guild branch manager. . . . Harry Vinnicof, head of the Vinnicof theatre circuit; Paul Williams, general counsel for the Southern California Thea-

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tre Owners Association, and Ned Calvi, member of the board of directors, attended the MPTOA-ATA meeting . . . Mary Jane Filbert has been appointed assistant to Ida K. Marshall, secretary and bookkeeper to John P. Filbert of the John P. Filbert of the John P. Filbert theatre supply Co. . . . Arnold Anderson, Ontario theatre operator, will open his new theatre, the Chino, 780 seats, early in October. . . . Jack Broder has taken over the Avalon theatre from Lewis Fredicci. . . . Bert Stearn, Co-Operative Theatres, and franchise holder of Screen Guild and Film Classics, was on the Row.

LOUISVILLE

George Bailey has sold his interest in the Bailey at Crab Orchard to O. G. Roaden, Loyall. . . . The new theatre under consruction in Taylorsville for Morris Smith and Clark Bennett will be called the Taylor. . . . The Hill Top theatre, Louisville, has inaugurated special chidlren's matinees. . . . Visitors on Film Row: Mr. and Mrs. Ray Coleman, Edmonton; Don Steinkamp, French Lick; Bob Enoch, Elizabethtown; Mr. and Mrs. Bruce Aspley, Glasgow; A. N. Miles, Eminence; T. N. Luckett, French Lick; A. O. Perkins, Woodbine; Otto Marcum, Lebanon Junction; M. H. Sparks, Edmonton; G. M. May, Corvdon; Garnett Taylor, Vernon, and J. E. Elliott, Hodgenville. . . . The Downs, Louisville, has installed new sound equipment. . . . Vaudeville was to return to the National here September 25. . . .Following a siege of holdovers during recent months, the majority of first runs opened with new product. "Mother Wore Tights" opened at the Rialto; "The Web" at the National and "Life With Father" at the Mary Anderson. Loew's brought in "The Unfinished Dance" and "The Arnelo Affair" and the Strand showed "Riff-Raff" and "Under the Tonto Rim". "The Bachelor and the Bobby Soxer," after completing a two-week run at the Rialto, was moved to the Brown.

MEMPHIS

First run theatres in Memphis report an increase in an already steady attendance. Malco believes it will break house records with "Welcome Stranger" which has been doing an excellent business. Loew's State was delighted with "Lured." Warner held a contest to select the city's red-headest child in connection with "Life With Father" and good attendance resulted. Loew's Palace had good business with "Merton of the Movies". Strand with "The Imperfect Lady," and Ritz with "Fun on a Week-End" said attendance was satisfactory. . . . Mrs. Alice Graham, Tuckerman, Ark., was in the Row to announce she had taken over the New theatre at Tuckerman. . . . H. W. Pickens, Lyle, Carlisle, Ark., visiting the Row, announced he had opened the Rex at DeValls Bluff, Ark.

MIAMI

The hurricane which struck so savagely at Miami last Wednesday caused severe damage to the Miami drive-in theatre, smashed marquees and display windows, caused a small fire in the Town theatre and



made theatres close for two days. . . . Two days later, in the Mayfair theatre, the air-conditioning system caught on fire and burned out. . . . New features: "Kiss of Death" at the Miami and Lincoln theatres. "Riff-Raff" at the Sheridan, Beach and Paramount showing "Welcome Stranger". "Her Husband's Affairs" at the Capitol and "Deep Valley" at the Paramount. "Nob Hill" was brought back to the Flamingo and the Royal is bringing, for the first time in Miami, "Renegade Girl" and "Under the Tonto Rim" . . . "Variety Girl" was brought back at popular prices to Miami, this time at the Olympia, with a stage show.

MONTREAL

"Welcome Stranger" in third week at Loew's and "Crossfire" in repeat session at Capitol still main contenders in box office race locally. . . . "Variety Girl" at Palace fared very badly at the hands of the aisle sitters which may very well affect grosses. . . . Generally speaking, business along the main stem and neighborhood has perked up noticeably in past few weeks due to cooler but fine weather. . . . "Montreal by Night," National Film Board two-reeler, opened at Palace after big afternoon press reception attended by Mayor Camillien Houde and Valmore Gratton, Canada's bossman of the Travel Bureau. . . . Consolidated Theatres keeping fingers crossed on outcome of "Duel in the Sun" after it gets through censors. . . . Details as to booking (road-show or regular prices) to be decided if and when it gets scissor cutters' green light. . . . Famous Players, Canada's biggest exhibiting circuit, closed conferences on Saturday, September 20 at Quebec City.

NEW ORLEANS

The world premiere of "Foxes of Harrow" was held here at the Saenger September 20. . . . Downtown attractions: "Merton of the Movies" at Loew's State; "Down to Earth" at the Orpheum and Liberty; "The Corpse Came C. O. D." at the Joy; "Cry Wolf" at the Tudor; "Cheyenne" in its third downtown week at the Globe. The St. Charles brought back "The Jolson Story". The Strand double billed "Scared to Death" and "Six-Gun Serenade". . . . Seen on Film Row: Jeff Rebstock, Golden Meadows; Joe D. Lyons, Lucedale; F. E. Mayhall, Mobile; J. J. Chapman, Norco, and A. L. Royal, who operates several theatres out of Meridian. . . . Mr. Royal will produce several shorts on local industries and others concerned with local entertainers. . . . The hurricane which struck here last Friday did no great damage to any local theatres or film exchanges, although RKO narrowly escaped serious damage when the storage garage directly adjoining their building was completely demolished. . . . Elizabeth Bacon has taken over the booking office of Eagle Lion. . . . James Briant, local branch manager for MGM, has been appointed chairman of the local Community Chest.

OMAHA

"Welcome Stranger" at the Orpheum welcomed in a new all-time record for either stage or screen attraction here with a $27,600 gross. At the same time R. D. Goldberg's State began its new first run policy with "The Hucksters." . . . Earl Kerr, Des Moines exhibitor, has added the Lake at Lake View, Ia., to his string. George Thacker is the seller. . . . Donald Shane, Paramount manager; Rollin K. Stonebrook, Orpheum manager; and Wally Kemp, Capitol at Grand Island, Neb., were top winners in the Omaha district of the Tri-States Theatres drive. . . . Bert Thomas is the new Omaha Eagle Lion manager. . . . About once a week the Dundee theatre, deluxe neighborhood house, stages "surprise night". Patrons take their chances: Come to see two non-advertised pictures. . . . R. E. Brega has sold the Star, Calloway, Neb., to Lester C. From, a veteran.

PHILADELPHIA

Although the start of the new season saw a pick-up in business at the center-city theatres, neighborhood exhibitors are not elated about the prospects for the coming season. Making for major competitive factors is the start of WFIL-TV with a regular schedule of television programs heavy in sports, including wrestling, football and horse-racing, to make for the second television station on the air here. Also of concern is the heavy booking schedule of the Philadelphia Arena, which has the Hamid-Morton Circus coming in on October 4, following a successful run of the Roy Rogers Rodeo. . . . William Goldman has hired the help, but is still without an opening picture for his Erlanger theatre, running an ad in the newspaper stating the midtown house would open as soon as a "suitable attraction is available." . . . Mel Fox opened his newly built 950-seat house in Burlington, N. J., called the High. With his Fox, there, two houses in that town are under his operation. . . . Jack Engel, branch manager of Screen Guild-Film Classics of Philadelphia, independent exchange, closed a deal with Devonshire Pictures of Boston to distribute their British-made product in this territory. . . . Ed Rosenbaum, oldest of the local exploiteers and one-time press agent for the late Flo Ziegfeld, resigned from Universal-International . . . . Wilson Turner resigned as Harrisburg, Pa., salesman for

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Eagle Lion, with Stanley Arnold taking his place and covering the Reading, Pa., area as well. . . . William Beethell, Harrisburg, Pa., salesman for Republic also resigned. . . . Charles O'Neill, coming in from Cleveland, is the new 20th Century-Fox salesman, handling a combination of New Jersey and upstate Allentown-Bethlehem territories.

PITTSBURGH

Bill Blatt and Bill Finkel have been named co-chairmen for the Allied Motion Picture Theatre Owners' 27th annual convention which will be held in the William Penn Hotel here November 24-25 . . . Anthony Antonopolos of the local theatre-owning family, and his wife and son flew back from Athens, Greece, after a visit there of several months. . . . Andrew Battiston has opened a $200,000 drive-in theatre on Route 30 at the Super Highway intersection at nearby Irwin. It is the second largest outdoor movie on record. . . . Jack Kahn, exploitation man at United Artists, has resigned to try his luck on the West Coast. . . .Bob Munn has resigned from the Republic staff to join the Selznick Releasing Corporation as a salesman here. . . . The Fulton has booked Danny Kaye's "The Secret Life of Walter Mitty" for a run beginning October 15.

PORTLAND

Early fall days brought much cheer to the box offices, as houses filled to capacity. . . . "Gone With the Wind" made a return showing at Parker's United Artists; "Heaven Only Knows" was at Gamble's Century; "Brief Encounter" went into a third week at Parker's Guild theatre; "Desert Fury" showing at both Paramount and Oriental to heavy business, "Mother Wore Tights" second week Orpheum. . . . Mr. and Mrs. Claude Hanchet have sold their Plaza theatre at Waitsburg to Mr. and Mrs. Roy Peacock of Cathlamet, Wash. . . . L. K. Brisbin, of Cine-Sound, supervising installation of sound equipment in Portland's Guild theatre. . . . RKO finishing scenes in "Rachel" along the McKenzie River. . . . Portland's Evergreen theatre managers to Seattle for monthly conference and hosted by Frank L. Newman, Sr., general manager.

SAN FRANCISCO

A streak of mild weather coupled with a list of solid box-office attractions, leveled off grosses this week at better than average. Coming in for a strong $25,000 at the Golden Gate, "Banjo" topped the week's list; also closing the week with a flourish was "Welcome Stranger" in its ninth stanza at the St. Francis. Business picked up in that spot $2,500 over previous week's returns. . . . J. Newton Jacobs, for many years manager of the local RKO-Radio exchange, has resigned his post. Succeeding Jacobs will be Joe Smith from the Portland office. . . . Caesar Granelli, formerly associated with Golden State Theatres, has purchased the Portola theatre formerly a Blumenfeld house. . . . Opening of his new drive-in theatre at Santa Rosa on September 5, was reported by Guy Meek, owner. Meek also operates drive-ins at Palo Alto, Bakersfield and San Jose, and expects to open his Hayward drive-in later this year.

SEATTLE

"Dear Ruth" finished its seventh week at the Liberty theatre last week to establish some kind of a record for Seattle theatre runs. The only other holdovers in Seattle were "The Other Love," in its fourth week at the Roosevelt, and the revival of "Gone With the Wind," now in its second week at the Music Hall. Following a special exploitation campaign, "It Happened At Fifth Avenue" opened at the Fifth Avenue theatre. The Metropolitan was featuring last week the two Academy Award winners, "The Lost Weekend" and "To Each His Own." Keith Bain, exploitation representative for RKO at Portland, who has been handling the Seattle territory for the past few weeks, has been transferred to this district permanently . . . Out-of-town exhibitors on Film Row during the past week: Mickey de Leo, Port Townsend; Joe Rosenfeld, Spokane; Fred Gamble, Willard Andre, and John Owsley, Tacoma; Gene Groesbeck, Enumclaw; Rex Thompson, Port Orchard; Harold Weston, of Everson; Walter Graham, Shelton, and Martin Brown of Yakima. . . . Mr. and Mrs. Albert Van Gortel, of Seattle, have purchased the Twisp theatre, in Twisp, from Mr. and Mrs. Frank Airey, who have owned and operated the theatre for the past 24 years.

ST. LOUIS

"Life with Father" headed the list of new arrivals. The Ambassador and Shubert are presenting the feature at advanced prices. Veterans on the first run stages include "Mother Wore Tights" at the Missouri and "Gone With the Wind" which moved over to Loew's Orpheum after two weeks at Loew's State. . . . Across the river the Illinois side reports a steady round of theatre construction and improvement. Nothing big is going on, but theatre owners are keeping carpenters' hammers and painters' brushes moving. The last fortnight saw the following: Bluffs, Ill., launched a campaign for erection of a community theatre, with the local I. O. O. F. lodge sponsoring. Sumner, Ill., a new quonset-type 300-seat house was opened September 17. Merlin T. Atkins is the builder. Warsaw, Ill., a 500-seat house, also quonset-type, will be opened shortly by Justus Garard. This raises the Garard circuit to four houses. Gillespie, Ill., the 750-seat Lyric (Frisina Amusement Company) has a new foyer. . . . Bad news of the week. The St. Louis deficit was forecast as high as $7,000,000 and the city hall started work on new tax proposals.

TORONTO

Fall business is steaming along so well in Toronto that holdover engagements have continued on an extensive scale among the first run units. . . . "Welcome Stranger" has completed its fourth week at Shea's theatre; "Gone With the Wind" has done three weeks at Loew's theatre at regular prices, and "I Wonder Who's Kissing Her Now" was worth a fourth week at the Tivoli and Eglinton theatres, while "The Best Years of Our Lives" held for a second week at Odeon Fairlawn.

The directors of the Motion Picture Theatres Association of Ontario have decided that the organization will go after relief from the Dominion Government's 20 per cent war tax on theatre grosses before the next budget is brought down in the House of Commons in the spring. The subject is high on the agenda for the MPTA annual convention at Toronto October 21.

VANCOUVER

Greater audience participation in National Film Board programs will be encouraged during the 1947-48 season, British Columbia regional officials of NFB decided at a six-day conference on Vancouver Island. Discussion of at least one film on the program and its relation to community needs will be led by the chairman or field representative. . . . H. B. Grimes has been appointed resident sales and service representative of Dominion Sound Equipment, Ltd., at Regina, Saskatchewan. . . . "Gone With the Wind" at popular prices is doing outstanding business at the F-P Orpheum theatre. "Carnegie Hall" stays at the Vogue for a fourth week. Rest of down-towners where playing revival bills. No less than eight reissues were on the screens and all were doing better than average business. . . .Bill Williams, former manager of the York theatre at Victoria, B. C., has been made manager of the Century theatre at Sudbury, Ontario. . . . "The Nuremberg Trials," Russian documentary film, is playing to SRO business at the east side State theatre here. It is the first picture to go more than three days for years. . . .Show business in Victoria has been on the decline for the past six months, a hot summer and outdoor sports have been the reason. Exhibitors are looking for an improvement as the fall season approaches.

WASHINGTON

"Life with Father" at the Warner theatre was the big grosser in town and has been held over for a second Washington week. Business was fairly good, with new openings at all of the downtown houses: "Desert Fury" at Loew's Palace; "Repeat Performance" at Loew's Capitol; "Something in the Wind" at RKO Keith's; and "Each Dawn I Die" at Warner's Metropolitan. Carryover was "Kiss of Death" at Loew's Columbia. . . . Washington showmen were active in the United Jewish Appeal campaign, with Carter T. Barron, Loew's eastern division manager, serving as co-chairman of the Christian Committee; with John J. Payette, Warner Bros. general zone manager, as chairman for industry collections, and Joseph Brecheen, RKO exchange manager, in charge of all exchanges. Other members of the general committee included: Frank La Falce, Brock Whitlock, Wade Skinner, Harry Bachman, Mrs. Louise Miller, Lloyd Wineland, Frank Storty, Roland Robbins, Angie Ratto, George Crouch, Harry Lohmeyer and Robert Smeltzer. . . . The Warner theatre will reduce admission prices on September 25, concurrent with the opening of "Dark Passage".

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 7—United Nations Security Council deadlocked by more Soviet vetoes. . . . UN General Assembly hears Secretary Marshall. . . . Forrestal sworn in as first Secretary of National Defense. . . . Hurricane sweeps Florida with wild fury. . . . John Cobb races his car to a new speed record. . . . Freedom Train.

MOVIETONE NEWS—Vol. 30, No. 8—Vishinsky attack on U.S. . . . U.S. delegate, Austin comments on speech. . . . Foreign Events: Trieste, India. . . . Hurricane lashes New Orleans and Mississippi coast. . . . Truman on "Big Mo" enjoys crossing Equator.

NEWS OF THE DAY—Vol. 19, No. 205—Marshall scores UN veto power. . . . Hurricane reaches Florida. . . . Bing Crosby sings Irving Berlin tune to launch Freedom Train. . . . Forrestal takes over as new defense chief. . . . Olympic diving champs.

NEWS OF THE DAY—Vol. 19, No. 206—Soviet, U.S. crisis—Vishinsky slanders America. . . . U.S. denounces baseless lies. . . . Trieste. . . . Conflict in India. . . . At sea with the Trumans.

PARAMOUNT NEWS—No. 8—Canada rushes pulp to ease world shortage. . . . Forrestal takes over as Secretary of Defense. . . . Veto issue dominates United Nations opening. . . . Freedom Train.

PARAMOUNT NEWS—No. 9—Russia's stand draws sharp rebuttal. . . . LaGuardia mourned. . . . Truman back in Washington. . . . India's holy war.

UNIVERSAL—Vol. 20, No. 75—Worst hurricane in 17 years rips Florida. . . . General Marshall scores Reds for failure to help settle peace problems. . . . Freedom Train starts countrywide tour. . . . John Cobb tops 400 mph on Utah salt flats. . . . Philadelphia: pre-football thriller.

UNIVERSAL—Vol. 20, No. 76—President and family on Missouri. . . . Thousands die in India. . . . Demonstrators clash in Trieste. . . . Packers beat Redskins.

WARNER PATHE NEWS—No. 10—United Nations Assembly meets in New York. . . . Hurricane rips through Florida. . . . Los Alamos atom plant. . . . John Cobb speeds to new record. . . . Pendleton, Ore., holds rodeo.

WARNER PATHE NEWS—No. 11—Vishinsky assails U.S. . . . Rioting in India. . . . Truman's aboard "Big Mo." . . . Mourn passing of La Guardia. . . . Packers top Redskins.

TELENEWS DIGEST—Vol. 1, No. 22—Life and death in the bullring-tribute to Manolete. . . . Hitler's farm becomes agricultural school. . . . Smuggling on the border between Belgium and Germany. . . . Modern transport plane of Soviet design. . . . Reconstruction of devastated city in France. . . . Underwater fishing. . . . Fish story on banks of Seine.

Warner News Buys Equipment

Taking the first steps towards expanded coverage under new ownership, Warner Pathe News has spent $100,000 in purchasing new equipment and is taking on additional field and home office personnel, it was learned this week. No radical changes in format are in the offing in the immediate future, but several technical improvements are planned.

Barton Kreuzer, manager of RCA's film recording activities, disclosed this week that Pathe News had purchased quantities of RCA film recording equipment and that negotiations recently had been completed with Colonel Nathan Levinson, sound director of Warner Brothers, for the equipment of additional newsreel cameras with RCA's lightweight single-film recording systems. Warner Brothers already is using RCA film recording equipment exclusively in its Hollywood studios.

The equipment purchased by Pathe News includes 15 new, light-weight hand cameras and five sound cameras besides the recording apparatus.

The newsreel is taking on eight more cameramen to expand its domestic coverage. It now employes nine men on a part-time basis which guarantees them either one or two days work a week or from $50 to $100. These cameramen in turn agree to work for Pathe News exclusively. In addition the reel has some 250 free lance cameramen around the country.

Pathe News also expects to send one man to India in the near future and has taken on a new cameraman in London, whose job will be that of a "roving reporter" in Europe.

Son Takes Over Theatre

Cormack G. Keeney, Sr., of Keeney Theatres, Inc., lessees and operators of the Rajah and Plaza theatres in Reading, Pa., announced that his son, Bernard B. Keeney, former manager of the Rajah and president of the theatre company, has taken over the lease and operation of the Plaza, and that he is now the sole owner of the Plaza interest. The Plaza reopened this week after extensive alterations and improvements. The new manager of the Rajah is Cormack G. Keeney, Jr., and another son, Willis E. Keeney, is the new president of Keeney Theatres, Inc.

Milton S. Levine

Milton S. Levine, 44, West Virginia theatre owner, died in Cincinnati September 16. He had been ill two weeks. Mr. Levine lived in Cincinnati 10 years, and was a member of its Variety Club. His widow, Gertrude, and two daughters, Mrs. Harriet Sheldon and Gloria Levine, are survivors.

D. L. Roberts

D. L. Roberts, who had operated the Doric at Elkhart, Kan., for several years, died September 6 at Elkhart after a brief illness. He is survived by his widow, who had assisted him with the theatre.

Harry Carey, 69, Dies on Coast

Harry Carey, 69, veteran screen actor and cowboy star of the silent films, died Sunday, September 21, at his home in Brentwood, Cal., after a brief illness.



Harry Carey

Born in New York, in 1878, Mr. Carey acted in his first motion pictures in 1908 in a series of three Western pictures produced in Staten Island, N. Y. Three years later he went to Hollywood. From that time until the arrival of sound he was one of the screen's leading cowboy stars. In 1929 he was sent to Africa to play the title role in MGM's "Trader Horn," which also starred Edwina Booth and Duncan Renaldo.

Following this appearance he became a leading character actor and only occasionally appeared in Western pictures. During the following years he appeared in "Slide, Kelly, Slide," "Cavalier," "Valiant Is the Word for Carrie," "Born Reckless," "King of Alcatraz," "Mr. Smith Goes to Washington," in which he played the role of the U. S. Vice-President and many others.

In recent years Mr. Carey appeared in "Among the Living," "Parachute Battalion," "Sundown" and "Air Force." He made his first Broadway stage appearance in 1940 in "Heavenly Express," followed a year later by "Ah, Wilderness." In 1944 he appeared in the stage play "— But Not Goodbye."

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THE HOLLYWOOD SCENE

Production Swings Up As 11 Films Are Begun; Bergman Starts "Joan"

Hollywood Bureau

An upsurge in production activity last week, during which 11 pictures were started while six were sent to the cutting rooms, brought the tally of films shooting to 37 as compared to 32 the previous week. It marked the highest total since the first week in August.

Columbia was in the van with four. "The Return of October," starring Glenn Ford, with Rudy Mate directing and Joseph H. Lewis as producer, was the first of the four to go into production.

The twenty-third film in the studio's "Blondie" series went into work. Titled "Blondie's Night Out," all the familiar players were in the featured spots, Penny Singleton, Arthur Lake, Larry Sims and Marguerite Kent. Abby Berlin is again directing.

An important film was "The Wreck of the Hesperus," with Willard Parker, Patricia White and Edgar Buchanan. John Hoffman is directing, with Wallace MacDonald as producer. A new Charles Starrett-Smiley Burnette Western also got the gun, "West of Sonora," with Colbert Clark producing and Ray Nazzaro directing.

Ingrid Bergman in "Joan" Gets Started at RKO

Following months of preparation, Sierra Productions' version of "Joan of Lorraine" went before the cameras at RKO Radio, with Walter Wanger as the executive producer and Victor Fleming directing. Ingrid Bergman stars in the title role, with Jose Ferrer, George Coulouris, Richard Ney, Robert Barret, Selena Royle, Gene Lockhart, Roman Bohnen and John Emery.

MGM started two of the most important films on the 1947-48 program. "B. F.'s Daughter," adaptation of the J. P. Marquand work, has Barbara Stanwyck in the tile role. Her top support players include Van Heflin, Richard Hart, Charles Coburn, Keenan Wynn and Spring Byington. Robert Z. Leonard directs, with Edwin Knopf as producer.

Robert Sisk Will Produce "Hills of Home" for MGM

The other is "Hills of Home." In the lead roles are Edmund Gwenn, Janet Leigh, Tom Drake and Donald Crisp, with Fred Wilcox directing and Robert Sisk as producer.

"Panhandle," a Western, was started at Monogram, featuring Rod Cameron, Cathy Downs, Reed Hadley and Ann Gwynne. Coproducers are John Champion and Blake Edwards. Lesley Selander directs.

With Vic Mature as its star, "The Ballad of Furnace Creek" went into production at 20th-Fox. Leading support players include Coleen Gray, Glenn Langan and Reginald Gardner. Bruce Humberstone is the director and Fred Kohlmar the produced. Kohlmar is also producing the other, "The Flaming Age," starring Jeanne Crain, with Dan Dailey, Oscar Levant and Barbara Lawrence. Lloyd Bacon directs.

Screen Guild Productions began filming "Law of the Mounties," with Russell Hayden and Jennifer Holt. Howard Bretherton is directing for Carl Hittleman, who is producing the picture.

Almost immediately after terminating his producer-director contract at Columbia, Don Hartman was signed by RKO production chief Dore Schary to a similar two-year contract. Hartman was responsible for the "Road" Pictures at Paramount, and as a writer-producer handled Danny Kaye's first three pictures for Samuel Goldwyn. . . . The Douglas Fairbanks, Jr., production unit, which produced "The Exile" for Universal release as its initial effort, will remain on the Universal-International lot for a second picture, "The O'Flynn." Fairbanks plans to start filming the screen version of the Justin Huntly novel early in 1948. In the interim he will report at 20th-Fox for a co-starring role with Betty Grable in "Lady in Ermine."

Eagle Lion has purchased the screen rights to the novel, "Beggar's Choice," for a reported price of $75,000. Joel McCrea is being considered for the male lead. . . . Republic announces the acquisition of two original stories, "Pride of Kentucky" and "Secret Service Investigator," for 1947-48. Three new pictures will go into production at Republic during the remaining weeks of September, augmenting the two films currently shooting. . . . "The Gay Banditti," popular novel by I. A. R. Wylie, has been acquired for the screen by Allied Artists, for Monogram release.

McCarey Writes Music and Lyrics for New Film

For his own production of "Good Sam," currently filming at RKO Radio, Leo McCarey has written the music and lyrics for a song which Joan Lorring will sing in the picture. . . . Producer-director Allan Dwan winds up filming of Republic's top budgeter, "End of the Rainbow," this week. . . . Director Phil Ford has been signed by Republic to direct the next Monte Hale-Adrian Booth Western, "California Firebrand." Ford recently completed directing "Bandits of Dark Canyon" for the some studio.

Warners announce that the next starring role of Joan Crawford will be in "Until Proven Guilty," a romantic drama set against the background of a spectacular murder trial. . . . Dan Duryea and Edmund

STARTED

COLUMBIA
The Return of October
West of Sonora
The Wreck of the Hesperus
Blondie's Night Out

MGM
B.F.'s Daughter
Hills of Home

MONOGRAM
Panhandle

RKO RADIO
Joan

SCREEN GUILD
Law of the Mounties

20TH CENTURY-FOX
The Ballad of Furnace Creek
The Flaming Age

COMPLETED

COLUMBIA
Mary Lou

MONOGRAM
A Panooka Named Joe
The Old Gray Mayor

PRC
Westward Trail

UNIVERSAL-INTERNATIONAL
The Naked City

INDEPENDENT
The Tender Years (Alson)

SHOOTING

COLUMBIA
Coroner Creek

EAGLE LION
Prelude to Night

MGM
Homecoming
Luxury

MONOGRAM
Jiggs and Maggie in Society

PARAMOUNT
The Paleface
The Long Gray Line
Caged Fury

REPUBLIC
Main Street Kid
End of the Rainbow

RKO RADIO
I Remember Mama
Good Sam
Berlin Express
Race Street
Rachel
Station West
Miracle of the Bells

SCREEN GUILD
Code of the North

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
The Snake Pit

UNIVERSAL-INTERNATIONAL
A Letter from an Unknown Woman

WARNERS
Johnny Belinda
To the Victor
April Showers
Christopher Blake

INDEPENDENT
The War Party (Argosy)

O'Brien have exchanged roles in Universal's "Another Part of the Forest." Instead of playing the older son in the screen version of this play, as he was originally cast, Duryea will enact the part of the younger son. O'Brien will portray the older son. . . . Macdonald Carey has been assigned to co-star with Paulette Goddard in Paramount's "Hazard," which Mel Epstein will produce. . . . Leon Ames, on a loanout from MGM, will have one of the leading parts in Independent Artists' "The Velvet Touch," starring Rosalind Russell.

For the first time since he became a screen star, Red Skelton has reported to another studio other than MGM. This week he starts his stellar role in the Columbia comedy, "The Fuller Brush Man." . . . The top romantic roles in RKO's "Mystery in Mexico" have been assigned to William Lundigan and Jacqueline White. . . . Paramount has signed William Holden as a star for another two years.

Michael Kanin to Make Wife's Magazine Story

The next Michael Kanin production for Universal-International release is announced as "Beauty and the Beast," a magazine yarn written by Kanin's wife, Fay. . . . Since Dorothy Lamour and Paramount parted company, young newcomer producer Jack Wrather has been seeking to land the Lamour signature for one of the stellar roles in his planned "Follow Me Quietly." The picture, which will be Wrather's first under Allied Artists banner, will be his most ambitious production venture to date, with a reported budget of a million dollars. . . . A Crime Club Selection mystery tale, "Velvet Fleece," has been purchased by U-I. George Sherman is slated to direct, with Leonard Goldstein as producer.

Edward Alperson, head of Alson Pictures, who recently finished filming "The Tender Years," plans a Technicolor production of "Richard the Lion-Hearted" as his next, with 20th -Fox scheduled to distribute. . . . Edward Small has signed Orson Welles to play the title role in "Cagliostro," biographical drama of one of history's most notorious mountebanks. It will be almost entirely filmed in Italy with Gregory Ratoff as director.



GREER GARSON, as the war widow in MGM's "Desire Me", prays for the return of her husband. The setting of the war romance produced by Arthur Hornblow, Jr., is the rough coast of Normandy.

Exhibitors Push Product: Yates

by WILLIAM R. WEAVER
Hollywood Editor

Exhibitors now are putting might and main behind their attractions, digging in and exploiting them to the limit of their ability. That is the opinion, vigorously voiced in press conference, of Herbert J. Yates, president of Republic Pictures, enunciating some of the practical endeavors of his company in trying to accomplish the seemingly contradictory objective of "reducing production cost without impairing the quality" of the pictures now being made.

Mr. Yates' most significant revelation is that Republic employees on those seven-year contracts-with-options, by which studios hold most of their players, are seeing eye-to-eye with management as regards the necessity of bringing costs within the potential yield of the abruptly restricted market. In these seven-year contracts a studio may exercise or decline to exercise its option to renew at six-month intervals, and the contracts stipulate the amount of increase with each renewal.

All Thus Far Have Agreed

Mr. Yates says Republic has been telling its contractees at option time, in effect, "Your contract terms were predicated on the availability of an exhibition market that included England. Now England isn't there any more. If you can see your way clear to waiving the stipulated increase, we can exercise our option to renew. Otherwise, we can't afford it." He says every individual so far has agreed to waive the originally stipulated increases.

Cost reduction is indicated in the case of an unnamed actress, on contract to another studio, whose agent offered her services for one picture at $50,000, her standard rate, and returned after a suitable interval of waiting for an acceptance which didn't materialize, offering the player this time for $25,000. She wasn't taken on at that price, either, the theory being that the agent might get down to $15,000 later on.

Actual reduction of costs, although possibly not quite without impairment of quality, is represented in Mr. Yates' next disclosure, which is to the effect that several pictures which were to have been filmed in color by the various studios will be in black-and-white.

The executive thinking which is leading some producers to this change of plan, he explains, is not merely consideration of the simple elimination of 6¼ cent-per-foot cost in favor of 1½ cent-per-foot, but takes into calculation two other substantial items. One of these is the interest on the investment in production which piles up during the 18 months or two years of waiting for color prints. Another is the shifting state of public demand. "We turned over the finished negative of a feature last April, and don't expect to have prints of it until some time in 1949."

Mr. Yates sheds light, without going into detail, on the operation loosely referred to in recent weeks as "combing scripts" to eliminate waste. "We're going over scripts and eliminating the stuff that gets thrown into the ash can any way after it's shot," he pointed out.

Says Future Is Uncertain

The Yates' view of the future, in broad terms, is not notably different from those of other ranking executives, save possibly in the frankness of its expression. He says: "I doubt that anybody, in any industry, can foresee with any assurance the state of business a year from now. Everybody's got to work harder, think harder, and be prepared to meet constructively whatever the future may hold."

Republic's own answer to the problem is revised and intensified exploitation, with emphasis on multiple-theatre openings, such as were recently given "Wyoming" with gratfying results. The next such undertaking will have Texas as the background of the picture.

Says Future of French Films Up To Government

The future of the French industry now depends entirely on the findings of the Government commission currently at work on a full report on the critical economic state of French film production, Ernest Remauge, president of the Confederation Nationale du Francaise and managing director of Pathe Cinema, said in New York last week.

The commission is expected to issue its report and recommendations, some time next month. French production for 1948 depends entirely on the degree and type of aid for the industry to be granted by the Government, Mr. Remauge said, stressing that French studios this year would turn out only about 60 pictures. Pathe Cinema itself will have turned out six by the end of 1947.

"What we need in France is not so much financial aid from the Government as Government assistance in furthering and expanding film exports," Mr. Remauge said. "Our native market unfortunately is very small and very competitive and not enough is done to protect the French producers whose pictures now cost from 20,000 to 100,000 francs to make," he said.

The French film executive termed as "disastrous" and "ruinous" the recent French Government move in releasing more than $11,000,000 worth of blocked money earned in France by American films since the end of the war. The transfer was a great mistake, he said, because the money, while blocked in France, served as an important incentive for American companies to produce in French studios on a share-alike basis with French film makers. And he disclosed that the French producers had sharply protested to the Government against the release of the American funds.

French-American co-production, started by Pathe Cinema in its production of "Man About Town" with RKO, will continue, Mr. Remauge said. Two more such films are planned with RKO and will be made on the same 50-50 principle as "Man About Town." Pathe Cinema also will share the cost of a picture about the Foreign Legion to be made by Sam Bischoff in Hollywood and North Africa. The film will be produced both in English and French. Negotiations are going on with another major company for co-production in Paris.

Universal Votes Dividend

The board of directors of Universal Pictures last week declared a regular quarterly dividend of 50 cents per share on the common stock of the company, payable October 31, 1947, to stockholders of record October 15, 1947.

"Gone With the Wind" Set For First Europe Opening

Awaited by Europeans who have never seen the picture, MGM's "Gone With the Wind" will have its first opening on the continent at the Metropole theatre in Brussels, Belgium, October 10, Loew's International announced this week.

The film will open its second engagement in that country at the Metropole in Antwerp October 24, where it has a guaranteed minimum run of 10 weeks.

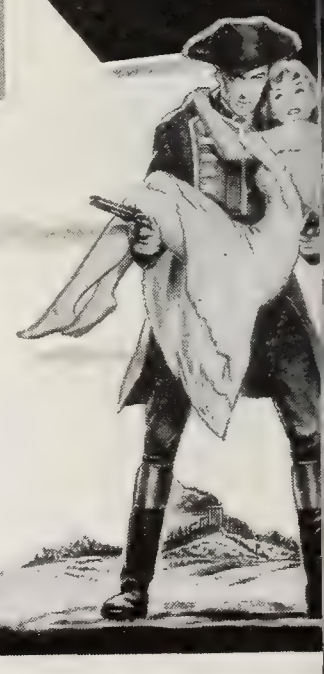
An elaborate promotion campaign for "Wind" is being arranged by Selim Habib, territorial manager, to precede the Brussels opening, which will have all the trimmings of a gala affair. Prominent Belgian government officials and leading members of the Belgian film industry are expected to attend the premiere and the Belgian state radio will carry a half-hour program, bringing messages from Clark Gable in Hollywood and Vivien Leigh in London.

Swartz To Distribute 24 Realart Pictures

Don Swartz, independent Minneapolis distributor, has signed with Realart Pictures for the release of 24 pictures in the Minneapolis and Milwaukee territories. First two to be released are "Lady from Cheyenne" and "Lady in a Jam." Realart is distributing a large number of Universal reissues.

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British Move to Devise Speedup In Production

London Bureau

Still in the condition of not knowing which way the Tax Cut may jump, movements are in process towards a production speedup here.

The Association of Cine Technicians has agitated these many months for a share in production organization. A recent studio agreement between the British Film Producers Association and the ACT provided for the setting up of a Joint Production Council and a preliminary meeting toward that end is scheduled to occur in a week or so between Sir Henry French, director-general of the BFPA; J. Arthur Rank, Sir Alexander Korda, and other producers, and George Elvin, secretary of the ACT, and a number of his shop-steward associates.

Yet it is evident here that producing executives are not convinced that a sort of Soviet control will work more effectively than the present system whereby the persons who pays the piper calls the tune.

Moreover, producers themselves are in no kind of unanimity in regard to the policy best fitted to meet the emergency if the ban on American film shipments continue.

The Rank Organization has essayed mild clipping of production budgets, but Mr. Rank has declared that he will never allow his people to churn out "quota quickies." More forthrightly, Sir Alexander has plumped wholeheartedly for quality rather than quality and he has been enthusiastically seconded by Filippo del Guidice, still busy with his Pilgrim Pictures.

However, it is true that a flock of less-known film makers seek to advantage the situation with less costly ventures.

More likely to prove effective than the BFPA-ACT talks are those scheduled between the producers and Board of Trade officials which will be designed to lead to the issue of Government priorities for equipment and materials for production.

20th-Fox Clearance Plan Accepted in Cleveland

Andrew W. Smith, Jr., general sales manager for Twentieth Century-Fox, announced in Cleveland last week that several deluxe subsequent houses had accepted his company's reduced 21-day clearance plan and that other negotiations are nearing completion. The houses will get pictures simultaneously with RKO's 105th Street theatre and Loew's Park and Granada. Deluxe subsequent houses have had an availability of 35 days.

MPEA Will Offer 16mm Overseas

The Motion Picture Export Association, having completed a study of the market possibilities for 16mm product in its territories, will start releasing narrow gauge film in Hungary and Holland before the end of the year, the MPEA home office in New York announced this week.

The technical problem involved in the supply and marketing of 16mm product were the subject of a meeting called last week by Irving Maas, MPEA vice-president and general manager, and attended by representatives of MPEA member companies.

Merchandising policy for 16mm product will be similar to that applied to the distribution of 35mm films, it is understood. Hungary has about 250 sub-standard houses and Holland has between 350 and 400. Once the distribution program has been launched in those two countries, MPEA exchanges in Poland and Czechoslovakia will start releasing 16mm pictures.

Attending the New York meeting last week, besides Mr. Maas, were: D. D. Horne, Allied Artists; J. W. Dodd, Columbia; Orton Hicks and H. Falconer, MGM; Maurice Frohlich, Paramount; Alan Silverback, 20th-Fox; H. Sugarman, Universal-International, and A. C. Brauninger, Warners.

UERED

GARY COOPER · PAULETTE GODDARD
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Color by TECHNICOLOR
with HOWARD DA SILVA · BORIS KARLOFF · CECIL KELLAWAY · WARD BOND
Produced and Directed by Cecil B. DeMille
Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. Based on the Novel by Neil H. Swanson

ITALIAN THEATRES OPPOSE U. S. POLICY

by ARGEO SANTUCCI
in Rome

Limitation of American imports and a boycott of American films are scheduled to be discussed at the next general meeting of the Italian Association of Exhibitors to be held in Rome in October.

High-placed exhibitors lately have complained that "we are really disgusted with the American companies." They allege that agents of American companies over here are unreasonably exploiting their already monopolistic position without realizing that their position could be changed.

Indeed, authoritative sources within the Association of Exhibitors have indicated that J. Arthur Rank is making ready to establish a large theatre circuit here. His work would be made easier by the present mood of the exhibitors protesting American practices.

Questioning executives of the Exhibitors Association, it was determined that the exhibitors are angered at the Italian managers of the local American offices who are so concerned with sales records that they are pushing percentages and minimum guarantees "far beyond all bounds." At present, American companies are asking 50 per cent and a very high minimum guarantee which, it is claimed, sometimes swallows all the profit of the exhibitor.

Now some Italian exhibitors are in favor of an agreement with the Italian producers to ask the Government for a law to bar the importation of foreign pictures; others are for a joint exhibitor pledge to boycott American pictures.

While this mood is growing, it has been given on good authority that the Leoni firm, which practically controls the Ente Nazionale Industrie Cinematografiche, Italy's largest circuit, is working on behalf of Rank interests and with Rank money to make contracts with Italian exhibitors. Leoni's tactics are to rent theatres, offering their owners a part of the net proceeds—about 15 per cent. The firm does not select houses according to their location or importance, but makes contracts with any exhibitor. The two largest theatres in Rome, which will open soon, have already agreed to contracts with Leoni.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

The collection of admission taxes on all public shows for the year ended June 30, 1947, showed an increase of 17.72 per cent in the municipality of San Juan over the previous year, and an increase for the whole island of 13.18 per cent.

Collections in San Juan amounted to $410,353.05 during the year, while total tax collections were $852,316.67, according to figures released by the Treasury. The month of December accounted for the highest box office receipts in 1946, amounting to $83,862.77, of which about one-half, or $45,554 was collected in San Juan.

▽

The Dominican Republic has passed new legislation on admission taxes for public amusements. One cent tax on each admission not exceeding 20 cents and seven per cent of admissions above 20 cents will now be charged. An additional tax of three cents on each admission of whatever value will also be collected for charities.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Local first run exhibitors have made it plain to the Municipal Government that it is at present impossible for them to obey the Government's request that they reduce their admissions—now an average of 85 cents for the first week of the picture, 65 cents for the remainder of the run, and 85 cents for Sundays and holidays. The exhibitors told the Government officials that while they regret that such prices keep new pictures from all social classes, any cut in admission would mean that the exhibitors would be operating at a loss, so high are costs and taxes. While there are no reductions in operating costs, there can be no reductions in admissions, they said.

▽

The full facilities of the Tepeyac studios here cannot be fully utilized until the end of 1947. The stage roof of the studio has collapsed three times within a year.

▽

MGM has resumed its policy of exhibiting its pictures in English with Spanish titles at its two introduction theatres in Mexico, the Cines Magerit, a downtown 1,450-seater, and the Lido, a 3,500-seater suburban house, where pictures are always screened simultaneously. All its other theatres will continue with Spanish-dubbed pictures.

▽

The Cine Mexico has opened here. The 4,000-seat first run house played John Steinback's "The Pearl," produced jointly in Spanish and English versions by Aguila-Films, S. A., and distributed by RKO.

▽

Mexico's motion picture extras have threatened to strike unless the Picture Production Workers Union officially recognizes them and permits them to organize as a section of the union. The extras, appealing to the Labor Ministry for aid, said that their working life could only be made worthwhile through organization and that they intended to fight for the right to organize.

▽

The industry's bank, the Banco Nacional Cinematografico, has granted loans and credits to the industry totaling $2,253,679 for the year ended August 31.

HUNGARY

by ROBERT GORDON
in Budapest

In August the Home Office issued a decree limiting hiring rates to 45 per cent for black-and-white features, and to 47½ per cent for color features. The decree, actually, is an old one, dating back to early war years. It has been applied since the war.

▽

From June 1 to August 20, 74.6 per cent of the playing time in 12 first run houses in Budapest was devoted to American pictures; 13 per cent to French, 6.3 to British, 4.3 to Russian, and the remaining to Austrian and Italian pictures.

▽

The long-anticipated and much-argued Hungarian film production has started at last. Two films are now in production: "Somewhere in Europe," a story of stray children in Europe, directed by Geza Radvanyi, and "Rural Prophet," from the novel of Aron Tamasi, directed by Frigyes Ban. Both are subsidized by the state and both are expected to be released before the end of the year.

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

The Exhibitors Association has informed distribution companies here that it no longer will tolerate the distribution of 16mm product and has stated that it is prepared to use all its resources to obtain the elimination of 16mm exhibitors—even going so far as to request, if necessary, the intervention of government authorities. The exhibitors claim that 16mm is injuring their business even though 16mm is distributed only in situations lacking the usual kind of theatre.

BRAZIL

by I. A. EKERMAN
in Rio de Janeiro

During the first half of the year here grosses dipped sharply. Now, however, they are back to normal again and receipts for a number of pictures now running are going up. Thus, for example, "The Best Years of Our Lives" is bringing great grosses and sellouts in San Paulo, and "It's a Wonderful Life" is registering another great success, also in San Paulo.

▽

Production notes: Ademar Gonzaga is producing "Copacabana Nights" and "Crazy for Music" for Cinedia. Gilda de Abreu is directing "A Mother's Heart" and "Small People," also for Cinedia.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE KNOWS BEST: Penny Singleton, Arthur Lake—We find the "Blondie" series popular in all our houses.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

BULLDOG DRUMMOND AT BAY: Ron Randell, Anita Louise—We have had worse nights on Wednesdays, but this was well up with the worst of all. The show itself wasn't bad, but the type of story has been done too mnay times to get the public any more. Played Wednesday, Aug. 27.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes—Excellent. Parks was perfect. William Demarest also did a very fine job in this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LOVE OF RUSTY: Ted Donaldson—Too slow-moving for the adults. Used on a double bill. Played Friday, Saturday, Sept. 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—Good program fare, but it did very little business here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Eagle Lion

LOVE STORY: Margaret Lockwood, Stewart Grainger—There were many who liked this and said so. Others were not sure. Anyway, I think it was a good show and the music was swell. Played Friday, Saturday, July 18, 19.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

SEVENTH VEIL, THE: James Mason, Ann Todd—If your patrons go for this kind of picture it is O.K. Many of ours liked it, and said so. Others want more action and didn't hesitate to tell us. Played Monday, Tuesday, Aug. 18, 19.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

Metro-Goldwyn-Mayer

BAD BASCOMB: Wallace Beery, Margaret O'Brien—This is a small town natural. All our patrons like Beery and we book all of his that we can get. Played Monday, Tuesday, Sept. 1, 2.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—A good comedy that will please any audience. Played Friday, Saturday, July 4, 5.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

SHOW-OFF, THE: Red Skelton, Marilyn Maxwell—Glad we played this one day. Skelton was way below par in this one. No business. Played Sunday, Aug. 17.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

ZIEGFELD FOLLIES OF 1946: MGM Contract Stars—A lavish production that failed to click in this small town location. MGM is not so bad. They give us mostly what we can use. Played Friday, Saturday, Aug. 15, 16.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

Monogram

GUILTY, THE: Bonita Granville, Don Castle—Not so bad. Story same as most of this type. Played Wednesday, Aug. 20.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

HIGH CONQUEST: Anna Lee, Gilbert Roland—Good picture with suspense which failed to do much business. Played Tuesday, Wednesday, Aug. 12, 13.—Terry Axley, New Theatre, England, Ark.

IT HAPPENED ON 5TH AVENUE: Don DeFore, Ann Harding—This was an excellent picture, but I had bad weather both nights. Don't be afraid to advertise this big. It's an A-1 production.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SWEETHEART OF SIGMA CHI: Elyse Knox, Phil Regan—This did better business on Sunday than a lot of bigger pictures I've played this summer. Not a big picture, but a good little one.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

BIG TOWN: Philip Reed, Hillary Brooke—Not a bad picture. Funny. We played "I Cover Big Town" in one theatre and "Big Town" in another. Neither were world beaters. Played Friday, Saturday, Sept. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BLUE DAHLIA: Alan Ladd, Veronica Lake—This is a typical Ladd picture which pleased. Sound was perfect and our patrons went away pleased. Average attendance. Played Friday, Saturday, Sept. 5, 6.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

BLUE SKIES: Bing Crosby, Fred Astaire—No arguments. This was fine entertainment. However, it didn't break box office records, but we did extra business. Played Monday, Tuesday, Sept. 8, 9.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

BLUE SKIES: Bing Crosby, Fred Astaire—Very good. This outgrossed the "Jolson Story" here, and so did Paramount's "California."—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

EASY COME, EASY GO: Sonny Tufts, Diana Lynn—Business on our first night was fair, but it dropped off to practically nothing on the second night. Played Wednesday, Thursday, Sept. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

I COVER BIG TOWN: Philip Reed, Hillary Brooke—Strictly program fan fare that we doubled with a usual Western to satisfaction. Played Friday, Saturday, Sept. 12, 13.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—One of the best shows to play here in a long time. Maybe because it's a second run show for this town. Played Tuesday, Wednesday, Aug. 19, 20.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—We had an exceptional heat wave with very high humidity, and busy farmers, so didn't do what we expected. Played Monday, Tuesday, Sept. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SEVEN WERE SAVED: Richard Denning, Catherine Craig—Used this on weekend double bill to fair business. Played Friday, Saturday, Sept. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRC

LAST OF THE MOHICANS: Randolph Scott, Binnie Barnes—An old show that was better made than a lot of the newer ones. Seemed to draw fairly well, although too many of the companies are making reissues. Seems to me, if the companies are getting too poor to make new shows and leave the reissues lie dead, they had better call it quits. Played Sunday, Aug. 31.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

WILD WEST: Eddie Dean, Roscoe Ates—Maybe he (Dean) thinks he is a cowboy, as does PRC, but the public here had ideas to the contrary. The show was in Cinecolor and we were led to believe it was a super-duper job. The super part was the salesman part, and the rest wasn't there. Played Friday, Saturday, Aug. 29, 30.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Republic

GUNS AND GUITARS: Gene Autry, Dorothy Dix—This old reissue did not please the weekend patrons. Autry doesn't rate in the first five cowboy stars in box office draw here. Played Friday, Saturday, Sept. 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—This type of picture really draws. Business was good and everyone was pleased. Played Wednesday, Thursday, Aug. 27, 28.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—This was O.K., but not tops. This, being a Western, satisfied most, but program pictures often do much better for us. Played Friday, Saturday, July 11, 12.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

BANJO: Sharyn Moffett, Jacqueline White—This swell dog show failed to bring in average business. Very unusual, so it should do business elsewhere. Played Friday, Saturday, Aug. 22, 23.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—This is a good picture, but I guess it was too old when I played it, as business was just average. Plot is a little fantastic and did not please at all. Played Sunday, Monday, Aug. 31, Sept. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LOCKET, THE: Laraine Day, Robert Mitchum—Thank goodness I played this during midweek. It was very poorly received by a very small audience.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LOCKET, THE: Laraine Day, Robert Mitchum—Didn't hold up in my situation at all. Good acting, but it seems that the public is tiring of all this psycho cycle. Played Sunday, Monday, Aug. 10, 11.—Terry Axley, New Theatre, Bearden, Ark.

NOCTURNE: George Raft, Lynn Bari—When we hang out the sign, adult entertainment, we know what to expect. No business, and that is what we had. Played Monday, Tuesday, Sept. 8, 9.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

SONG OF THE SOUTH: Disney Feature Cartoon—A very good children's picture. Uncle Remus was a name every child knew about before they went into the show. The rabbit character and voice were the best of the cartoon characters in the show. Played Friday and Saturday, Aug. 22, 23.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

STEP BY STEP: Lawrence Tierney, Anne Jeffreys—A good program mystery. Played as a double bill with "Sunset Pass." Played Sunday, Aug. 24.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SUNSET PASS: James Warren, Nan Leslie—A Western that pleased better than average. Played Sunday, Aug. 24.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

TARZAN AND THE HUNTRESS: Johnny Weissmuller, Brenda Joyce—This outdrew any previous Tarzan picture. The front of the theatre resembled a jungle with a 75-foot bamboo and moss hung under the marquee. A huge cage was built in front of the theatre covered with a mass of vines, and it had a sign saying look inside at the monkey. Inside was a large mirror. This prank, plus the decorations, was covered by a local paper. One thousand heralds were placed in local newsboys' papers, and this helped to draw an excellent crowd. Played Wednesday, Thursday, Sept. 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield—Doubled with "Sunset Pass" to better than average, and all went away satisfied. These Tarzan pictures suit our crowd to a "T," and we find a double bill of this nature is the best box office we can offer. Played Monday, Tuesday, Sept. 8, 9.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

TOMORROW IS FOREVER: George Brent, Claudette Colbert, Orson Welles—A very good picture. Favorable comments. Should be good in any locality. Played Friday, Saturday, Aug. 1, 2.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

(Continued on following page)

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—This was a flop. They wanted to know what it was all about. Absolutely poison for a small town. Played Monday, Tuesday, Aug. 11, 12.—K. John, Legion Theatre, Bienfait, Sask,. Can. Small town patronage.

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—Not for small towns. Poor offering. The second night was awful. If you are smart, you will pass it up or double-bill it. Played Wednesday, Thursday, Sept. 10, 11.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

FALLEN ANGEL: Alice Faye, Dana Andrews—My crowd always comes out for Alice Faye, although I think that there have been many better from 20th-Fox. —K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—Just a picture that held up to average. No great kicks, but no favorable comments.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

LATE GEORGE APLEY, THE: Ronald Colman, Peggy Cummins—When 20th-Fox puts out a dud for us it takes the prize for being poor at the box office as far as we are concerned. The story and show weren't too bad, but it failed miserably at the box office here. Played Monday and Tuesday, Aug. 25, 26. —D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MARGIE: Jeanne Crain, Alan Young—Play it by all means. The color was good and the picture pleased all who saw it. Played Monday, Tuesday, Aug. 11, 12. —Melvin Lipnik, Iverness Theatre, Inverness, Miss.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—Well liked by all, particularly by the women. Good enough for any spot. Played Friday, Saturday, Aug. 29, 30.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—Fine color. Good pull. All pleased. Many good comments. I myself thought it was one of Grable's best. Played Sunday, Monday.—F. W. Hamilton, Shelby Theatre, Shelby, Mo. Rural and small town patronage.

13 RUE MADELEINE: James Cagney, Annabella—Had more walkouts on this than ever. No nothing. Paid flat rental, which was too much. If this could have been played at the end of the war, it wouldn't have been so bad. Cagney has no following in this locality. It was a genuine flop. So get rid of it if you can and if you can't just skip it.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and small town patronage.

13 RUE MADELEINE: James Cagney, Annabella—A good picture with lots of suspense and action. Cagney usually draws them in, but I guess it was too hot. Business poor. Played Wednesday, Thursday, Sept. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WESTERN UNION: Robert Young, Randolph Scott —This is a reissue, but it is a good one and did more business than any picture I played this week including "It's a Wonderful Life" and "Beginning or the End." It has everything, a good cast, plenty of action and length. Play it. Played Friday, Saturday, Sept. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—Good picture for Western addicts. Business fair. The heat and the farmers harvesting tobacco were against us. Played Friday, Saturday, Sept. 12, 13.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

ADVENTURES OF DON COYOTE: Richard Martin, Frances Rafferty—Didn't do as much business as a cheap ordinary Western. Played Thursday-Saturday, Aug. 14-16.—Terry Axley, New Theatre, England, Ark.

FABULOUS DORSEYS, THE: Tommy Dorsey, Jimmy Dorsey—Good musical for your swing fans and popular music lovers. Didn't do too well in my situation, but the show is O. K. for its kind. Played Tuesday, Wednesday, Aug. 26, 27.—Terry Axley, New Theatre, England, Ark.

NEW ORLEANS: Arturo de Cordova, Dorothy Patrick—Great tunes and big names in the music world made this a wonderful picture. I didn't break any records but received very wonderful comments. Played Wednesday, Thursday, Aug. 13, 14.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

SCANDAL IN PARIS, A: George Sanders, Signe Hasso—Boys, we should all go to Hollywood and make pictures, if they call this entertainment. An absolute waste of film. Plenty of walkouts. Pass it up. Played Tuesday, Wednesday, Aug. 19, 20.—Terry Axley, New Theatre, England, Ark.

Universal

CALENDAR GIRL: Jane Frazee, William Marshall —Nothing to write home about. Didn't do business. Played Wednesday, Thursday, Sept. 10, 11.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

CANYON PASSAGE: Dana Andrews, Susan Hayward—Good draw and good color. Could have doubled gross if I could have used Friday and Saturday instead of Sunday and Monday.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and small town patronage.

KILLERS, THE: Burt Lancaster, Ava Gardner—Died at the box office. No good Sunday and Monday dates. Tried to play it midweek, but no. So I died with the "Killers." When will some of these distributors wake up and give the management of any theatre, large or small, the credit of knowing the type pictures that their patronage want. The sooner they say no to this stuff, the quicker they will stop pushing this down their necks.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and small town patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette—Good old Gene. He is always good for extra business. Thanks, Gene, for letter. We are plugging for you. Glad you read our reports. Played Friday, Saturday, Sept. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—Sure took a licking on this baby. Maybe O. K. for some, but it was just a waste of playing time here. Would have done better with the cheapest Western. Played Friday, Saturday, Aug. 1, 2.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

ONE HUNDRED MEN AND A GIRL: Deanna Durbin—Too much symphony and operatic singing for a small town audience. Did not take in film rental. Played Tuesday, Sept. 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OKLAHOMA FRONTIER: Johnny Mack Brown—Swell action Western. Played Friday, Saturday, Aug. 22, 23.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SWELL GUY: Sonny Tufts, Ann Blyth—Business was poor and the show was below average. When is U-I going to come up with all those big ones it promised to deliver this year? This is not worth "A" time. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

HER KIND OF MAN: Zachary Scott, Janis Paige —This is a dilly, if your crowd likes the gangster pictures. I tried to pass this one thinking it was a "lovey" but you can book this for any day. Played Friday, Saturday, Aug. 8, 9.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

HUMORESQUE: John Garfield, Joan Crawford—A wonderful picture. The acting in this one was superb. Although played late, this one drew. Played Monday, Tuesday, Aug. 18, 19.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

NIGHT AND DAY: Cary Grant, Alexis Smith—A beautiful picture which I think should have done much better. Played this up, but the response was below average. Our crowd doesn't go for musicals. Played Monday, Tuesday, Aug. 25, 26.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

NORA PRENTISS: Ann Sheridan, Kent Smith—Our business on this feature was very light. Reaction was negative. Played Sunday, Monday, Aug. 31, Sept. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PURSUED: Teresa Wright, Robert Mitchum—A high class Western with superb acting by Robert Mitchum and Teresa Wright. Played Monday, Tuesday, Sept. 1, 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TWO GUYS FROM MILWAUKEE: Jack Carson, Dennis Morgan—This is tops. If they don't enjoy this, you can't find any better for a laugh. After all that is what they come for mainly. Played Friday, Saturday, July 25, 26.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

Short Product in First Run Houses

NEW YORK—Week of September 22

CAPITOL: A Mouse in the House ..... ***MGM***
On the Shores of Nova Scotia ..... ***MGM***
Feature: Romance of Rosy Ridge ..... MGM

GLOBE: Tennis Town ..... ***Warner Bros.***
Rhapsody in Rivets ..... ***Warner Bros.***
Feature: The Roosevelt Story ..... Tola Production

MUSIC HALL: Straight Shooters .. ***RKO Radio***
Feature: Down to Earth ..... Columbia

PALACE: Clown of the Jungle .... ***RKO Radio***
Chasing Rainbows ..... ***RKO Radio***
Feature: The Long Night ..... RKO Radio

PARAMOUNT: Unusual Occupations, No. 6 ***Paramount***
Popeye and the Pirate ..... ***Paramount***
Riding the Waves ..... ***Paramount***
Feature: Desert Fury ..... Paramount

RIALTO: The Luckiest Guy in the World . ***MGM***
Feature: Second Chance ..... 20th Cent.-Fox

RIVOLI: Champagne for Two ..... ***Paramount***
Diamond Gals ..... ***Paramount***
Feature: Crossfire ..... RKO Radio

ROXY: Flying South ..... ***20th Cent.-Fox***
Holiday in South Africa ..... ***20th Cent.-Fox***
Feature: The Foxes of Harrow ..... 20th Cent.-Fox

STRAND: Circus Horse ..... ***Warner Bros.***
Minstrel Days ..... ***Warner Bros.***
Feature: Dark Passage ..... Warner Bros.

WARNER: Carnival of Sports ... ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

WINTER GARDEN: Lights of Broadway ***Universal***
Play and Plenty ..... ***Universal***
Feature: Singapore ..... Universal

CHICAGO—Week of September 22

GARRICK: Red Hot Rangers ..... ***MGM***
Feature: The Romance of Rosy Ridge ..... MGM

GRAND: Reading and Riding ..... ***RKO***
Flicker Flashback, No. 6 ..... ***RKO***
Feature: The Bachelor and the Bobby-Soxer .. RKO

ORIENTAL: Rolling Down to Rio .... ***Columbia***
Feature: Northwest Outpost ..... Republic

PALACE: Magical Lulu ..... ***Paramount***
Running the Team ..... ***Paramount***
Feature: Crossfire ..... RKO

ROOSEVELT: Glamour Town .... ***Warner Bros.***
Feature: Cry Wolf ..... Warner Bros.

STATE LAKE: Foxy Duckling .... ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

UNITED ARTISTS: Brains Can Be Beautiful ***Paramount***
Feature: Down to Earth ..... Columbia

Short Features

Columbia

MY PAL RINGEYE: Screen Snapshots—This is one of Columbia's Screen Snapshots and features Smiley Burnette. It is very good. Eddie Dean and other stars are shown in this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

SALT WATER TABBY: Tom and Jerry Cartoons—A clever cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

BROOKLYN, I LOVE YOU: Sportlights—If your people like baseball, be sure and use this. Would be fine to use during the World Series.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

I'LL BE SKI-ING YOU: Popeye—Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

GERMANY TODAY: This Is America—Very good. but my patrons don't go for these "Americas."—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal

ANSWER MAN: No. 1—This was O. K. Something different.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

ON the picture page this week are perhaps the best and last of many pictures of gals in bathing suits this summer. All were contestants for the title of "Miss This or That" in a hundred towns. It was impossible to print items to cover all these contests, they were too numerous and too much alike. But make no mistake, all were good exploitation, valuable publicity and worth-while stage attractions.

You can't go wrong using local talent, *home* talent. "Miss Opelika" is as important to Duke Stalcup at the Martin theatre down in Alabama as "Miss America" is on the Boardwalk at Atlantic City, and more so, because "Miss Opelika" is a hometown girl, and her folks are part of the audience at the Martin theatre. There's more than just box-office in the matter; it's a harmless stunt that builds community pride.

And now that the season is over for bathing suits, look around for other chances to use local talent, in stage presentations, and dramatic productions, such as the "mock trial" that has been used so successfully to exploit "The Long Night." There isn't a town, large or small, where you can't find talent. Children's shows, particularly, create opportunity for the home folks.

G. E. Rathman, manager of the New Marion theatre, Marion, Iowa, sends in a good program card, 18 x 22 inches, to display his attractions. A good job, well done by a local printer. Many theatres depend on program cards, which are often the most practical advertising method in small towns.

What we would like to see are some samples of cards of this size and style, using mats to illustrate the changes and to break up the all-type arrangement. Many theatres illustrate smaller program cards, using one-column and half-column mats—why not large program cards, using considerably larger mats?

Bob Lynch, Metro's manager in Philadelphia, is an enthusiast for program cards, knowing how important they are in small situations. We know he has tried to get some illustration and some variety into such cards, using press-book material.

DOWN TO EARTH

The bill has changed at the Music Hall, twenty stories down from our office window, and we're impressed with one fact that has to do with newspaper advertising.

As usual, the change date was Thursday, preceded by a newspaper campaign from the previous Sunday. It was a beautiful job, well done; it cost approximately $20,000, if we may hazard a guess, and that's not hay. But it was worth it, for after five days the Music Hall's advertising drops down to a standing box, and the benefit of the first burst carries over into a run.

Which is the point we want to make. Any manager, anywhere, can do the same thing, in proportion to the size of his theatre, and as well. You can find the Music Hall's fine newspaper advertising right in Columbia's press-book. You don't need the services of an advertising agency, if you'll buy mats, for a campaign in your town.

We suggest, put $2 on the nose, for supplementary mats, out of the press-book, to win, place or show, with the booking of this Music Hall picture, at your theatre.

"It's the man in showMANship, now, more than ever," says Charles P. Skouras, ex-officio head of the 12th National Theatres Showmanship Drive, August 31 through December 20, 1947. And he proves it with mighty convincing evidence that he had what it takes to supply not only the "man" but also the "HOW" in showmanship. There's something about the strongly concerted action of a big operation that leaves no stone unturned. They have the initiative, aggressiveness and determination, along with enthusiasm, that sets the pace.

"We've nothing to worry about that good sense can't correct," Mr. Skouras said, addressing his California managers, "and you've always had that! Be sensible; face new problems squarely. Protect your theatre, your pictures, and, above all, your community interests." Showmanship that reflects these fundamentals will always win, as it always has. Managers generally can profit through such good advice.

About the time this issue of the Round Table is in the mails, we'll be flying out to Kansas City to attend the Kansas-Missouri Theatre Association meeting, September 30 and October 1 at the Phillips Hotel. We've been out there, and it's going to be nice to greet Homer Strowig and Tommy Edwards and "Doc" Cook and Dick Biechele, and many others whom we consider old friends.

We've made a date to meet Willis Schaffer, who will come down from Atchison, Kansas, and we'd like to meet other Round Tablers who are or might be in K. C. on a Tuesday or a Wednesday. We'll be there, and if you look for us, as a last resort, try the Rendezvous at the Muehlebach. We like the place because they have round tables.

—Walter Brooks

SHOWMEN IN ACTION

Interesting exploitation submitted by Andrew J. Nichols, advertising director of the H. & E. Balaban Corporation, his first entries from the Windsor theatre, Chicago, as a contender for the Quigley Awards.

▼

The Peffleys ride again! Gene Peffley, back from his vacation, has things rolling at the Ridge theatre, Gary, Indiana, with "When the Daltons Rode" and "Destry Rides Again."

▼

Larry Caplane, manager of the RKO Grand, in Columbus, worked up a complete campaign for "The Red Stallion" which should set a fine example for all those good showmen out in Ohio.

▼

Duke Stalcup, manager of the Martin theatre, Opelika, Ala., advertised "TBYOOL" as a coming attraction to attract attention to his showing of "The Best Years of Our Lives" at advanced admissions.

▼

Ben Wallerson, of Warner's Pacific Coast theatres, arranged a tieup with the Rotary Club at Alhambra, California, to advertise "Life With Father," with a fashion show, and Monte Blue as guest speaker on "A Boy's Life With His Father."

▼

Geoffrey Ray, one of the Britain's most ardent contenders for the Quigley Awards, and a member of the Round Table, has been promoted from manager of the Regent theatre, Bradford, Yorks, to general manager of the Derby Cinemas, subsidiary to the Emery Circuit.

▼

Fred Perry (Hi-yah, Fred!) sent a sound truck out on the streets of Cumberland, Maryland, so merchants and citizens thus accosted could tell the whole town how much they liked "Life With Father" at the Liberty theatre.

▼

Holt Gewinner, Jr., celebrated Mickey Mouse's 19th birthday in the Georgia theatres with a special cartoon show, Mickey Mouse comic books as gifts, and a birthday cake promoted from a local bakery. The kids drew chances on the cake.

▼

Steve Brener starting fall "Kiddie Shows" in Walter Reade theatres. First to lead off was the Paramount theatre, Asbury Park, where it tied in with the city's celebration of "Youth Week" and was very successful.

▼

Manager William Hastings, of the Orpheum theatre, Denver, staging a series of children's plays, using a stock company that has been playing at Idaho Springs, Colorado, this summer.

▼

Bill Riding, manager of Loew's Colonial theatre, Reading, Pa., wowing the kids with a bubble gum contest, and a real live puppy for the winner, to advertise the Hal Roach Comedy Carnival, which makes a natural tie-up.

A 19-year old Brooklyn girl won the $1,000 first prize in RKO's "Scrambled Stars" contest, and in addition to four top winners, 105 others were elected to share in the $2,500 prize money offered this summer by 40 RKO theatres in the metropolitan area of New York.

▼

Edward Schrieber, of the Senn Shuree circuit, writes that he has another project for children and teen-agers coming up October 4th, but doesn't want to tell about it now, "for this is supposed to tantalize you." Does it? (he inquires.)

▼

James Bell, manager of the Penn theatre, New Castle, Pa., had a couple driving around town, with old shoes, tin cans, bells, etc., in old-fashioned country style, but with signs attached to advertise his showing of "Honeymoon."

▼

Herbert Rubinstein, manager of the Cameo theatre, Miami Beach, stuffed an old usher's uniform with popcorn sacks and made a dummy Nazi war criminal, hanging from a gallows, to advertise "The Nuremberg Trials."

▼

John Kohler, manager of Reade's Paramount theatre, Plainfield, N. J., landed the biggest cooperative newspaper ad ever seen in town when he lined up the merchants to advertise "Best Years of Our Lives."

▼

Walter Chenoweth used 25,000 heralds to sell the British spectacle, "Stairway to Heaven" at the deluxe Alexandria theatre, San Francisco, with a resounding response at the box-office. Campaign stressed warmth and human side of picture rather than metaphysical aspects.

▼

Steve Brener gets out a special type of herald which is "slipped-in" the Sunday papers in Red Bank and other of Walter Reade's New Jersey towns. Buys considerable display space at considerably less than display rates.

▼

Willard Kirby, manager of the Strand theatre, Fremont, Ohio, made lobby display for "Duel in the Sun" out of back covers of MOTION PICTURE HERALD which he had saved for the occasion.

▼

Sid Kleper had a jalopy on the street, all lettered up to say, "We reckon we're all going to see 'Tobacco Road' plus 'Grapes of Wrath' at the College theatre," New Haven. (Must be antidote for overdose of book-larnin' at Yale University.)

▼

Jack Jordan, manager of the Ambassador theatre, Raleigh, N. C., went all out with a stepped-up newspaper campaign to advertise "The Hucksters," supplemented by special heralds and giveaway imprinted napkins in hotels, restaurants and drug stores.

Schine Showmen Sell Merchants On Co-Ops

Four showmen of the Schine circuit have promoted outstanding full page cooperative newspaper ads recently, reports Seymour Morris, advertising and publicity director, from the circuit's home office in Gloversville, N. Y. An increased effort in obtaining page co-ops was urged of Schine showmen at recent regional meetings.

Manager Charlie Howard promoted a full page ad for his 1947 Nash four-door sedan giveaway at the Avalon theatre, Easton, Md. Charlie reports that the 20 merchants participating were pleased with the results, many claiming that the giveaway coupons brought in customers who paid bills of long standing.

Bob Higgs, manager Clark Jordon's assistant at the Strand theatre, Amsterdam, N. Y., lined up 11 merchants for a page co-op to exploit the reissue of "Boom Town." The ad appeared in the Amsterdam *Evening Recorder*.

In Saranac Lake, N. Y., manager Tony Anderson got his full page for the engagement of "Life With Father" at the Pontiac theatre. In his case, 11 merchants paid for the ad in the Adirondack *Daily Enterprise*.

A student assistant contributed the fourth full page. This achievement was accomplished by Doyle Jacobs of the Bucyrus theatre, Bucyrus, Ohio, for the playdate of "The Egg and I."

Costumed Usher Parades Streets for "Devil"

An usher in a devil's costume paraded the streets of Fremont, Ohio, to exploit "The Devil Thumbs a Ride" at the Strand theatre. Manager Willard F. Kirby made the costume from a pair of "long handle" underwear which he dyed a bright red. The hood contained real horns, slanted eyes, and the tail was a spring covered with red cloth. When not parading the usher was stationed at busy intersections, going through the motions of "thumbing a ride," or was riding buses. The promotion attracted widespread attention.

Uses Poster on Sidewalk In Front of Box Office

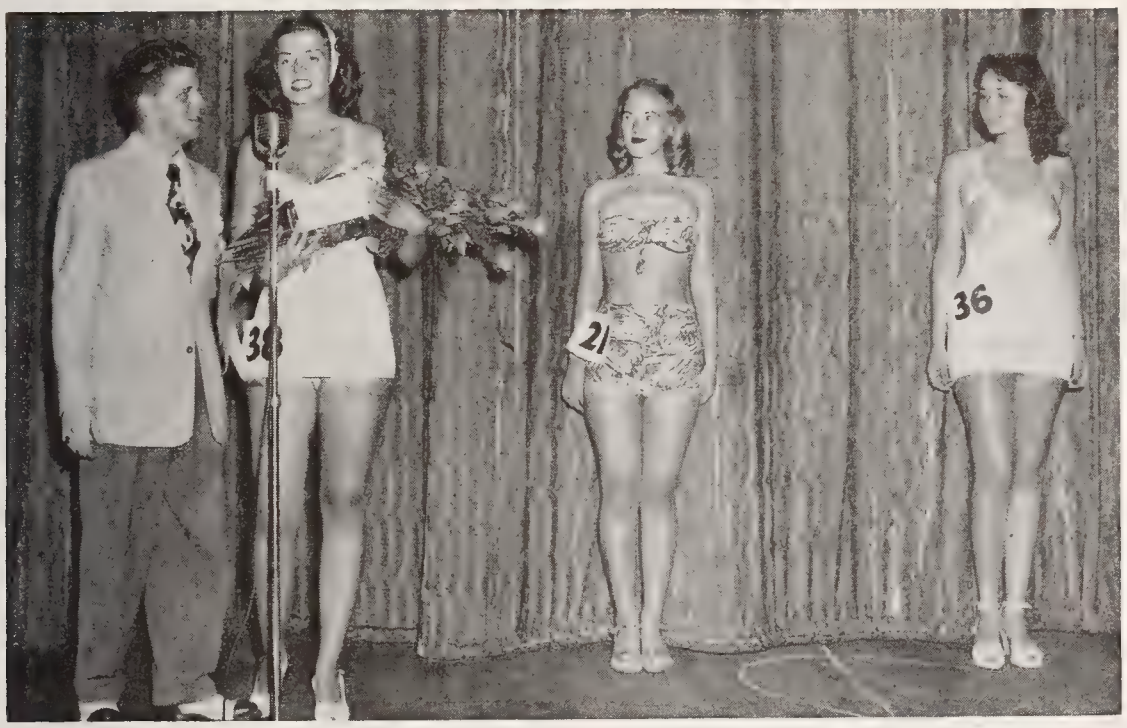
John Sunderland, manager of the Regent theatre, Syracuse, N. Y., is another who has had good success with a 24-sheet "posted" on the sidewalk directly in front of the box-office. He placed one for his showing of "The Egg and I" five days before opening, and it was in good shape, after thousands of people had walked on it, through seven days use. In this instance, shellac was used to protect the paper. Others have used waterglass successfully. Certainly, it is effective advertising space and prominent under the marquee, right on the box-office line.



Attractive window display exploits the opening of "Carnegie Hall" at the Century theatre, Portland, Ore. The tieup was set with Sherman Clay's Department Store.



Gladys Curtis is crowned "Miss Heaven" at manager Jack Singer's world premiere festivities for "Heaven Only Knows" at the Hollywood theatre, Atlantic City, N. J.



LAST CALL FOR SUMMER PUBLICITY

First prize winner in annual bathing beauty contest is acclaimed from stage of Loew's theatre, Rochester, N. Y., as second and third prize winners look on. Manager Lester Pollock did the arranging. Quite a few showmen found bathing beauty contests profitable this Summer. (Humid, wasn't it?)



Manager Sonny Shepherd publicized "Something in the Wind" by arranging for disc jockeys to broadcast from the lobby of the Miami, Miami, Fla. At left is Ted Anthony of WBAY.

Three girls with transparent coats, right, attract attention to manager Abe Ludacer's playdate of "Cynthia" at the Valentine theatre, Toledo, O.



QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Hornbeck, Shawnee, Okla.

VINCENT ALDERT
Loew's, Dayton, Ohio

JAMES G. BELL
Penn, New Castle, Pa.

GEORGE BERNARD
Odeon, Bury, Lancs., England

JOHN C. BOLTE, JR.
Wakefield, Bronx, N. Y.

WILLIAM BORDERS
Paramount, Kankakee, Ill.

DENNIS BOWDIN
Regal, Bridlington, Yorks., England

JOE BOYLE
Broadway, Norwich, Conn.

A. J. BROWN
Empire, Cardiff, Wales

IRVING CANTOR
Eckel, Syracuse, N. Y.

H. S. CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

W. C. CUNDIFF
Coleman, Miami, Okla.

WILLIAM EAGEN
Longview, Longview, Wash.

EDWIN E. ENKE
Rivoli, Hempstead, L. I.

RICHARD FELDMAN
Paramount, Syracuse, N.Y.

HOLT GEWINNER, JR.
Fox, Atlanta, Ga.

CLIFFORD GIESSEMAN
Music Hall, Los Angeles, Calif.

RAY GINGELL
Hiser, Bethesda, Md.

F. P. GLORIOD
Varsity, Carbondale, Ill.

ALICE GORHAM
United, Detroit, Mich.

FRED GREENWAY
Palace, Hartford, Conn.

MIKE GUTTMANN
Century, Minneapolis, Minn.

F. W. HAMILTON
Shelby, Shelbyville, Mo.

THOR HAUSCHILD
Arcade, Cambridge, Md.

W. HENDERSON
Odeon, Bury, Lancs., England

STANLEY HODNETT
Palace, Middlesbrough, England

CLAUDE HUNTER
Odeon, Kingston, Ontario, Canada

E. F. JOHNSON
Majestic, Leeds, Yorks., England

WILLARD F. KIRBY
Strand, Fremont, Ohio

LEONARD KLAFTA
Paramount, Kankakee, Ill.

S. H. KLEPER
College, New Haven, Conn.

JULES G. LANDFIELD
Melrose, Melrose Park, Ill.

NORMAN W. LOFTHUS
California, Santa Barbara, Calif.

J. LONGBOTTOM
Odeon, Chorley, Lancs., England

ABE LUDACER
Valentine, Toledo, Ohio

ROSS McCAUSLAND
Telenews, Dallas, Texas

P. E. McCOY
Modjeska, Augusta, Ga.

AURIEL MacFIE
Music Hall, Los Angeles, Calif.

G. B. MARKELL
Capitol, Cornwall, Ont., Canada

EDITH MARSHALL
Wakefield, Bronx, N. Y.

TONY MASELLA
Bijou, New Haven, Conn.

JIM MASON
De Luxe, Cherry Valley, Ohio

JACK MATLACK
Guild, Portland, Ore.

ED MAY
Lincoln, Miami, Fla.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
Albee, Providence, R. I.

P. A. J. MURPHY
Trocadero, Humberstone, Leicester, England

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

DICK PEFFLEY
Paramount, Fremont, Ohio

GENE PEFFLEY
Ridge, Gary, Ind..

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROBERT R. PORTLE
Elm Street, Worcester, Mass.

ED PYNE
105th St., Cleveland, Ohio

TILLIE PYSYK
Broadway, Norwich, Conn.

G. E. RATHMAN
New Marion, Marion, Iowa

G. RAY
Regent, Bradford, Yorks., England

BILL REISINGER
Loew's, Dayton, Ohio

BILL RIDING
Colonial, Reading, Pa.

REYNOLDS ROBERTS
Ritz, Tunstall, Staffs., England

F. W. SALTER
Palmadium, Palmers Green, England

J. G. SAMARTANO
Loew's, Providence, R. I.

R. H. SCHMIDT
Roxy, Tacoma, Wash.

WILLIS E. SHAFFER
Orpheum, Atchison, Kans.

SONNY SHEPHERD
Miami, Miami, Fla.

CHARLES SIMMONS
Coliseum, Litherland, Liverpool, England

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. T. STALCUP
Martin, Opelika, Ala.

MARVIN STOCKWELL
Rialto, Joliet, Ill.

RUPERT TODD
Gaumont, Doncaster, Yorks., England

AVECE WALDRON
Blue Moon, Lindsay, Okla.

LILY WATT
Florida, Kings Park, Glasgow, Scotland

NORMAN H. WILLIS
Corbett, Wildwood, Fla.

CLAUD WILLMOTT
Scala, Leeds, Yorks., England

NATE WISE
Albee, Cincinnati, Ohio

CANTON'S RIALTO IS TRULY RURAL

Canton, Pa., is one of my old home towns. Here, with an early edition of "Richardson's Handbook," and *The Moving Picture World,* I was schoolboy projectionist at the old AmusU theatre, circa 1908. The town is pleasantly rural, in a farming countryside.

But Canton has always been a show town. This was the summer home of Edgar L. Davenport, the great Shakesperian actor, and Fanny Davenport. Our neighbor and friend, Harry Davenport, is now in Hollywood. Here, too, lived Frank Mayo, the "Joe Jefferson" of the stage. Canton was winter quarters for the circus, and home of many circus and vaudeville people.

Competition Was Keener

Canton once had two of everything, two newspapers, two banks, two hotels and two theatres, each working hard to put the other out of business. Today, the Rialto seats 280, or about 10 per cent of a slightly larger population. It is now operated by Lou Smithgal. At one time, the theatre was owned by two retired schoolteachers, and folks said you never knew when you approached the box-office whether Miss Barnes would say "How many?", or "Name five states in the corn belt."

Things are pretty well settled in Canton. The single-column newspaper advertisement appears every Thursday in the weekly *Sentinel,* and never varies. Not even "The Yearling" for a four-day run changed the standing order for a one-column mat. Lou says "The Yearling" did well the fourth day, which proves it was good. Note that the program starts *with the feature* at 6.30 o'clock—producers of overlong features should know what htye do to gestions and dispositions in small towns.

The only other advertising is a "jumbo" program card for the week, printed in Philadelphia, and costing $6 per 100. Half of these are tacked up around town, the rest are picked up at the theatre each week, and carried to outlying locations, with passes attached for self-service advertising.

The "Picture Show" Is Friendly

Many of those who patronize the Rialto still refer to "the picture show" and are matter-of-fact about great changes in the motion picture industry. Canton is a town for all kinds of clubs and these groups have found current attractions worthy of appreciation and discussion, which makes news in the *Sentinel.* The Rialto has always been neighborly. Canton's churches and schools are on friendly terms with the theatre.

When Sunday movies were a matter for local option, as required in Pennsylvania, the church folks decided it was better to have their kids in the home-town "picture show" than driving forty miles to a city bar-and-grill, with death on the highway. Thus, without ostentation, Canton's film theatre fills a community need. —*Walter Brooks*



Single - column ad, next to "Personals" in the weekly newspaper, and augmented with "reading notices", is Rialto's unchanging policy, but eagerly read by the townsfolk, who want to know about new pictures.

Officials Stage Mock Trial for "Long Night"



(Left to right, back row) Leon Pickle, city manager of the Kentucky and Kraver theatres, with County Attorney L. Allen Rhoads (front), Coley Cowan of radio station WSON and Attorney James Hunt, all people of importance in local affairs of Henderson, Ky.

We have watched with interest the conduct of several mock trials, as guided by exploiteer-extraordinary Terry Turner to advertise "The Long Night," but most interesting to date is the one promoted by city manager Leon Pickle, of the Kentucky theatre, Henderson, Kentucky.

It's obvious that down South, the natural tendency is towards the study of law and this stimulates interest in such a trial and provides local talent to create a proper radio program or stage show. Henderson, Ky., as the attached photograph shows, obtained good legal talent in the defense of Henry Fonda, alias Joe Adams.

County Attorney L. Allen Rhodes took the prosecution and asked a life sentence, but Attorney James Hunt, for the defendant, claimed self defense and temporary insanity. Judge Fred Vogel declared that under Kentucky law Adams would go free, since the first jury, composed of radio and newspaper men and women and local police officials, had turned in a verdict of not guilty.

Here is something that small town situations can do, for there's always home talent to conduct a mock trial and the resulting exploitation is excellent. Will D. P. Stalcup, of the Martin theatre, Opelika, Alabama, and other members of the Round Table, please note?

Arranges Back-to-School Show

Free school gifts for children were promoted by manager John Misavice for a back-to-school program at the Ritz theatre, Berwyn, Ill. To exploit the show, Misavice had 3,000 pluggers distributed from the lobby and 2,000 pluggers passed out at two local grammar schools. Teaser ads and a special lobby display helped to round out the campaign.

Paints Neatness Rules for Ushers on Mirror

The Odeon theatre, Leicester Square, London, has a neat trick for keeping house attaches looking their best. Right on the full-length mirror in their dressing room is painted a "Personal Appearance Chart" from tip to toe, as follows: Hair tidy? Shaved? Collar clean? Tie neat? Shirt clean? Coat pressed? Vest clean? Hands clean? Trousers pressed? Boots polished? An excellent means of helping the staff.

Adapts Press Book Throwaway

Manager Avece Waldron used 1,000 "Confidential, Men Only" throwaways to publicize "Trouble With Women" at the Blue Moon theatre, Lindsay, Okla. The throwaways listed 11 rules for men to follow if they wanted "Trouble With Women."

Co-Op Ads for "Orleans" Set

Two cooperative newspaper ads were promoted for the engagement of "New Orleans" at Loew's theatre, Houston, Tex. A four-column by 11-inch ad was paid for by Crumpacker Distributing Corporation,

Century Changes Radio Program

Century Theatres' half hour radio program, "Show Business," heard every Sunday over station WNEW in New York, was changed in title and format effective Sunday, September 14th, to become "Century Children's Theatre of the Air," according to an announcement from Edward Schrieber, advertising and publicity director.

Recommended by *Parent's Magazine* and devoted to teen-agers and younger children, the new program will feature dramatizations of children's book classics, especially arranged good music, contests and jingles to sell democracy, safety rules, etc.

Rubber Boat Used for "Beach"

Manager Sid Kleper used an improvised sail on a five-man rubber boat to exploit "Woman on the Beach" at the Poli College theatre, New Haven, Conn. Copy on the "sail" read: "Go ahead and say it. I'm no good! See Joan Bennett in, etc."

Metro's Sales Manual Assists The Small Town Manager

Every Metro salesman lugs around a looseleaf book that weighs no more than 20 pounds but contains a page for every current release telling the small-town man how to build a complete campaign on an easy-cost basis and planned so Jim Mason could use it in Cherry Valley. Credit H. M. Richey of M-G-M's exhibitor relations department with the invention, and note part of one page herewith. The rest of the copy suggests tie-ins, throwaways, all kinds of things for small town theatres.





The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

WILD HARVEST (Paramount): This is an action-filled drama of the wheat country, with Alan Ladd, Dorothy Lamour, Robert Preston and Lloyd Nolan heading the cast.

The locale of this picture suggests street ballyhoos with a farmer motif. For instance, try to get a hay wagon loaded with grain or hay. Have the driver dressed as a farmer. A sign or a banner on the wagon could tie-in the promotion with your playdate. You can do some selling around the theatre with a "picket line" gag. Have one or more ballyhoo men, dressed in blue jeans and blue denim or gingham checked shirts, carry signs. Typical copy: "This is the last straw. Alan Ladd's even got Dorothy Lamour in 'Wild Harvest'."

A novel giveaway could be made with a quantity of corn, wheat or other grain and small imprinted envelopes. Put a little of the grain in each envelope, with this copy: "These grains of wheat are to remind you that you will reap a harvest of thrills, adventure and romance when you see . . . ", etc.

A local apparel store might agree to a window tie-up on items such as overalls, gingham dresses, blue jeans, etc. Another possibility for a window tie-up could be with an equipment dealer for a display of tools. In order to carry through the atmosphere, dress the house staff in blue jeans and checkered shirts for the men and gingham dresses for the girls.

HAL ROACH COMEDY CARNIVAL (United Artists): This is slapstick of a 1947 variety and is divided into two parts. The first part deals with the antics of a class in trying to get rid of its new teacher, and the second is about the confusion caused in a hitherto well-regulated household by advent of an unpredictable pooch.

In cooperation with a local newspaper, sponsor a contest to discover the "Happiest Family in Town". This promotion stems from the fact that the picture is advertised as perfect entertainment for the entire family and that it will provide "additional happiness for a happy family".

Joe is a character in the picture. He's a dog! In cooperation with a local newspaper, you could arrange a "Find Joe" stunt. Offer a reward for the person who identifies Joe from his newspaper description. Have the newspaper print a route that Joe will take on a specified day. Mention the fact that he will be accompanied by some person. Guest tickets could be awarded.

Through the use of a "Wanted" poster, invite all freckle-faced kids to participate in a contest on stage. The applause of the audience could be used as a barometer for judging the most freckle-faced of the lot. Offer appropriate promoted prizes to the winner, to be presented on stage at the conclusion of the contest, or stage a "Bubble Blowing" contest.

Sets Co-Ops for "Hucksters"

Two cooperative newspaper ads were promoted on the same page of the Providence *Herald-News* by manager J. G. Samartano to publicize his enagagement of "The Hucksters" at the State theatre there. The ads were paid for by Kaufman Hats and Blue Ribbon Cleansing Company.



Hats and Horses Natural Tieup

Elmer Adams celebrated "Felt Hat Day" in Shawnee, Oklahoma, with the premiere of "Red Stallion" at the Hornbeck theatre. It seems that hats and horses are just naturally a tieup with Oklahomians, and as a result all the hat dealers in town gave a sales slip good for two admissions to see the picture with every new hat sold on Friday and Saturday.

The newspapers carried cooperative advertising from a dozen stores explaining the tieup and selling both the picture and new western hats "up to $40," which gives you an idea of Shawnee.

Supplementing this cooperative advertising, Elmer worked the grade schools, and had window displays of cowboy boots, saddlery and all types of outdoor clothing. "Startime," a local radio program, devoted their entire air time to "Red Stallion" on the opening day.

Jive Dictionary Helps Levy Sell "New Orleans"

A special hepcat dictionary, a glossary of modern jive talk, highlighted the campaign manager Larry Levy put on for "New Orleans" at the Colonial theatre, Reading, Pa. The "dictionary" was distributed for Levy by the two largest music shops in Reading.

One side of the "dictionary," printed on a three by five card, was devoted to the glossary and an announcement of the playdate, while the reverse side carried an advertisement for Zeswitz, the music shop sponsoring the promotion.

Art Acker, whose "Portraits in Jazz" is broadcast weekly over WRAW, the local NBC outlet, devoted an entire program, two days before opening, to Louis Armstrong and "New Orleans." Levy supplied the data on Armstrong from the press sheet.

Despite a newpaper policy that allows no space to motion pictures, Levy garnered a three-column picture break when a frozen dinner, sent up from the La Louisiane Restaurant, New Orleans, was presented Gordon Jones, president of the Reading Chamber of Commerce.

Program Extends Welcome

Hugh Borland's program from the friendly Louis theatre, Chicago, is always keynoted with a neighborhood welcome that is as sincere as a firm hand-shake. Each front cover is devoted to strong institutional copy, pointing to attractions to come as "a guide to happiness." Ingenious use is made of cuts "the printer had lying around," which solved a matter of expense. Even at a distance of a thousand miles, the friendliness of the theatre stands out.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

CRY WOLF (WB)

Final Report:

Total Gross Tabulated	$594,500
Comparative Average Gross	599,400
Over-all Performance	99.1%

BOSTON—Metropolitan 83.6%
(DB) The Son of Rusty (Col.)
BUFFALO—Buffalo 104.8%
(DB) Danger Street (Para.)
BUFFALO—Teck, MO 1st week 66.0%
(DB) Danger Street (Para.)
CHICAGO—Roosevelt, 1st week 118.7%
CHICAGO—Roosevelt, 2nd week 105.0%
CINCINNATI—RKO Albee 77.7%
CLEVELAND—Warner's Hippodrome, 1st week 111.1%
CLEVELAND—Warner's Hippodrome, 2nd week 83.3%
CLEVELAND—Warner's Lake, MO 1st week 82.8%
DENVER—Denver 127.3%
(DB) The Son of Rusty (Col.)
DENVER—Webber 93.7%
(DB) The Son of Rusty (Col.)
DENVER—Aladdin, MO 1st week 63.6%
(DB) The Son of Rusty (Col.)
INDIANAPOLIS — Indiana 91.6%
(DB) Little Miss Broadway (Col.)
INDIANAPOLIS—Keith's, MO 1st week . . 54.8%
(DB) Little Miss Broadway (Col.)
LOS ANGELES—Warner's Downtown, 1st week 157.5%
LOS ANGELES—Warner's Downtown, 2nd week 84.8%
LOS ANGELES—Warner's Hollywood, 1st week 165.1%
LOS ANGELES—Warner's Hollywood, 2nd week 85.1%
LOS ANGELES—Warner's Wiltern, 1st week 163.6%
LOS ANGELES—Warner's Wiltern, 2nd week 89.1%
MINNEAPOLIS—RKO Orpheum 104.4%
NEW YORK—Strand, 1st week 135.7%
(SA) Freddie Martin's Orchestra, others
NEW YORK—Strand, 2nd week 89.8%
(SA) Freddie Martin's Orchestra, others
NEW YORK—Strand, 3rd week 77.8%
(SA) Freddie Martin's Orchestra, others
PHILADELPHIA—Mastbaum, 1st week . . 107.5%
PHILADELPHIA—Mastbaum, 2nd week . . 55.5%
PITTSBURGH—Stanley, 1st week 107.3%
PITTSBURGH—Stanley, 2nd week 62.1%
SAN FRANCISCO—Fox 97.1%
(DB) Blackmail (Rep.)
ST. LOUIS—Fox 101.6%
(DB) The Trespasser (Rep.)
ST. LOUIS—Missouri, MO 1st week 92.4%
(DB) The Web (Univ.)
TORONTO—Imperial 105.5%

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MOTHER WORE TIGHTS (20th-Fox)

Final Report:

Total Gross Tabulated	$1,182,000
Comparative Average Gross	1,006,000
Over-all Performance	117.4%

BALTIMORE—New, 1st week 127.1%
BALTIMORE—New, 2nd week 110.1%
BALTIMORE—New, 3rd week 97.4%
BOSTON—Metropolitan 127.2%
(DB) The Trespasser (Rep.)
BUFFALO—Great Lakes 129.5%
CHICAGO—Chicago, 1st week 110.0%
(SA) Virginia O'Brien, others
CINCINNATI—RKO Palace 137.3%
DENVER — Esquire 137.3%
(DB) Blackmail (Rep.)
DENVER — Paramount 204.3%
(DB) Blackmail (Rep.)
KANSAS CITY—Tower, 1st week 174.7%
KANSAS CITY—Tower, 2nd week 123.1%
KANSAS CITY—Uptown, 1st week 170.1%
KANSAS CITY—Uptown, 2nd week 124.6%
KANSAS CITY—Esquire, MO 1st week . . . 74.3%
LOS ANGELES—Carthay Circle, 1st week . 180.4%
LOS ANGELES—Carthay Circle, 2nd week 113.4%
LOS ANGELES—Carthay Circle, 3rd week 56.7%
LOS ANGELES—Chinese, 1st week 177.2%
LOS ANGELES—Chinese, 2nd week 107.6%
LOS ANGELES—Chinese, 3rd week 69.6%
LOS ANGELES—Loew's State, 1st week . . 175.0%
(DB) Second Chance (20th-Fox)
LOS ANGELES—Loew's State, 2nd week . . 113.6%
(DB) Second Chance (20th-Fox)
LOS ANGELES—Loew's State, 3rd week . . 79.5%
(DB) Second Chance (20th-Fox)
LOS ANGELES—Loyola, 1st week 152.3%
LOS ANGELES—Loyola, 2nd week 109.5%
LOS ANGELES—Loyola, 2nd week 69.5%
LOS ANGELES—Uptown, 1st week 158.3%
(DB) Second Chance (20th-Fox)
LOS ANGELES—Uptown, 2nd week 104.1%
(DB) Second Chance (20th-Fox)
LOS ANGELES—Uptown, 3rd week 61.6%
(DB) Second Chance (20th-Fox)
NEW YORK—Roxy, 1st week 142.5%
(SA) Ella Logan, Jack Haley, others
NEW YORK—Roxy, 2nd week 143.6%
(SA) Ella Logan, Jack Haley, others
NEW YORK—Roxy, 3rd week 107.9%
(SA) Ella Logan, Jack Haley, others
NEW YORK—Roxy, 4th week 96.1%
(SA) Ella Logan, Jack Haley, others
OMAHA—Paramount 109.8%
PHILADELPHIA—Fox, 1st week 125.0%
PHILADELPHIA—Fox, 2nd week 97.2%
PHILADELPHIA—Fox, 3rd week 69.4%
PITTSBURGH—J. P. Harris 156.2%
SAN FRANCISCO—Fox, 1st week 111.5%
(DB) Second Chance (20th-Fox)
SAN FRANCISCO—Fox, 2nd week 61.9%
(DB) Second Chance (20th-Fox)
SAN FRANCISCO—United Nations, MO 1st week 52.0%
(DB) Second Chance (20th-Fox)
ST. LOUIS—Fox 239.5%
(DB) The Pretender (Rep.)

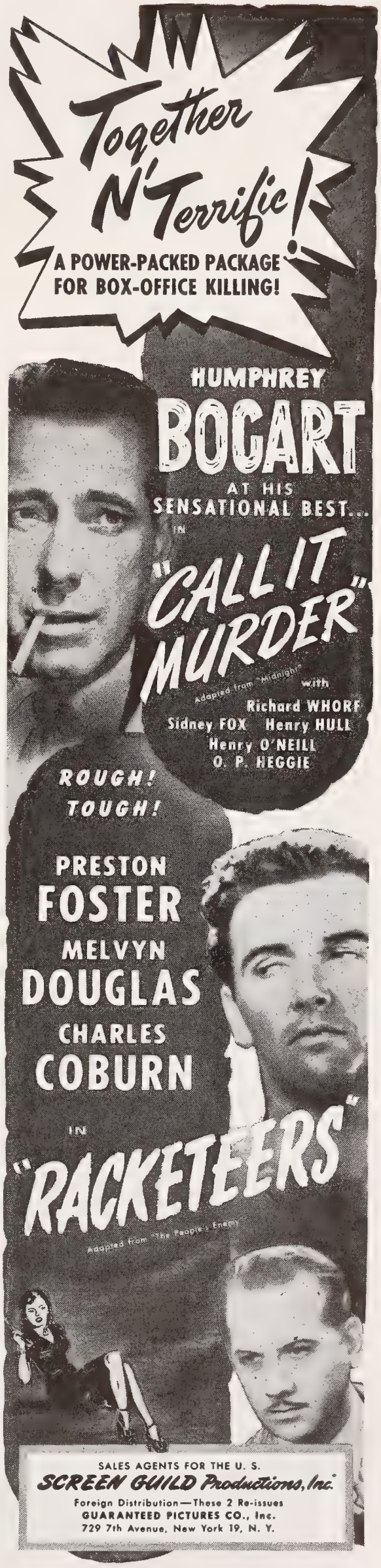
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THE WEB (Univ.)

Final Report:

Total Gross Tabulated	$345,900
Comparative Average Gross	362,600
Over-all Performance	95.1%

BALTIMORE—Keith's 99.1%
BUFFALO—Lafayette 75.0%
(DB) Sport of Kings (Col.)
CHICAGO—Palace 80.3%
(DB) Millie's Daughter (Col.)
CINCINNATI—Keith's 90.4%
CLEVELAND—RKO Allen 113.2%
CLEVELAND—Warner's Lake, MO 1st week 85.7%
INDIANAPOLIS—Lyric 106.0%
(DB) Jungle Flight (Para.)
KANSAS CITY—Esquire 54.0%
(DB) Time Out of Mind (Univ.)
LOS ANGELES—Guild, 1st week 145.3%
LOS ANGELES—Guild, 2nd week 63.9%
LOS ANGELES—Iris, 1st week 180.7%
LOS ANGELES—Iris, 2nd week 66.2%
LOS ANGELES—Ritz, 1st week 163.6%
LOS ANGELES—Ritz, 2nd week 72.7%
LOS ANGELES—Studio, 1st week 134.1%
LOS ANGELES—Studio, 2nd week 79.2%
LOS ANGELES—United Artists, 1st week . . 180.2%
(DB) Decoy (Mono.)
LOS ANGELES—United Artists, 2nd week . 75.5%
(DB) Decoy (Mono.)
MINNEAPOLIS—RKO Pan 111.1%
NEW YORK—Criterion, 1st week 116.9%
NEW YORK—Criterion, 2nd week 71.7%
NEW YORK—Criterion, 3rd week 67.9%
PHILADELPHIA—Earle 60.9%
PITTSBURGH—J. P. Harris 78.1%
SAN FRANCISCO—Esquire 102.8%
(DB) Time Out of Mind (Univ.)
ST. LOUIS—Fox 90.4%
(DB) The Vigilantes Return (Univ.)
TORONTO—Uptown 102.5%



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MGM Will Release Six New Films, One Reissue

MGM will release six new pictures and one reissue during the next three months, William F. Rodgers, vice-president and general sales manager, said at the New York home office Monday. The pictures will bring the total for the calendar year to 31, including three Masterpiece reprints. The four pictures for October release are "Merton of the Movies," "Son of Love," "The Women," a reprint, and "Desire Me." The November release is "This Time for Keeps," and the pictures for December are "Killer McCoy" and "Good News."

Devonshire Assigns Franchise

Devonshire Films of Boston, Mass., has announced that it has granted a franchise for the Philadelphia territory to Film Classics of Philadelphia, which will release "Under the Red Robe" and "Storm in a Teacup" in that area. Special exploitation material is being prepared for the campaign.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SERVICE DATA
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Unconquered

***Paramount-DeMille*—Injuns Are Comin'**

The technique of the super-Western, thrills, suspense, continuous action, fights and danger, uncomplicated drama and straight romance combined with grandeur of setting and a broad canvas—has no better master than Cecil Blount DeMille. He's been doing it since "The Squaw Man" and he does it here again in the grand manner.

The catalogue of historical epics which includes "King of Kings," "The Crusades," and "Union Pacific" will be embellished but not diversified by this latest work; it is DeMille complete down to the bathtub, wooden, with Paulette Goddard immersed in the suds.

The producer-director turns this time for his history to the American colonial struggle for the empire west of the Appalachians. It is 1763, the year that Pontiac, chief of the Ottawas, led 18 Indian nations in a final desperate struggle to halt the white man's westward march and after burning and massacring forts and settlements along 500 miles of frontier was defeated at Fort Pitt after a 90-day siege.

The history is accurate in infinite detail, erring only on the side of simplification in the interests of the story; the settings are magnificent in Technicolor, and the actors are numerous, expensive and competent. All that, in these days of fantastic prices, costs money, and the picture gives evidence in every one of its 130 minutes that the budget was never spared.

The story is never allowed to get in the way of the action. Cooper, as a frontier scout, sets out to expose and thwart the plans of an unscrupulous trader who not only supplies the Indians with arms but encourages them to fight the settlers in order to protect his empire.

Howard DaSilva is credible as the trader in a role which parallels historically the career of Sir William Johnson, Commissioner of Indian Affairs, who appears in the picture only as a minor character. Paulette Goddard is a bonds-woman whose attractions sharpen the conflict between hero and villain and who motivates Cooper's more heroic feats, including a rescue from an Indian torture stake and a flight by canoe over a waterfall.

As always, DeMille goes to enormous lengths to maintain fidelity of detail. Years of costly research are evident in costumes, sets and props. The color photography is flawless and breath-taking. These values, added to melodramatics of alphabetic simplicity, are proved assets of appeal to an audience of millions.

A trade audience at an advance screening in New York was impressed. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, not set. Running time, 130 minutes. PCA No. 12064. General audience classification.
Capt. Christopher Holden .....Gary Cooper
Abby Hale .....Paulette Goddard
Martin Garth .....Howard DaSilva
Guyasuta, Chief of the Senecas.... .. Boris Karloff
Cecil Kellaway, Ward Bond, Katherine DeMille, Henry Wilcoxson, Sir C. Aubrey Smith, Victor Vacroni, Virginia Grey, Porter Hall, Mike Mazurki, Richard Gaines, Virginia Campbell, Gavin Muir

The Foxes of Harrow

***20th Century-Fox*—Period Piece**

Fastidious production by William A. Bacher, and meticulous direction by John M. Stahl, endow with luster and a seemingness of import a story about an illegitimate who succeeds independently of scruples in overcoming the social barriers against the nameless which prevailed in the period—1795 to about 1840—of Frank Yerby's best-selling novel. With Rex Harrison, Maureen O'Hara, Victor McLaglen and Gene Lockhart as personalities for the marquee, the attraction figures to sell well against the product in contemporary release. It is strictly for the adult trade, dealing candidly and not at all delicately with matters of sex and morals presumably beyond the ken of the very young.

Harrison enters the picture as a Mississippi River gambler caught at cheating and deposited on a sand bar by his detectors, to be rescued by McLaglen, a similarly unprincipled pilot of a pig boat, whom he bribes to put him ashore alive. A prologue has shown Harrison as a baby, illegitimately born to the daughter of the aristocratic House of Harrow in Ireland, who is given into a peasant's care with motherly instruction to send him into the world, when he has grown up, proud and free.

Made aware of his illegitimacy, the grown boy has acquired gentlemanly graces and scoundrelly habits which, arriving in the New Orleans of 1817, he employs first to crash and then to subjugate fashionable Creole circles, multiplying his deviously gotten gains until he has gained possession of a plantation which he christens Harrow, many slaves, much wealth, and a position of power and respect.

Bringing charm and influence to bear, he obtains the hand of Miss O'Hara in marriage, planning to establish a new and legitimate family line, but the bride locks the door against him on their wedding night, when their nuptial kiss is interrupted by ruffianly companions who delay him overlong in his cups, and he forces his way into her chamber to consummate their relationship in what she later terms violence, after which she decrees their marriage shall be that in name only. A son born of this union turns out to be imperfect and dies in an accident precipitated by overhearing them as they quarrel.

He takes a mistress, whom he tells her is twice the woman and three times the wife she ever was, and they go along like this until a financial panic which sweeps all fortunes away brings her to him with offer to bear him another child. They save enough of the plantation so that they can be seen sadly reunited over the grave of their son in an ending which gives no suggestion that he's changed his principles and going to live differently thereafter.

There is interest in the picture's presentation of the New Orleans of the early nineteenth century, and in the presentation of the institution of slavery, this latter including some aspects which may invite attentions similar to those accorded "Song of the South" and, more recently, "Curley."

The script by Wanda Tuchuck is a carefully wrought document, powerful in its appeal for about the first hour, and less so after resort is had to such staples of melodrama as the crippled child, the voodoo chantings and the thunderstorm in which the master drives his slaves to the saving of his crop after the mistress has failed to enforce their obedience.

Previewed at studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, October, 1947. Running time, 118 min. PCA No. 12357. Adult audience classification.
Stephen Fox .....Rex Harrison
Odalie .....Maureen O'Hara
Richard Haydn, Victor McLaglen, Vanessa Brown, Patricia Medina, Gene Lockhart, Charles Irwin, Hugo Haas, Dennis Hoey, Roy Roberts, Marcel Journet, Kenneth Washington, Helen Crozier, Libby Taylor, Renee Beard, others

Desire Me

***MGM*—Love and Tears**

Few actresses today can suffer so convincingly or so prettily as Greer Garson. Before "Desire Me" opens Miss Garson has suffered for five years. She hasn't had a dry eye or a stationary nerve in her body all that time while waiting out the release of her husband, Robert Mitchum, from a prisoner-of-war camp. But that's only the beginning. As the picture opens, Miss Garson is telling the whole story—and a gruelling one it is—to a psychiatrist.

You are not sick, Miss Garson, the psychiatrist tells her. Oh, your aches and pains are real enough, but they are not bodily pains, they are pains in your mind.

When her husband was a prisoner, he told a fellow prisoner, Richard Hart, all about Miss Garson: how they lived happily on the Brittany sea coast, how the gas jet whistled, where the tobacco was kept, how Miss Garson liked to be called "carrot top."

When the two try to escape, Mitchum is wounded. Hart, because he has fallen in love with Miss Garson, refuses to aid Mitchum and rushes back alone to the Mitchum homestead.

Once met with Miss Garson, Hart tells her her husband is dead. He lies about that, but he doesn't lie about loving her. And because he knows so much about her, Miss Garson gradually lets herself fall in love with him.

What happens when Mitchum finally does come home, and what happens when he and Hart fight until one is killed, can't be told here, because MGM has put a "lady or the tiger" end-

ing on the story and obviously would like to keep its audience guessing.

The whole story is so tearfully told, so unrelievedly heavy, that "Desire Me" does not measure up to previous Garson features.

Produced by Arthur Hornblow, Jr., from a screenplay by Marguerite Roberts and Zoe Akins, the picture has the class, the slickness and gentility that has come to be associated with the MGM-Garson combination. But the whole piece has little character or flavor, appealing mainly to those who weep easily.

Previewed at the home office projection room. Reviewer's Rating: Fair.—RAY LANNING.

Release date, October, 1947. Running time, 91 min. PCA No. 11783. General audience classification.

Marise Aubert ..... Greer Garson
Paul Aubert ..... Robert Mitchum
Jean Renaud ..... Richard Hart
Morris Ankrum, George Zucco, Cecil Humphreys, David Hoffman

When a Girl's Beautiful

Columbia—Models and Romance

For those liking their film fare filled with beautiful girls, this will satisfy, for it concerns a model agency and the romantic affiairs of Columbia's newest starlet, Adele Jergens. In addition, there are a group of models, billed as the Eight Temptation Girls, who decorate nearly every scene in costumes ranging from bathing suits to evening gowns. As directed by Frank McDonald, the film has been kept within a limited production budget while Brenda Weisberg's screenplay boasts no ideas that haven't been dealt with before.

The story evolves around Miss Jergens, her broken romance with the model agency's wealthiest perfume client, and his request for a new model who typifies all the elements of beauty. Marc Platt is seen as the young promotion man who submits a composite photograph of all the models' best features, then has to find the girl to fit the picture. Many complications ensue. It all ends on a happy note, however, with everyone re-establishing their broken romances.

Although the pace of the picture is never swift, there are several amusing sequences by Steven Geray as the eccentric photographer, and three tuneful musical numbers by Allan Roberts and Lester Lee. In supporting roles are Patricia White, Stephen Dunne and Mona Barrie. Wallace MacDonald produced.

Reviewed at Loew's Metropolitan theatre in Brooklyn. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, September 25, 1947. Running time, 68 min. PCA No. 12547. General audience classification.

Adele Jordan ..... Adele Jergens
Johnny Hanley ..... Marc Platt
Ellen Trennis ..... Patricia White
Stephen Dunne, Steven Geray, Mona Barrie, Jack Leonard, Paul Harvey, Lela Bliss, Nancy Saunders, Doris Houck, Amelita Ward, Peggy Call, Vera Stokes, Thomas Louden

Bury Me Dead

Eagle Lion—Murder Without Chills

Up to the very last reel audiences are quite unlikely to guess at the identity of the real killer in this light-weight murder mystery. "Bury Me Dead" is based on the fascinating idea of a woman returning home after attending her own funeral and suspecting that her husband had tried to do away with her. In addition she is anxious to find out who has been buried in her stead.

All this is as good a film yarn as any, but the picture unfolds in indecision as to whether it wants to be a comedy or a drama. Performances are good throughout, although the casual way in which both husband and friends receive back the woman they supposedly have just buried is somewhat hard to take.

Produced by Charles F. Reisner and directed by Bernard Vorhaus, the picture is exciting in part and well-paced. Karen deWolf and Dwight V. Babcock did the screenplay. June Lockhart is an eyeful as the girl with a vengeance; Cathy O'Donnell turns in a fine acting job as the neurotic sister; Hugh Beaumont is a convincing murderer, and Mark Daniels gives his best as the harried husband.

The story, which defies logic and heavily taxes the credulity on a number of counts, brings Miss Lockhart back from the grave to find that the woman who really died in a stable fire was Sonia Darrin, a glamor girl with whom husband, Daniels, was in love. June suspects that her husband had tried to murder her, but complications ensue involving Miss O'Donnell, who hates June since she has found out that she is not her real sister, and Greg McClure, playing a dim-witted prize fighter.

Beaumont, as Daniels' attorney, just stands by throughout, even when the police suspect and question June's husband. After attempts on Miss Lockhart's life, Beaumont decides to murder both Cathy and June. Revealing himself finally as the real murderer, he corners Cathy and is just about to do away wth her when the police and Daniels intervene.

Seen at a New York projection room. Reviewer's Rating: Fair.—FRED HIFT.

Release date, September 20, 1947. Running time, 66 min. PCA No. 12466. General audience classification.

Rusty ..... Cathy O'Donnell
Barbara Carlin ..... June Lockhart
Michael Dunn ..... Hugh Beaumont
Mark Daniels, Greg McClure, Milton Parsons, Virginia Farmer, Sonia Darrin, Cliff Clark

ADVANCE SYNOPSES

GOOD NEWS (MGM)

PRODUCER: Arthur Freed. DIRECTOR: Charles Walters. PLAYERS: June Allyson, Peter Lawford, Joan McCracken, Pat Marshall, Ray McDonald, Mel Torme.

COLLEGE MUSICAL. A happy college group is broken up by the advent of a wealthy young flapper who lures the star football player away from his girl friend. When the football hero flunks a test and is barred from playing in the big game, his former girl friend coaches him and he passes the exam. He finally realizes whom he really loves. He and his ex-girl friend are reunited, and the game is won.

THE RED HORNET (Monogram-Chan)

PRODUCER: James S. Burkett. DIRECTOR: William Beaudine. PLAYERS: Roland Winters, Mantan Moreland, Warren Douglas, Victor Sen Young, Louise Currie, Philip Ahn, Byron Foulger.

MYSTERY DRAMA. When a Chinese princess, just arrived in America, is found murdered in the office of Charlie Chan, the name "Captain K" scrawled on a piece of paper starts the Chinese detective on the hunt. Two ship captains—Kong and Kelso—when questioned deny any knowledge of the killing. Later clues point toward Kelso but Chan, after the princess' maid is also murdered, reveals the slayer as the manager of the bank in which the princess kept her funds.

DRIFTWOOD (Republic)

PRODUCER and DIRECTOR: Allan Dwan. PLAYERS: Ruth Warrick, Walter Brennan, Dean Jagger, Charlotte Greenwood, Natalie Wood.

DRAMA. Six-year-old Jenny rescues a collie dog, the only survivor, from a plane wreck. A tag on the dog's neck states that it is en route to a medical laboratory where its blood will be used as vaccine for spotted fever. Young Doc Webster meets Jenny and the dog and adopts them both. Doc's financee doesn't take kindly to Jenny at first but is gradually won over. When Doc tries to get a hospital for his town, he is suppressed by the mayor. In the arguments that follow, Doc's laboratory is wrecked and ticks infected with spotted fever escape. The town is in a panic. All want to be vaccinated. Jenny almost dies of the fever, herself, but the blood of the collie she found saves her and Doc and his fiancee are reunited.

THE LAST ROUND-UP (Columbia)

PRODUCER: Armand Schaefer. DIRECTOR: John English. PLAYERS: Gene Autry, Jean Heather, Carol Thurston, Ralph Morgan, Mark Daniel, Lee Bennett, John Halloran, Shug Fisher, Sandy Sanders, Bobby Blake.

WESTERN. Reservation Indians, cattle ranchers and cow town officials become involved in a three-way quarrel over building an aqueduct. Cattlemen and Indians unite against citizenry and the town's loan shark, the latter succeeding in creating conflict between the Indians and ranchers. After some bloodshed, cattlemen and Indians reunite again when the trick is revealed and outwit the foreclosing loan shark, and a peaceful settlement of the dispute is made.

RIDIN' DOWN THE TRAIL (Monogram)

PRODUCER: Bennett Cohen. DIRECTOR: Howard Bretherton. PLAYERS: Jimmy Wakely, "Cannonball" Taylor, Douglas Fowley, John James, Doug Fransworth, Beverly Jons, Charles King, Matthew B. Slaven, Kermit Maynard.

MUSICAL WESTERN. Doug Aylesworth, on his way to Trail City, is attacked by three outlaws. Before he dies he gives his money belt to Jimmy Wakley to give to his sister, Beverly Jons, when she arrives in town by stage coach. Henchmen of the murderer of Aylesworth stampede Beverly's coach to get rid of her, but she is saved by Jimmy. After Beverly is almost murdered again and is again saved by Jimmy, the money is turned over to Beverly. Three songs are included.

SHORT SUBJECTS

FIGHT OF THE WILD STALLIONS (Universal)

Two-Reel Special (2201)

In Wyoming's Red Desert country, a herd of wild horses fights starvation and capture by man. Competition for leadership among the horses leads to a battle between a palomine and a black horse. New trouble comes when Frank Robbins, king of the wild horse wranglers, rounds up the horses from his airplane.

Release date, August 27, 1947 20 *minutes*

ENGULFED CATHEDRAL (UA)

Loew Musicolor

This Cinecolor short places emphasis on music, including music from Tchaikowsky and Debussy. An imaginary undersea cathedral is seen floating across the screen to the soothing music.

Release date, June, 1947 7 *minutes*

DOGGONE MODERN (Warner Bros.)

Blue Ribbon Cartoon (3308)

Two pups enter a model modern home on a tour of inspection and get physically involved with a lot of mechanical housekeeping gadgets like electric dishwashers and over-anxious carpet sweepers. In Technicolor.

Release date, June 14, 1947 7 *minutes*

THE VIGILANTE (Columbia)

Chapter Play

The Vigilante, a government agent also known as Greg Sanders, Western movie star, is investigating the baffling case of the "100 tears of blood." He soon finds himself caught between the rival forces of sinister X-1, an unscrupulous gang leader, and mysterious Prince Amil. The "tears" are really rubies and when the Vigilante unmasks X-1, they are returned to their rightful owners. With Ralph Byrd, Ramsay Ames, Lyle Talbot, George Offerman, Robert Barron, Frank Marlo, and Hugh Prosser.

Release date, May 22, 1947 15 *episodes*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3854.

Calcutta (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—96.2%
Round Table Exploitation—May 3, p. 55; July 26, p. 60; August 9, p. 56; September 6, p. 51; September 13, p. 50.

Crossfire (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 13, pp. 50, 52.

Cynthia (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 16, p. 48; September 6, p. 52.

Desert Fury (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 13, p. 50.

Down to Earth (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 24, p. 62; September 13, p. 48; September 20, p. 47.

The Fabulous Dorseys (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 8, pp. 54, 55; March 15, p. 68; April 19, p. 52; May 10, p. 62; June 14, p. 47; June 21, p. 44; September 13, p. 51.

The Farmer's Daughter (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.4%
Round Table Exploitation—April 12, p. 51; May 24, pp. 58, 59; June 14, p. 46; June 21, p. 44; July 5, p. 47; July 19, p. 54; August 16, p. 46; September 13, p. 52.

Fiesta (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—99.6%
Round Table Exploitation—August 9, p. 52; August 23, p. 38; September 6, p. 48.

Green for Danger (Brit.) (EL)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 6, p. 48.

The Guilt of Janet Ames (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 22, p. 59; June 28, p. 45; July 5, p. 48; September 13, p. 52.

Gunfighters (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 12, p. 51; August 9, p. 52; September 6, p. 49.

High Barbaree (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 24, p. 62; September 6, p. 48; September 20, p. 47.

The Homestretch (20th-Fox)
Audience Classification—General.
Legion of Decency Rating—Class B
Round Table Exploitation—June 14, p. 44; August 30, p. 50; September 13, p. 50.

I Wonder Who's Kissing Her Now (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.2%
Round Table Exploitation—July 26, p. 60; August 16, p. 47; August 30, p. 49; September 6, p. 51.

Life With Father (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, pp. 47, 49; September 20, p. 44.

The Long Night (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, pp. 47, 49; September 20, p. 48.

Merton of the Movies (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 6, p. 50.

Mother Wore Tights (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.4%
Round Table Exploitation—September 20, p. 46.

New Orleans (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, p. 62; June 28, p. 44; July 26, p. 58; September 6, p. 51.

The Other Love (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 31, p. 48; August 30, pp. 47, 50; September 6, pp. 50, 52.

The Private Affairs of Bel Ami (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—March 15, p. 73; March 29, p. 57; May 17, p. 56; September 6, p. 50.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Red Stallion (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 50.

Riff Raff (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 6, p. 50.

The Sea of Grass (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—98.2%
Round Table Exploitation—March 15, p. 71; June 28, p. 46; July 12, p. 50; August 2, p. 51; September 13, p. 50.

Secret Life of Walter Mitty (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 51.

Seven Keys to Baldpate (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 50.

Singapore (Univ.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—September 20, p. 48.

Something in the Wind (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 13, p. 50; September 20, p. 46.

Song of the Thin Man (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 20, p. 46.

Tarzan and the Huntress (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 19, p. 50; September 6, p. 48; September 20, p. 45.

The Two Mrs. Carrolls (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—92.6%
Round Table Exploitation—May 17, p. 56; July 19, p. 55; August 2, p. 52; September 6, p. 49.

Variety Girl (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—111.2%
Round Table Exploitation—August 30, p. 48.

The Web (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—95.1%
Round Table Exploitation—August 23, p. 40; September 6, p. 49.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8407	Hold That Lion (16⅓) (Stooges)	1-17-47	3807
9401	Brideless Groom (16½) (Stooges)	9-11-47	....
9402	Sing a Song of Six Pants (Stooges)	10-30-47	....
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	3669
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	3759
8427	Training for Trouble (15½) (Schilling & Lane)	7-3-47	3759
9421	Wedding Belle (17) (Schilling & Lane)	10-9-47	....
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	....
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	....

COLOR RHAPSODIES

8501	Loco Lobo (6)	1-9-47	3348
8502	Cuckatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Hubba-Hubba-Hubbard (6)	5-29-47	3715
8505	Up'n Atom (6)	7-10-47	3715
9501	Swiss Tease (6)	9-11-47	....

COLOR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequence (6½)	6-5-47	3714

COLOR FAVORITES
(Re-releases)

9601	Dreams on Ice	10-30-47	....

THRILLS OF MUSIC

8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3598
8958	Ray Anthony & Orch. (10½)	5-22-47	3715
9951	Boyd Raeburn & Orch. (10)	9-18-47	....
9952	Claude Thornhill & Orch.	10-16-47	....

COMMUNITY SING

8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½) (Leibert)	5-22-47	3715
8660	No. 10 Managua, Nicaragua (9½) (Baker)	7-19-47	3715
9651	No. 1 Heartaches (10) (Leibert)	9-4-47	3818
9652	No. 2 April Showers	10-2-47	....

SCREEN SNAPSHOTS

8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This Is 'Ollywood) (10)	6-12-47	....
9851	No. 1 Hollywood Cowboys (9½)	9-4'47	....

WORLD OF SPORTS

8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	3715
8810	Volley-Oop! (Badminton) (8)	7-26-47	3818
9801	Cinderella Cagers (9)	9-25-47	....

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth (21)	6-21-47	3715

FITZPATRICK TRAVELTALKS (Color)

T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3702
T-814	On the Shores of Nova Scotia (8)	6-28-47	3715
T-815	Glimpses of New Scotland (9)	8-30-47	....

PETE SMITH SPECIALTIES

S-852	Sure Cures (9)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife, But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	3714
S-951	Football Thrills No. 10 (10)	9-6-47	....

M-G-M TECHNICOLOR CARTOONS

W-834	Hound Hunters (7)	4-12-47	3702
W-839	Uncle Tom's Cabana (8)	7-19-47	3807
W-931	Slap Happy Lion (7)	9-20-47	....

TOM AND JERRY CARTOONS

W-382	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3351
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	3715
W-837	Dr. Jekyll and Mr. Mouse (8)	6-14-47	3715
W-838	Salt Water Tabby (7)	7-12-47	3807
W-840	A Mouse in the House (8)	8-30-47	....

PASSING PARADE

K-872	Tennis In Rhythm (10)	8-23-47	....
K-873	The Amazing Mr. Nordill (10)	8-30-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	3759
L6-5	Arctic Artisan (11)	7-4-47	3807
L6-6	Film Tot Fairyland (11)	9-5-47	....

GEORGE PAL PUPPETOONS (Color)

U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	3715
U6-3	Date With Duke (8)	10-31-47	....
U6-4	Rhapsody in Wood (9)	12-19-47	....

POPEYE (Color)

E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	3715
E6-3	Popeye and the Pirates (8)	9-12-47	....
E6-4	The Royal Four Flusher (6)	9-12-47	....
E6-5	Wotta Knight (7)	10-24-47	....
E6-6	Safari So Good (7)	11-7-47	....

POPULAR SCIENCE (Color)

J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings (11)	7-25-47	3785

SPEAKING OF ANIMALS

Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends (10)	6-27-47	3807
Y7-1	Dog Crazy	10-3-47	....
Y7-2	Ain't Nature Grand	11-14-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3531

SPORTLIGHTS

R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-16-47	3539
R6-6	Selling the Sun (10)	1-3-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lighting (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals (10)	7-18-47	3807
R7-1	Riding the Waves	10-3-47	....
B7-2	Running the Hounds	10-31-47	....

MUSICAL PARADES (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing (20)	8-8-47	3807
FF6-4	Paris In the Spring (19)	9-26-47	....
FF6-5	Midnight Serenade	11-21-47	....
FF6-6	Jingle, Jangle, Jingle	1-2-48	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie (8)	7-18-47	3785
D6-3	A Bout with a Trout (8)	10-10-47	....
D6-4	Super Lulu (7)	11-21-47	....
D6-5	The Baby Sitter (7)	11-28-47	....

NOVELTOONS (Color)

P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island (9)	6-27-47	3807
P6-5	Much Ado About Mutton (8)	7-25-47	3785
P6-6	The Wee Men (10)	8-8-47	3807
P6-7	The Mild West (7)	8-22-47	....
P6-8	Naughty But Mice (7)	10-10-47	....

PACEMAKERS

K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It (10)	8-1-47	....
K7-1	It Could Happen to You	10-3-47	....
E7-2	Babies, They're Wonderful	11-14-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	3749
74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47	3818
74,105	Bootle Beetle (7)	8-22-47	3831
74,106	Wide Open Spaces (7)	9-12-47	3831
74,107	Mickey's Delayed Date (7)	10-3-47	....
74,108	Foul Hunting (6)	10-31-47	....
74,109	Mail Dog	11-14-47	....

SPORTSCOPES

74,304	Kentucky Basketeers(9)	12-13-47	3435
74,305	College Climbers (8)	1-10-47	3460

Prod. No.	Title	Rel. Date	P.D. Page
74,306	Ski Champion (8)	2-7-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuth (8)	5-2-47	3669
74,310	A Summer's Tale (8)	5-30-47	3715
74,311	Ski Belles (8)	6-27-47	3759
74,312	Chasing Rainbows (8)	7-25-47	3807
74,313	Reading and Riding (8)	8-22-47	3831

EDGAR KENNEDY

73,402	Do or Diet (18)	2-7-47	3539
73,403	Social Terrors (18)	4-11-47	3587
73,404	Heading for Trouble (18)	6-20-47	3702
73,405	Host to Ghost (18)	7-18-47	3759
73,406	Television Turmoil (18)	8-15-47	....

LEON ERROL

73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	3-28-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
73,705	Blonde's Away (18)	7-11-47	3807

FLICKER FLASHBACKS

74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3598
74,207	No. 7 (9)	5-23-47	3691

THIS IS AMERICA

73,102	Germany Today (18)	12-13-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-7-47	3488
73,105	San Francisco (14)	3-7-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-30-47	3679
73,109	Passport to Nowhere (17)	7-27-47	3714
73,110	Whistle in the Night (18)	7-25-47	3749
73,111	Treasure House (16)	8-22-47	3807

MUSICAL FEATURETTES

73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	3702
73,204	Carle Comes Calling (16)	9-12-47	....

RAY WHITLEY WESTERN MUSICALS

73,504	A Buckaroo Broadcast (18)	12-20-46	3587
73,505	Mollie Cures a Cowboy (18)	...	....

SPECIAL

73,901	Football Highlights (19)	.....	....

JAMBOREE SERIES

84,401	Enric Madriguera & Orch.	9-5-47	....
84,402	Tommy Tucker Time	10-3-47	....
84,403	Johnny Long & Orch.	10-31-47	....
84,404	Duke Ellington	11-28-47	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea (8)	6-20-47	3715
7258	Romance of the Fjords (8)	6-27-47	3715
8251	Holiday in South Africa (8)	8-22-47	....
8252	Home of the Danes (8)	10-17-47	....
8202	The 3 R's Go Modern (9)	.....	....

SPORTS REVIEW (Color)

7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Journay (8) (Black and White)	12-13-46	3539
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind (8)	7-18-47	3715
8301	Gridiron Greatness (9)	8-1-47	....
8351	Vacation Magic (8)	9-26-47	....

Prod. No.	Title	Rel. Date	P.D. Page

TERRYTOONS (Color)

7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3537
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7517	Cat Trouble (7)	4-11-47	3611
7518	The Sky Is Falling (7)	4-25-47	3714
7519	The Intruders (7)	5-9-47	3715
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	3715
8502	Flying South (7)	8-15-47	....
8503	A Date for Dinner (7)	8-29-47	....
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....

MARCH OF TIME

V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (18)	5-16-47	3630
V-13-11	Your Doctors—1947 (18½)	6-13-47	3679
V13-12	New Trains for Old? (18)	7-11-47	3725
V13-13	Turkey's 100 Million (16)	8-8-47	3759
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action	10-3-47	....

DRIBBLE PUSS PARADE

7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	3679
8901	Album of Animals (8)	11-21-47	....

UNITED ARTISTS

LOEW MUSICOLOR

....	Engulfed Cathedral (7)	6-47	3850
....	Moonlight (7)	9-47	....

WORLD TODAY, INC.

....	Wonder Eye (10)	5-47	3631

UNIVERSAL

LANTZ COLOR CARTUNES

2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Bird (7)	6-9-47	3831
2326	Overture to William Tell (7)	6-16-47	3669
2327	Well Oiled (7)	6-30-47	....
2328	Solid Ivory (7)	8-25-47	....

JUVENILE JURY SERIES

2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575
2363	No. 3 (11)	5-26-47	3749
2364	No. 4 (11)	6-2-47	3715

VARIETY VIEWS

2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museum (9)	6-2-47	3715
2346	Bronco Babes (9)	6-23-47	3715
2347	Brooklyn, U.S.A. (10)	9-4-47	....
2348	Play and Plenty (9)	8-11-47	....

NAME-BAND MUSICALS

2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (15)	4-2-47	3575
2307	Tommy Tucker & Orch. (14)	4-9-47	3402
2308	Charlie Barnet & Orch. (15)	4-16-47	3818
2309	Charlie Spivak & Orch. (15)	5-14-47	3807
2310	Jitterumba (15)	6-25-47	3807
2311	Record Party (15)	7-2-47	3715
2312	Tony Pastor & Orch. (15)	8-27-47	....
2313	Tex Williams and His Western Carnival	8-27-47	....

SING AND BE HAPPY SERIES

2382	The Singing Barbers (9)	2-17-47	3460
2384	Let's Sing a Western Song (10)	5-19-47	3807
2385	Let's Go Latin (10)	7-21-47	3818
2386	Kernels of Korn (11)	8-18-47	....
2387	Manhattan Memories	8-25-47	....

THE ANSWER MAN

2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575
2395	No. 5 Storm Warning (9)	6-9-47	3715
2396	No. 6 Here's Your Answer (9)	7-28-47	....
2397	No. 7 Lights of Broadway (9)	8-18-47	3807
2398	No. 8 Hoop Skirt, Bustle and Skin	8-25-47	....

TWO-REEL SPECIALS

....	Harnessed Lightning	.....	....
2201	Fight of the Wild Stallions (20)	8-27-47	3850

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	3807
3805	Glamour Town (10)	8-2-47	3807
3806	Branding Irons (10)	8-16-47	....
4801	Land of Romance (10)	9-6-47	....

TECHNICOLOR SPECIALS

3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	5-1-47	3575
3005	Song of a Nation (R) (20)	5-31-47	3702
3006	Hollywood Wonderland (20)	8-9-47	3785
3007	Romance and Dance (20)	8-30-47	3831
4002	Soap Box Derby	10-18-47	....

FEATURETTES

3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598
4101	Power Behind the Nation (20)	10-11-47	....

SPORTS PARADE (Color)

3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	3702
3508	Flying Sportsman in Jamaica (10)	5-24-47	3702
3509	A Day at Hollywood Park (10)	6-7-47	3691
3510	Tennis Town (10)	6-21-47	3818
3511	Sportsman's Playground (10)	7-5-47	3785
3512	Carnival of Sports (10)	8-23-47	3831
3513	Fishing the Florida Keys (10)	9-27-47	....

MELODY MASTER BANDS

3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
3606	Zero Girl (R) (10)	7-19-47	3785
4601	Freddy Martin & Orch. (10)	9-13-47	....
4602	Swing Styles	10-11-47	....

BLUE RIBBON CARTOONS (Color)

3304	Have You Any Castles (7)	2-1-47	3488
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	3850
3309	The Sneezing Weazel (7)	7-26-47	3785
3310	Rhapsody in Rivets (7)	8-16-47	....
3311	Sniffles Bells the Cat (7)	9-20-47	....
3312	Cagey Canary	10-11-47	....

MERRIE MELODIES CARTOONS (Color)

2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Antics (7)	2-15-47	3551
2715	Scent-imental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	3691
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy (7)	6-14-47	3818
3701	Inki at the Circus (7)	6-21-47	3807
3702	Crowing Pains (7)	7-12-47	3785
3703	Pest in the House (7)	8-2-47	3818
3704	Foxy Duckling (7)	8-23-47	....
3705	House Hunting Mice (7)	9-6-47	....
3706	Little Orphan Airdale	10-4-47	....
3707	Doggone Cats	10-25-47	....

"BUGS BUNNY" SPECIALS (Color)

2726	Hare Grows in Manhattan (7)	3-22-47	3575
3719	Easter Yeggs (7)	6-28-47	3807

VITAPHONE VARIETIES

3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
3404	So You're Going to Be a Father (10)	5-10-47	3679
3405	So You Want to Be in Pictures (10)	6-7-47	3807
3406	So You're Going on a Vacation (10)	7-5-47	3818
4401	So You Want to Be a Salesman (10)	9-13-47	....

MEMORIES OF MELODY LANE

4201	Let's Sing a Song of the West (10)	9-27-47	....

MISCELLANEOUS

	Operation Underground (Telenews) (18)	12-11-46	3349
	Divorce—USA (Telenews) (14)	7-10-47	3735
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.) Vol. I, Release 5 (10)	12-46	3466
	Vol. I, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539
	When a Man's a Prince (Grant Intl.) (13)	6-18-47	3702

SERIALS

COLUMBIA

8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	3850
9120	The Sea Hound (15 episodes)	9-4-47	....

REPUBLIC

691	Son of Zorro (13 episodes)	1-18-47	3349
693	Jesse James Rides Again (13 episodes)	3-21-47	3715
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
694	The Black Widow (13 episodes)	6-10-47	3785
....	G-Men Never Forget (12 episodes)	.....	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3852-3853, issue of September 27, 1947.

Feature product listed by Company on page 3831, issue of September 13, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3819
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	....	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3819
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (R.)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Aug. 2,'41	40	....	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (R.)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3819
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The (PRC)	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	....	Eddie Dean-Roscoe Ates	Sept. 27,'47	....	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	....	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed (PRC)	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	.....	....	3782	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3819
Buckaroo from Powder River	Col.	....	Charles Starrett-Smiley Burnett	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....

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Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Sept. 1,'47	77m	July 26,'47	3746	....	....
Bury Me Dead	EL	....	Mark Daniels-June Lockhart	Sept. 20,'47	66m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
Call It Murder (Reissue) (formerly Midnight)	SG	....	Humphrey Bogart-Richard Whorf	Aug.,'47	80m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart-Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3819
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	43m	Sept. 20,'47	3841	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	....	3759	....
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	2263	....	3577
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Christmas Eve	UA	....	George Raft-George Brent	Sept.,'47	90m	.....	....	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	(PRC) EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46.	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3851
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	82m	July 5,'47	3713	3138	3819
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3851
DANGEROUS Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	....	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3819
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3851
Desire Me	MGM	....	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels (PRC)	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	62m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmunde Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (R.)	Col.	....	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Don Ricardo Returns (PRC)	EL	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2,'47	3757	3126	3851
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Aug. 16,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	....	.....	....	3850	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3819
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3795
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	88m	Mar. 1,'47	3502	3475	3851
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3851
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	..	.. ..	....	3475	....

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For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct.,'47	118m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	70m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	....	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	....	.....	....	3666	....
Gas House Kids (PRC)	EL	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gas House Kids Go West (PRC)	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood (PRC)	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades (PRC)	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	....	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marline Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	222m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	....	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	....	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	106	Sally Gray-Trevor Howard	Sept. 13,'47	91m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law (PRC)	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	....
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches (PRC)	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3747
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3819
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue) (PRC)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	78m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3819
It's a Joke, Son (Reissue) (PRC)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3851
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Michelline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Sept. 20,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....

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KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	....
Key Witness	Col.	....	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large (PRC)	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	75m	June 14,'47	3678	3666	....
Killer McCoy	MGM	....	Ann Blyth-Brian Donlevy	Dec.,'47	....	.....	....	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	....
Kit Carson (Reissue) (PRC)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady Chaser (PRC)	EL	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	67m	.....	....	3787	....
Last of the Mohicans (R.) (PRC)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	....	Gene Autry-Jean Heather	Not Set	....	.....	....	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash (PRC)	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	....	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
Life with Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3851
Lighthouse (PRC)	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	71m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3851
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	....
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3819
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	....	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	....	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3851
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Good-bye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464

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New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3851
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct.,'47	..	.....	....	3830	....
Night Song (formerly Memory of Love)	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	.....	....	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3667
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	84m	May 3,'47	3610	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	....	George Brent-Virginia Mayo	Sept. 27,'47	86m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns (PRC)	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble (PRC)	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission (PRC)	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justic (PRC)	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	73m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	....	Preston Foster-Melvyn Douglas	Aug.,47	70m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	58m	Feb. 22,'47	3487	3348	....
Railroaded (PRC)	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	....	.....	....	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue (PRC)	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red Hornet, The	Mono.	626	Roland Winters-Louise Currie	Nov. 29,'47	....	.....	....	3850	....
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	100m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3851
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash (PRC)	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The (PRC)	EL	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Ride the Pink Horse	Univ.	....	Robt. Montgomery-Wanda Hendrix	Not Set	101m	Sept. 20,'47	3841	....	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Aug. 23,'47	53m	.....	....	3850	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	61m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Not Set	....	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3819
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	...
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	...
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3851
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty-Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	....	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Feb. 21,'42	517	....	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3851
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3851
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.) (PRC)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Boby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas (PRC)	EL	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild (PRC)	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3667
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	....	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Not Set	....	.....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3851
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas (Reissue)	Col.	....	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Nov.,'47	....	.....	....	3238	....
Three on a Ticket (PRC)	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt (color)	Mono.	666	Documentary	Jul 26,'47	44m	.....	....	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3795
Tumbleweed Trails (PRC)	EL	742	Eddie Dean|Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	Not Set	130m	Sept. 27,'47	3849	3809	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	....
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	....
Untamed Fury (PRC)	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	68m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web., The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3819
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory (PRC)	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	....	.....	....	3078	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	....	Helmut Dantine-Mary Anderson	Not Set	101m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country (PRC)	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	....	.....	....	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	....
Wild West (color) (PRC)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3819
Women, The (R.)	MGM	....	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	73m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3831





By the touch of his pencil, Cinderella is transformed . . .

EVEN before she speaks or moves . . . she has put across the character she plays—thanks to the creative pencil of the costume designer.

With it he has touched fabrics and fashions . . . transformed Cinderella . . . given eloquent expression to the role she portrays.

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COLUMBIA PICTURES

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Wistful Widow of Wagon Gap

Dick Tracy Meets Gruesome

The Gangster

(In News Section)

Spirit of West Point

ASCAP GIVES FOUR MONTHS GRACE ON RATE INCREASE

JOHNSTON BRIEF DENIES RED INFLUENCE IN FILMS

EAGLE-LION READY WITH 27 FEATURES FOR SEASON

RANK RECONSIDERS HIS PROGRAM OF SPLENDORS

THEATRE SALES

A DEPARTMENT DEVOTED TO THE EXPANDING NEW SERVICE PURVEYING TO THE THIRST AND TASTE OF BOX OFFICE PATRONS

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Mr. Eyssell must make the choice of the

(Continued)

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. . . And For The Great Attractions COMING From 20th, See Pages 15 to 22

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 1 — October 4, 1947

ANNOUNCING THE B's

SIGNS appear on the Hollywood horizon to promise that we perhaps are coming to the end of a phase of mad magnificence in production. It is being seriously and officially admitted that a motion picture fit for exhibition can not only be produced for less than millions of dollars, but also that it can be done maybe for less than two hundred thousand dollars.

Most immediately it is being indicated that this development, by which major concerns are announcing plans for "B's", is a yielding to the impending restrictions of the export market in the impoverished lands overseas. In the longer perspective of tomorrow it is likely that it will be seen that the export pretext has been only a trigger impetus, setting off accumulated pressures toward reaction, inevitable anyway.

The condition and its manifestations are inherent in the nature of all developments. It was summed up so long ago when Mr. Thomas Riley Marshall decided that what the nation needed was just a good five-cent cigar. Somewhat earlier Mr. Abraham Lincoln had a story about a steamboat with a whistle so big it had to stop the engine every time it blew for a landing. Those time-worn allusions are relevant because they relate to inflationary manifestations and such extravagant swings of the pendulum as have been so conspicuous in the economy of the motion picture—and some other industries.

FOR some absurd, if any, reason one is reminded at the moment of the fact that there is a flutter in the financial pages just now about a fifteen million dollar financing of a new miracle motor car, while there seems to be some question yet whether it can back up or not.

Fortunately, there are indications that the motion picture mechanism is still capable of maneuver. From Twentieth Century-Fox come tidings that arrangements made, and others in process, contemplate a considerable array of what are called low-budget pictures, to be financed and made independently—thus, it is said, to escape the imposing overhead of the company's studios. There would seem to be somewhere in this a concession that overhead, with all the capacity of that big pigeonhole, just perhaps has not so much to do with box office. Meanwhile, from RKO, which has been for the while improving its major position, come indications it will continue getting its big ones from the outside and making the lesser ones on the inside. That is the complete obverse of the Twentieth-Fox approach. Then there is the Universal-International concept of making them big but keeping them inside the capacities of the domestic market.

A special quality of coincidence obtains, in that the reactions noted arrive substantially simultaneously with the recrudescence of "Gone With the Wind", the production which set production off on its hectic course of ultra-splendor. As was so well promised on this page then, the inflationary consequences to the art have been inevitable. It was then that one million became the budget unit for any producer who hoped to hold his head up. It became somewhat more fashionable than functional and the costs have not been balanced. A war payroll distortion of the market helped bury the extravagances under an avalanche of undiscriminating patronage.

Some of the major reaction at the moment reminds one of that time when Mr. Charles Chaplin, the world's most famous player, appearing in two-reel pictures, found his time getting so valuable he could not afford to use it himself, and so he went into feature-length production. That worked, too, for a while.

This, all added up with related manifestations, would suggest that, through the tangles and mazes of the economic scene, national and international, the low but persistent voice of the consumer is being heard.

A motion picture is worth exactly what the customers will pay for it.

* * * *

As this is written, comes word from London that Mr. J. Arthur Rank, feeling certain pressures toward a realistic production program, is making some decided changes in top personnel, affecting what Mr. Peter Burnup, our London editor, felicitously terms "the prestige nimbus" and the "synthetic Florentine magnificos". Incidentally, the man elected to the chore of seeing that "the boys earn their corn", from now on, is Mr. Earl St. John, from Alabama, who went to Britain in 1927 to open the Plaza in London for Paramount. He has been on the Rank inside for awhile, advising about what might be box office. The miller from Yorkshire keeps books. He has been looking at them recently.

* * * *

THE truly exceptional picture, remarkable and extraordinary in box office values, should be able to win exceptional returns. It would be most constructive if trade practises might be adjusted to that end, but considering the specific conditions and circumstances of exhibition.

It is to be remembered that back in 1915, when distributors were trying to push the typical admission up from ten to fifteen cents, "The Birth of a Nation" was roadshowing at two dollars. It really was exceptional. It was so handled, rather outside the existing exhibition mechanism.

Just now, with an altogether remarkable offering of "advanced price" attractions, all contending for their exceptional quality of appeal, there is a sharp and wide exhibitor reaction. Meanwhile, it is to be considered that now the extraordinary picture is being presented to the established and ordinary channels of exhibition, with their long evolved policies and accumulated tradition.

Further, there are some related considerations of legal portent. The decree of the United States District Court in the Federal suit, filed December 31, 1946, said:

". . . hereby enjoined: 1—*From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event, or in any manner or by any means. . . ."*

True enough, for a while now, pending the appeal to the United States Supreme Court, that whole decree is in abeyance. But note that it is in abeyance.

It may be observed that the heat arising from the exhibitors and their discussions concerning the "advanced price" picture creates an atmosphere in which the probability of a refusal of the Supreme Court to uphold the decree would seem to be somewhat reduced. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

BBC vs. Mae West

London Bureau

MAE WEST, now in London, has been banned from appearing on the Britsh Broadcasting Corporation network—not because of her "come up and see me sometime" line, but because of dollars. England, as the film industry knows by now, has a dollar shortage, and, explained a BBC official, Miss West was taken off a projected BBC program because the British Treasury insisted that BBC cut down on its dollar payment. When Miss West arrived in London she was asked her opinion of British men. "That's what I came over to find out," she told reporters. Her opinion of Hugh Dalton, Chancellor of the Exchequer, must be an interesting one.

Search

WARNER PATHE NEWS is going to get itself a new rooster and it's going to be the crowingest bird any camera ever focused its lens on. To make sure, Norman H. Moray, president of Warner News, Inc., and Governor Roy J. Turner of Oklahoma, announced that the Oklahoma State Poultry Show has been chosen as the site of an international contest to pick a rooster suitable to adorn the main title of Warner Pathe News. The winner will be selected from 12 contestants December 8.

Safe Driving

FOURTEEN Theatres Service Company drivers in Atlanta who averaged more than 60,000 miles on the highways of Georgia were awarded medals last week for their perfect driving records by the Fireman's Fund Insurance Company. Making the presentations, Floyd Hammel, southern manager for the insurance company, praised the record of Theatres Service by saying it was "one of the most outstanding records of any highway freight company."

Fatal Scene

London Bureau

EXHIBITORS here rushed to their British newsreels Tuesday, scissors in hand, and snipped from the reel a sequence showing a man being run through with a sword. Reason for this was that a theatre manager, viewing the reel at a private screening, dropped dead of a heart attack after seeing the sword being slowly pushed into a man who, it was explained, had spent years studying the methods of the fakirs in India and who was demonstrating what he had learned before a board of medical experts.

MOTION PICTURE HERALD

for October 4, 1947

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STORY of Ascap one of long fight to justify itself — Page 13

MPA starts publication of theatre census reports — Page 14

NEW products take stage center at equipment show — Page 23

JOHNSTON flatly denies subversive propaganda on screen — Page 24

INDUSTRY sets stage carefully for Red probe hearings — Page 25

ON THE MARCH—Red Kann in comment on industry affairs — Page 26

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EAGLE LION plans 27 features for the new season — Page 40

RANK is taking a reef in his production magnificos — Page 42

BRITISH CEA Leaders to fly to U. S. for tax talks — Page 42

AUSTRALIA is planning a 30 per cent freeze on U. S. revenue — Page 46

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Mr. Binford's Axe

LLOYD T. BINFORD, chairman of the Memphis Board of Censors, is sharpening his axe for "Forever Amber," he said in Memphis last week. "They claim Hollywood is cleaning it up," he told reporters, "and they had better be, because if it is as dirty as I've heard, I'm sure going to do something quick when it comes to town."

Mr. Binford is definitely a quick man with an axe. His recent axe-swinging on Hal Roach's "Curley" brought a law suit from Mr. Roach and United Artists, his distributors, against the Censor Board, as a result of their decision.

But, explained Mr. Binford, "I didn't ban the picture in Memphis. I merely wrote United Artists and told them the school scene (showing Negro and white children playing together) must be left out because the races are not mixed in southern schools. United Artists then decided not to exhibit the picture here."

The mixture of the races in the legitimate show "Annie Get Your Gun" also drew Mr. Binford's ire and he banned that Broadway hit from Memphis. "Of course," he said, "it can't show here. It's social equality in action. . . . I don't know anywhere it's playing in the south except Texas, and, of course Mary Martin (the star) is a Texas girl and they can do what they like down there."

No Change

AS REQUIRED by law, the five theatre-owning defendants in the U. S. vs. Paramount, *et al,* anti-trust suit, Tuesday and Wednesday filed their quarterly report on theatre holdings with the New York District Court. They reported no change. When Warner Brothers, Paramount, Twentieth Century-Fox, RKO and Loew's filed their first report with the court on July 1 they reported that all outlawed pools which were definitely pools had been dissolved, as ordered by law, but that the dissolution of joint ownership of theatres—also outlawed—would have to await a decision on their appeal of the suit to the Supreme Court. The briefs filed this week repeated that statement. The next report must be filed by the five companies on January 1.

It was reported from Washington this week that the defendants in the suit have been billed by the Government for their share of the cost of printing of the record for the appeal, but have not yet sent their check. Printing of the record is going forward regardless, and it is not expected that the delayed checks will delay the hearings which will not, it is believed, be held before the first of the year.

Front Seat

TAVERNS and restaurants equipped with television sets were crowded this week as, for the first time, television cameras at Yankee Stadium trained their sights on the World Series. The telecasts, made possible as the result of an agreement between A. B. Chandler, Commissioner of Baseball, and representatives of the radio and television industries, were sponsored by the Gillette Safety Razor Company and the Ford Motor Company to the tune of $65,000. Originally, Ford had asked to sponsor the series and was willing to lay out $1,000,000 for the rights to do so for the next 10 years. Liebmann Breweries, Inc., of Brooklyn also had offered to pay $100,000 for getting the television rights to this week's games, but had been turned down on the ground that sponsorship by the producer of an alcoholic beverage would not be good public relations.

Close Shave

BARBERS can look forward to some brisk business if television ever does manage to round that corner. Razors, sharpened with special care, went into action in Brighton, England, this week at the Conservative Party Conference meeting. There were some 3,000 delegates, but only 2,000 could be accommodated in the hall. The overflow was at the Dolphin theatre—one of J. Arthur Rank's houses—and to make things more pleasant, Mr. Rank's Cinema Television, Ltd., arranged for them to see the televised images of the speakers addressing the Conference. Winston Churchill, chairman of the Conservative Party, was the star of the show, and television's eye did him justice. If the rest of the speakers also cut fine figures on the screen, Cinema Television officials deserve the credit. Speakers were warned privately to shave particularly close on the day of their television debut.

For Teen-Agers

THE CENTURY CIRCUIT, New York, will begin October 18 a Saturday afternoon program of films for children and 'teen-agers exclusively in five of its theatres—the Patio and Mayfair in Brooklyn and the Sunnyside, Floral Park, and Freeport theatres on Long Island. Running from 1 to 5 p.m., the shows will be known as "Sat-R-Day Camps" and will feature audience participation activities supervised by accredited school teachers. The pictures to be shown will be selected by a special screening committee. Fred J. Schwartz, vice-president of Century, had this to say in announcing his program Tuesday: "Everyone is aware that there are many motion pictures made solely for adult consumption which, because they are shown at neighborhood houses, become regular screen fare for youngsters. Our programs correct this long-neglected situation."

In this issue

THEATRE SALES

A new service department, to appear every fourth week, with attentions to the vending of refreshment merchandise incidental to the presentation of screen entertainment. **Turn to page 63.**

Visitors

LORD BEAVERBROOK, publisher of the London *Daily Express*, and his editor, Arthur Christenson, have a lot of harsh things to say in their paper about the inferiority of American features, the superiority of British features. Wednesday the two gentlemen arrived in New York from London aboard the *Queen Elizabeth*.

Back in London, on Wednesday, their paper front-paged a news story about the Anglo-American picture situation which London sources called "irresponsible falsification."

That story dealt with the Exchange Act, which went into operation Wednesday. Said Lord Beaverbrook: That Act requires Americans planning to produce films in Britain to provide their own capital, paying dollars into the Bank of England. America would thus no longer produce large scale pictures in England, but would concentrate on "quota quickies."

But in London, Treasury officials stated the Exchange Act was merely a continuance of the Defence Finance Regulations.

The Lord Beaverbrook story also stated that the Exchange Act meant most American profits would be retained in England. The British Treasury stated categorically that that was untrue.

Welcome to America, Lord Beaverbrook.

PEOPLE

FLOYD B. ODLUM, president of the Atlas Corporation, New York, was named chairman of the board of trustees of newly-established Lovelance Foundation of Medical Education and Research in Albuquerque, N. M., it was announced last Thursday.

JAMES STEWART, motion picture star, will receive the Pennsylvania Chamber of Commerce's first annual award at a luncheon in Philadelphia October 13. The award is made to the Pennsylvanian who does the most for his industry.

MESSEMORE KENDALL, president of the Capitol theatre, New York, was presented the American Legion's Americanism medal for his efforts in behalf of the principles of the Bill of Rights. The ceremony was held last week in New York.

SIR SIDNEY CLIFT, former president of the Cinematograph Exhibitors Association of Great Britain and circuit operator in the Birmingham, England, area, was guest of honor at a luncheon given by Paramount executives at the studio last Friday.

GERALD M. PAULMIER, manager of the Maplewood theatre in Maplewood, N. J., and vice-president of the South Orange Maplewood Kiwanis Club, was elected president of that organization last week.

THOMAS F. O'BRIEN, newly appointed Boston branch manager of Columbia, was guest of honor at a luncheon at the Hotel Statler Monday, given by the Motion Picture Salesmen's Club of Boston.

JULIUS EDINSON, Eagle Lion representative for Minneapolis, has been transferred to the St. Louis territory.

GERALD M. MAYER, chief of the international division of the Motion Picture Association, has been awarded the Medal of Merit by the War Department for "exceptionally meritorious service as special assistant to the American Minister in Berne, Switzerland, and as an associate of the Office of Strategic Services representative in Berne" during the war.

JOSEPH SMITH of RKO's Portland, Ore., office has been transferred to the San Francisco exchange as manager, succeeding J. NEWTON JACOBS.

WILLIAM PIERCE, JR., has resigned as advertising and publicity director of Benedict Bogeaus Productions.

NORTON V. RITCHEY, Monogram International president, this week was elected a representative director for Allied Artists Productions on the Motion Picture Export Association board.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York," Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1.; Toronto, W. M. Gladish, 242 Millwood Road; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Amsterdam, Philip de Schaap, 82 Jekerstraat; Berlin, Hubertus zu Loewenstein; Madrid, Pedro Gonzales, Nunzez de Arce 11; Jaffa, Ibrahim Zein, Bustros St., P.O. Box 4; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Budapest, Alexander Fodor, Nurnberg utca 49; Zurich, Carlo Fedier, c/o Cine Suisse, Kappelergasse 13; Prague, Joseph B. Kanturek, Lobkovicovo nam 18; Sydney, Frank O'Connell, Box 2608—G.P.O. Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Ernesto Sanchez Ortiz, P.O. Box 1043; Montevideo, Paul Bodo, Calle Francisco Bauza 3662; Sao Paulo, Brazil, I. A. Ekerman, Rua Guaianazes 159; Santiago, Chile, Maria Romero, Revista "Ecran," Bellavista 069; Caracas, Venezuela, Mrs. Frank M. Caldwell, Apartado 1706. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:





Photos by the Herald

THE UNIVERSAL BUILDING. At the left, the structure as it looms above Park Avenue, New York, at 56th Street. Above, the entrance to "445 Park Avenue", formerly the Tishman Building, and soon to be designated by inscription as the home of Universal International and United World Films. The company moved its offices and personnel into the building Monday, from the RCA Building in Rockefeller Center.



By the Herald

HOSTS in New York last week: Thomas Taglianetti, attorney, speaking, and Otto A. Peters announced the return of the Fort Lee Studios, New Jersey, to production.

ONE THOUSAND SILVER DOLLARS, right, are what producer-director Cecil B. DeMille cradles. The men who each took $500 home Tuesday night, from lavish party in the Rainbow Room, New York, are Jack Lloyd, left, radio actor, and Ernest Emerling, right, Loew circuit advertising-publicity director. They had coined a new superlative for Mr. DeMille's "Unconquered". It is "Paramonumental".



By the Herald

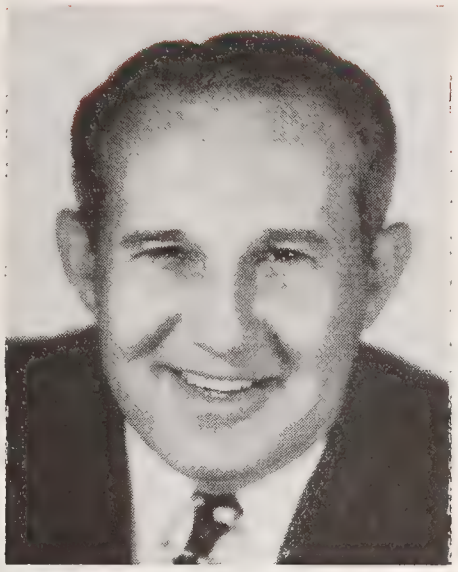
GENE AUTRY, Columbia's Western star and star of the Rodeo in New York, met with the press last week in New York as the Rodeo opened. Above, Mr. Autry, center, chats with Sonny Shepherd, manager of the Miami theatre, Miami, and Rube Jackter.



By the Herald



SPYROS P. SKOURAS, president of Twentieth Century-Fox, last week was appointed by President Truman to the new 26-man Citizens Committee on Food Conservation. Mr. Skouras headed many drives during the war and has continued his philanthropic work.



HAROLD SUGARMAN has been appointed vice-president in charge of export for United World Films, Inc. Mr. Sugarman had been with the Universal-International 16mm overseas division. He joined Universal in 1940 as head of the studio foreign department.



THEY HEAD the "Night of Stars" committees. Leaders of the annual United Jewish Appeal New York benefit, November 17. Left to right, Robert Weitman, producing committee chairman; Mrs. Ted Lewis, women's division chairman, and Nathan Strauss, affair chairman.



THE MEDAL FOR MERIT is presented by Secretary of the Army Kenneth C. Royall to Eric A. Johnston, right, Motion Picture Association president. The award, given in Washington Monday, was for war services in labor relations.



By the Herald

AT CENTURY CIRCUIT'S showmanship convention, at the Waldorf Astoria, New York. Left to right, A. W. Smith, Jr., 20th Century-Fox sales head; Fred Schwartz, Century; Max Youngstein, Eagle Lion; Peter Levathes, 20th-Fox; Joseph Springer, Century.



IN ATLANTA, William K. Jenkins, circuit owner, second from left, the other day received a Certificate of Distinguished Achievement from the Georgia chapter, National Foundation for Infantile Paralysis. With him, above, are chapter principals Jackson Dick, left; Baxter Maddox, Robert Maddox, Erle Cocke and Jesse Draper.



By the Herald

MARTIN BLOCK, renowned "disc jockey", who will present name bands, guest vocalists and stars in a new MGM short subject series to be titled the "Martin Block Musical Merry-Go-Round."

Quigley Award to Briton

HONOR GAUMONT BRITISH MANAGER AT SHEFFIELD

by PETER BURNUP
in Sheffield, Yorkshire

TO THE acclamation — in traditionally Yorkshire forthright warmheartedness—of a packed audience in the vast Gaumont theatre here which he once managed, Frank Bradley was presented September 12 the Quigley Overseas Award for showmanship in exploitation and thereby hailed Britain's Cinema Manager Number One.

The 38-year-old Leeds-born manager who, since winning the award, has been promoted to assistant controller of the Gaumont-British Yorkshire division, was given his award by actress Anne Crawford, bringing with her the felicitations of J. Arthur Rank. In the company were many notables of this City of Steel, including its Deputy Lord Mayor, Alderman C. W. Gascoigne.



After the presentation: Admiring the Quigley Award, are, left to right, Peter Burnup, Herald London editor; Frank Bradley, the recipient; C. W. Gascoigne, Deputy Lord Mayor of Sheffield; Anne Crawford, actress; Mrs. Gascoigne, and Reginald Rea of Gaumont-British.

Many Telegrams of Congratulation Received

Telegrams of congratulation showered upon Mr. Bradley from men like Eric A. Johnston, president of the Motion Picture Association; Mr. Rank; B. T. Davis and W. R. Fuller, president and secretary, respectively, of the Cinematograph Exhibitors' Association; Sam Butchart, national secretary of the Cinema Managers' Society; Mark Ostrer, managing director of the Gaumont-British circuit, the managing directors of all the American motion picture companies trading here; Arthur Jarratt, managing director of British Lion Film Corporation, and Fay W. Allport, London representative for the MPA.

The most fervent plaudits, however, came from the workaday Yorkshire folk of whose comfort and diversion Showman Bradley has so successfully taken care.

Mr. Bradley's winning of the award was signalized in a Georgian silver salver presented to him on the Gaumont stage draped with British and American flags.

Acknowledging the award, Mr. Bradley told his audience to never forget the debt they owed to Hollywood's films. "Britain's films," he said, "will never prosper without America any more than will America's films without this country."

The ceremony was followed by a dinner in the Gaumont restaurant at which Eric Gooseman, editor of Sheffield's *Star,* paid tribute to Mr. Bradley, saying that showmanship consisted primarily in a proper recognition of civic responsibility, in which Mr. Bradley abounded.

Congratulatory speeches followed from David Heughan, Gaumont circuit controller, and Reginald Rea, circuit publicity head.

Said Mr. Rea: "Martin Quigley and his London representatives do an unexampled job in fostering showmanship on both sides of the Atlantic. The Quigley Awards have world-wide esteem among showmen, but behind them is the ideal of our responsibility to the community."

The following cablegram from Mr. Johnston was read at the dinner: "Please extend my heartiest felicitations to Frank Bradley on receiving the special overseas plaque of the MOTION PICTURE HERALD. This is a high, and respected honor for which competition is unusually keen. It is more than that. It is another eloquent demonstration of the universality of the screen with its warm appeal and kinship to all mankind. . . . The screen truly belongs to all the world. Mr. Bradley has served it well."



Frank Bradley's award, inscribed: "Motion Picture Herald. Martin Quigley has the honour to present this award to Frank Bradley for outstanding showmanship in exploitation, selected by the Quigley Awards Committee from many admirable examples of exploitation, submitted in worldwide competition during 1946 to Managers Round Table in Motion Picture Herald."

Alderman Gascoigne spoke of the immense trust the motion picture industry held in behalf of film-goers throughout the world.

"It's an enormous responsibility, but a tremendous opportunity," he declared.

Later on Mr. Gascoigne pertinently asked: "Why don't the film people tell the ordinary folk the facts about their industry? They have the screens. Why don't they use them just now with all this talk of Anglo-American difficulties?"

Bradley Voices Thanks for Cooperation of Staff

Frank Bradley fitly concluded the ceremony.

Rendering thanks for all the tributes and congratulations, he said: "There's one thing I have to say. No manager gets anywhere without the goodwill of his staff. That's why I insisted on representatives of my staff coming to this happy function tonight."

So, coupled with the name of Bradley were those of Doreen Fletcher, Mary Bridges, Augustine Duffy and Matt Fletcher, delegates from the theatre's departments.

Yorkshire has a phrase for it.

"It was a reiaght do."

ASCAP POSTPONES LICENSE INCREASE TO FEBRUARY 1

Second Grace Period on 300% Rise; Negotiations Continue During Stay

The board of directors of the American Society of Composers, Authors and Publishers, in a compromise move last week, agreed to postpone enforcement of its increased music license fees to February 1, 1948.

The board's decision, taken at a New York meeting, was announced by Deems Taylor, Ascap president, and marked the second period of grace to exhibitors who have violently opposed the 300 per cent music tax boost since it was proposed. Most of Ascap's theatre licenses are due to expire between October 1, 1947, and January 1, 1948. At first the Society voluntarily offered to extend current contracts for 60 days.

Board Felt Inclined to Grant Reasonable Request

Following the board meeting, Mr. Taylor said requests for postponement had been received and that there "was a feeling on the part of the board of directors that every effort should be made to grant any reasonable request on the part of the motion picture theatres in connection with the proposed change of rates." The Ascap head declared current contracts would be carried over to February 1 "in line with a desire to allow ample time for a final disposition of the questions as between the Society and exhibitors."

Ascap attached no condition to the extension. It is understood, however, that negotiations between the Society and exhibitor representatives will continue during the stay period. At the same time the fact remains that the Ascap theatre committee, representing management, is not authorized to enter into any modified contracts without the board's approval. Members of the Ascap theatre committee include Herman Greenberg, Gene Buck, Donald Gray, Louis Frohlich, Herman Finkelstein, Jerry Hoffman and Richard Murray. Conferences between Mr. Greenberg, the Society's licensing chief, and I. T. Cohen, division manager, on one hand, and Robert W. Coyne, executive director of the Theatre Owners of America, and Herman Levy, general counsel for TOA, on the other, got under way immediately following the Ascap board meeting.

TOA's Ascap Program to Await Board's Decision

Official action of TOA in approving a music tax program must await the appointment of a directorate. Mr. Coyne said he was hopeful of a board meeting within 30 days, despite the fact that TOA is not expected to have a complete board for at least 60 days. The group will also have to take up the question of whether TOA should invite other organizations to join it in its stand against Ascap.

Separate action against Ascap by a New York exhibitor group was forecast last week when Fred Schwartz, president of the Metropolitan Motion Picture Theatres Association, announced that the Independent Theatre Owners Association of New York, which is affiliated with MMPTA, had decided to act against Ascap's tax plan alone rather than in the framework of the program worked out by Association.

In the Albany exchange area, 40 independent exhibitors, through Leonard Rosenthal, attorney, sent a letter of protest to Attorney General Tom C. Clark, hitting Ascap's move in raising fees.

Ascap Story One of Long Fight to Justify Itself

THE HISTORY of the American Society of Composers, Authors and Publishers is the story of a long, continuous fight either to protect the interests of its members or to justify its own existence before the law. In the main this struggle has been with the radio industry, but there never was any lack of courtroom actions involving Ascap and the exhibitors or Ascap and the Government.

Fittingly enough, the Society was born as the result of a fight. One night back in 1913, Victor Herbert walked into Shanley's Restaurant off Times Square in New York just in time to hear the band play tunes from his show "Sweethearts" which was then playing on Broadway. His Irish temper boiling over, he called the proprietor and told him that under the copyright law of 1909 he was entitled to payment for the performance of his music.

Shanley's, in line with the then prevalent thought of "if we have to pay the musician we can't be expected to pay the composer too," refused and Herbert went to court. In 1917 the Supreme Court fully upheld the composers' right to collect for the performance of their music, but meanwhile, in 1914, Herbert, together with a group of nine, including Gene Buck, later president of the Society from 1923 to 1942, had formed Ascap.

It was set up as a voluntary, non-profit unincorporated membership association, issuing licenses to "all users of music in public performances for profit on relatively equal terms and conditions." While the Supreme Court recognized Ascap's legality in 1917, the Society did not start to license motion picture theatres until 1919.

But, as Ascap's membership and catalogue grew steadily, so did its customer list and its income. In 1924 the Society's membership numbered 194 writers and publishers. Today Ascap distributes its income among 1,870 writers and 303 publishers. In addition it represents 25 foreign societies and takes in more than $1,000,000 a year from theatre licenses alone. Its catalogue contains more than 300,000 songs including the estates of some 90 composers like Victor Herbert and George Gershwin.

Ascap's relations with the Federal Government and the state governments have been anything but peaceful. Most common is the charge of "monopoly." The Justice Department tried this approach twice, once in 1934 when it charged Ascap with violation of the Sherman anti-trust act and called it "a self-perpetuating body dominating the music industry and radio," and once again in 1941 when the case was settled with a consent decree which barred Ascap from asserting exclusive or sale rights to a member's work and from discriminating in terms between similarly located licensees.

In 1940 Ascap had its most bitter struggle with the radio industry, which culminated in the formation of Broadcast Music, Inc., which signed contracts with some 800 stations. BMI has no intention of licensing theatres, but may, in the future, level a slight charge on theatres offering live-music.

With the coming of sound in pictures arguments began to be heard that the producers should foot the music bill. Ascap maintains that it always would have preferred to clear public performance rights through the producer, but that the latter had never shown willingness to agree to this. The producer now pays the individual composer for the synchronization rights.

Ascap's theatre license rates changed in 1935 when a new schedule, providing for the scaled payment of 10, 15 and 20 cents per seat, went into effect, retroactive to 1934. Royalties between 1920 and 1932 ran at an average of $200,000 a year from exhibitors. At present Ascap licenses 15,806 theatres.

Exhibitor struggles against Ascap, and, vice-versa, Ascap infringement suits against theatre operators are far too numerous to record. At one time 21 states had anti-Ascap laws in operation and in 1941 the Supreme Court upheld the validity of state laws aimed at the efforts of Ascap to control prices of its music. Today Ascap is limited only in Washington. Everywhere else it seems to have weathered all storms.

MPA STARTS PUBLICATION OF THEATRE CENSUS RESULTS

New Haven, Buffalo Areas Covered in First Two Statistical Summaries

The first two theatre directories prepared by the Motion Picture Association's Research Department, covering the Buffalo and New Haven exchange areas and listing the names of theatres, seating capacity, circuit affiliation, days open weekly and names of the persons or organizations signing contracts, were issued this week.

The project was started last December. Each exchange area is covered individually in a from 20 to 30-page mimeographed booklet. Two directories a week will be released in the future. A complete statistical summary of the survey work will be issued in a few weeks or just as soon as work has been completed on the last two exchange areas—Atlanta and Boston—according to Robert W. Chambers, MPA research director.

Includes Only Number and Capacity of Theatres

The directories actually were finished in June, but publication was held up because of legal complications. Thus, for instance, the theatre survey does not include any information on admission prices. The data were gathered through the cooperation of all exchange managers and other sales personnel.

The Buffalo directory shows 321 theatres with a seating capacity of 275,528 in the area. Some 18 theatres are closed, however. Of the full total, 177 houses are circuit-operated and 144 are independents. Of the 303 operating houses more than one third are located in the area's three largest cities—Buffalo, Rochester and Syracuse. Altogether there are 126 towns with theatres.

198 in New Haven, With Seven Closed

The total number of theatres in the New Haven exchange area is 198 with a seating capacity of 178,948. Of these seven are closed. Of the overall total, 85 theatres are circuit-operated and 113 are independents. Theatres are operated in 88 towns in the New Haven exchange area with some 40 per cent of the theatres, combining a seating capacity of 86,281, located in the territory's five biggest cities: Hartford, New Haven, Bridgeport, Waterbury and New Britain.

Drive-in theatres are not included in any of the summaries. There are three drive-in theatres operating in the Buffalo territory and two in the New Haven area.

The first results of MPA's international census, a detailed survey of Cairo and Alexandria in Egypt, will be released in a few weeks. A directory of Cuba and Spain will be completed early next year.

NEW HAVEN EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	191	178,948	Circuit-operated theatres**	85	104,940
Closed theatres	7	6,109	Non-circuit theatres	113	80,117
Totals	198	185,057	Totals	198	185,057

Seating capacity of theatres now in operation, according to population groupings:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
250,000-100,001	3 (Hartford, New Haven, Bridgeport)	..	59	..	67,824	.....	1,150
100,000- 50,001	2 (Waterbury, New Britain)	5	17	76	18,457	86,281	1,086
50,000- 25,001	10	15	28	104	31,908	118,189	1,140
25,000- 10,001	12	27	21	125	20,122	138,311	958
10,000- 5,001	13	40	14	139	10,952	149,263	782
5,000- 2,501	19	59	22	161	14,365	163,628	653
2,500 and under	29	88	30	191	15,320	178,948	511

*Excluding two drive-in theatres, total capacity 1,100 automobiles.
**A circuit is defined as "four or more" theatres operated by the same management.

BUFFALO EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	303	262,758	Circuit-operated theatres#	177	182,026
Closed theatres**	18	12,770	Non-circuit theatres	144	93,502
Totals	321	275,528	Totals	321	275,528

Seating capacity of theatres now in operation, according to population groupings:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
Over 500,000	1 (Buffalo)	..	63	..	63,790	.....	1,012
500,000-250,001	1 (Rochester)	2	31	94	34,404	98,194	1,110
250,000-100,001	1 (Syracuse)	3	24	118	26,664	124,858	1,111
100,000- 50,001	2	5	21	139	22,601	147,459	1,076
50,000- 25,001	3	8	13	152	16,401	163,860	1,262
25,000- 10,001	17	25	46	198	44,978	208,838	977
10,000- 5,001	16	41	20	218	16,543	225,381	827
5,000- 2,501	24	65	24	242	14,914	240,295	621
2,500 and under	61	126	61	303	22,463	262,758	368

*Excluding three drive-in theatres, total capacity 2,000 automobiles.
**Excluding one drive-in theatre, capacity 900 automobiles.
#A circuit is defined as "four or more" theatres operated by the same management.

Girosi Returns from Rome With Eight New Features

Marcello Girosi, president of Superfilm Distributing Corporation, has returned to New York from Rome with eight new Italian pictures for U. S. distribution. During his four months abroad, he concluded plans for the production of a series of English language pictures to be made in Rome, with himself and Christian Jacque as co-producers. Mr. Jacque's "Chartreuse de Parme," reputedly the most expensive film ever produced in Italy, was among those Mr. Girosi brought back to New York. Mr. Girosi was of the opinion that "the real future of the Italian motion picture industry lies in the production of English-language and French-language films in participation with American, British and French interests." That is the present trend, according to the head of the distributing organization.

Colombia Theatre Opens

Paramount's "Incendiary Blonde" opened the Mogador theatre in Bogota, Colombia, September 30. The theatre, seating approximately 1,300, is owned and operated by Miguel Jordan of Bogota.

An Editorial from the Motion Picture Herald

GOLDEN SHADOWS

Today there seems to be one stable international fact, which is to say a lot of solid gold at Fort Knox. We have in this world of the motion picture some substantial treasure, too. At hand are data on one line of product,* with such titles as "Miracle on 34th Street," "I Wonder Who's Kissing Her Now," "Mother Wore Tights," "The Foxes of Harrow" and the beglamoured "Forever Amber" and "Captain from Castile." The list is from a trove of rich promise, held in a stack of negative hardly higher than a man, and rating more per cubic foot than the fattest vault at Knox. There is a store of romance, adventure, high drama, bright with music, colour, tense with tragedies and triumphs, memories and hopes. From now till Christmas it will be unlocked and shared by the millions as it flows across the screen.

Terry Ramsaye

* *and of course it's* 20th *Century-Fox*

Thank you, Mr. Ramsaye!

Your statement eloquently sums up the excitement that has permeated the entire industry over 20th's current and coming product.

Typical of the anticipation with which the motion picture world is looking toward 20th is the fact that, over a month before release date, "Forever Amber" was booked by more than 2,000 of the foremost theatres in the United States and Canada!

NO OTHER COMPANY HAS EVER BEEN ABLE TO SAY THAT ABOUT ANY PICTURE IN THE ENTIRE HISTORY OF THE INDUSTRY!

The confidence of theatremen in the potentialities of "Forever Amber" will be matched by the succeeding attractions from the leading figure in the industry, 20th Century-Fox!

See the following pages . . . . . .



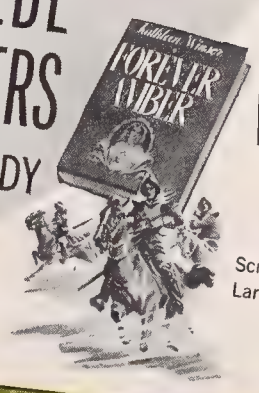
Darryl F. Zanuck presents

Forever Amber

Color by TECHNICOLOR

Starring

LINDA DARNELL · CORNEL WILDE
RICHARD GREENE · GEORGE SANDERS
with
GLENN LANGAN · RICHARD HAYDN as King Charles II · JESSICA TANDY
ANNE REVERE · JOHN RUSSELL



Directed by
OTTO PREMINGER

Produced by
WILLIAM PERLBERG

From the Novel by
Kathleen Winsor

Screen Play by Philip Dunne and Ring Lardner, Jr. · Adaptation by Jerome Cady

A 20th CENTURY-FOX Achievement!


The Dangerous One!
The Forgotten One!
...and each had to live the drama fate had written...
The Cunning One!
TYRONE POWER in
NIGHTMARE ALLEY
with
JOAN BLONDELL · COLEEN GRAY · HELEN WALKER
TAYLOR HOLMES · MIKE MAZURKI · IAN KEITH
Directed by EDMUND GOULDING · Produced by GEORGE JESSEL
Screen Play by Jules Furthman · Based on the Novel by William Lindsay Gresham
Director of Photography—Lee Garmes, A.S.C.


These Three Together...
...and a love only two can share!
SHE GAVE THE LEAST
WHEN SHE LOVED THE MOST!
JOAN CRAWFORD · DANA ANDREWS · HENRY FONDA
Daisy Kenyon
RUTH WARRICK · MARTHA STEWART · with PEGGY ANN GARNER · CONNIE MARSHALL
A 20th CENTURY-FOX ROMANTIC HIT!
DAISY KENYON
Elizabeth Janeway
Nicholas Joy · Art Baker · Produced and Directed by OTTO PREMINGER
Screen Play by David Hertz · Based on the Novel by Elizabeth Janeway



DARRYL F. ZANUCK
presents

GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD

in *Laura Z. Hobson's*

Gentleman's Agreement



20th CENTURY-FOX

with

Celeste HOLM • Anne REVERE • June HAVOC • Albert DEKKER • Jane WYATT • Dean STOCKWELL

Produced by DARRYL F. ZANUCK

Screen Play by MOSS HART

Directed by ELIA KAZAN

A WHOLE NEW WORLD OF ADVENTURE LAY BEFORE THEIR SWORDS OF CONQUEST!

Darryl F. Zanuck PRESENTS

CAPTAIN from CASTILE

Color by Technicolor

STARRING

TYRONE POWER

with

JEAN PETERS

CESAR ROMERO

JOHN SUTTON · LEE J. COBB

Antonio Moreno · Thomas Gomez · Alan Mowbray · Barbara Lawrence · George Zucco · Roy Roberts · Marc Lawrence

Directed by HENRY KING · Produced by LAMAR TROTTI ·

Screen Play by Lamar Trotti
From the Novel by Samuel Schellabarger

A 20th CENTURY-FOX MAGNIFICENT EPIC!

. . . . *and Coming!*

OLIVIA deHAVILLAND

"THE SNAKE PIT"

also starring Mark Stevens and Leo Genn

JUNE HAVER

"SUMMER LIGHTNING"

Color by TECHNICOLOR

with **LON McCALLISTER**

JAMES STEWART

"CALL NORTHSIDE 777"

DANA ANDREWS · JEAN PETERS

"DEEP WATER"

LINDA DARNELL

"THE WALLS OF JERICHO"

JEANNE CRAIN · DAN DAILEY

"THE FLAMING AGE"

"GREEN GRASS OF WYOMING"

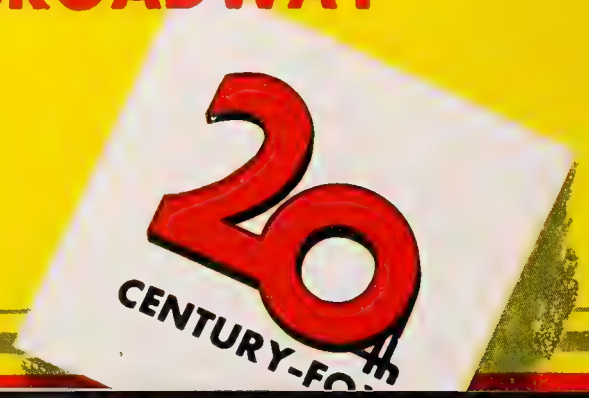
Color by TECHNICOLOR

Starring **PEGGY CUMMINS · CHARLES COBURN · LLOYD NOLAN**

DAN DAILEY

"GIVE MY REGARDS TO BROADWAY"

Color by TECHNICOLOR



NEW PRODUCTS TAKE STAGE CENTER AT EQUIPMENT SHOW

Dealer and Manufacturer Groups Meet in Six-Day Session in Washington

by GEORGE SCHUTZ
Editor, Better Theatres

With an attendance of nearly 1,100, and an increase over last year's equipment trade show of approximately 15 per cent in both exhibits and exhibitors, the joint convention of the Theatre Equipment and Supply Manufacturers Association, and the Theatre Equipment Dealers Protective Association, at the Shoreham Hotel in Washington, D. C., was by far the industry's most representative display of the organizations and crafts which provide the tools of motion picture exhibition.

Trade Show Is Open for Four out of Six Days

The trade show, which was open during all except the first and final days of the scheduled six-day meeting that officially ended September 29th but had effectively closed the evening before with a banquet attended by more than 300 persons, had 84 booths with exhibits by 64 firms whose products represented every major activity of the physical theatre, from heavy equipment to precision parts, and from construction to decoration, with prefabrication a distinctly new entrant.

Both the manufacturers and the dealers voted to broaden representation in their directing personnel, while retaining last year's officers. The manufacturers' group increased the members of its governing board from six to twelve, and the dealers' association doubled its executive committee to eight, and named J. Eldon Peek of the Oklahoma Theatre Supply Company, Oklahoma City, to a new post of vice-president to assist Ray Colvin, who was re-elected president.

Returned to office in Tesma were Oscar F. Neu, president; W. A. Gedris, vice-president; and Roy Boomer, secretary treasurer.

Elect and Reelect 12 To New Tesma Board

The new board of governors of Tesma is comprised of Harry Strong, Strong Electric Company; V. J. Nolan, National Carbon Company; Erwin Wagner, Wagner Sign Service; E. J. Vallen of Vallen, Inc.; and H. D. Engel, DeVry Corporation, who were renamed, and the following new members: M. H. Stevens, Bausch & Lomb Optical Company; J. B. Hoff, Ballantyne Company; W. D. Matthews, Motiograph, Inc.; L. W. Davee, Century Projector Corporation; Lee Jones, Neumade Products; Bert Sanford, Altec-Lansing Corporation; and J. F. O'Brien, RCA Victor Division.

To the executive committee of Tedpa, which has consisted in F. A. Van Husan, Western Theatre Supply Company, Omaha; A. E. Thiele, Des Moines Theatre Supply Company; William Carroll, Falls City Theatre Equipment Company, Louisville; and Joe Hornstein of New York, have been added John P. Filbert of Los Angeles; Harry Sarber, Western Theatrical Equipment Company, San Francisco; J. Eldon Peek, and Ray Busler of the United Theatre Supply Company, Tampa, Fla.

Open Forum Discussion Of Theatre Design

Neither organization brought to this gathering any issues to take attention from the trade show, and its only other competitor besides the attractions of Washington and its historic environs, was an open forum on general trade interests and theatre design throughout Saturday afternoon.

Tesma, however, took official notice of the protests of projection equipment manufacturers to the proposed increase of freight rates now before the Interstate Commerce Committee, which, with reclassification of projectors, pedestals and sound equipment, would raise shipping costs up to several hundred per cent in some instances. The association voted to prepare a protest based on data obtained from all manufacturers affected.

Addressing the forum, which presented five speakers with E. Allan Williford, vice-president of General Aniline & Film Corporation, as moderator, Ben Schlanger, New York architect and consultant on theatre design, urged greater consideration of the theatre building as an instrument comparable to the equipment which operates in it and with it.

Sees Theatre Auditorium As "Precision Instrument"

"The proper development of motion picture theatre design," he said, "does not take place the way a mechanism for the theatre is developed. There is no sponsorship for research in the theatre design problem as may be found in the manufacture and development of equipment. Yet the auditorium for motion picture exhibition should be a precision instrument almost as much as the mechanisms used in it. The individual architect shies away from doing the necessary research work because he knows the difficult problem he will have in getting his client to construct a theatre building according to the changes which this research may indicate as being necessary."

Theatre operators today, however, have considerable new data to guide them, Mr. Schlanger declared, if they will but use it in the interests of better standards of sight, hearing and comfort.

Despite the greatly increased cost of drive-in theatres today, George M. Petersen, Cleveland contractor who has built many such exhibition places, told the forum that he expected them to total at least a thousand by 1950. He estimated the present number to be around 300.

Warns on Complications Involving Patents

As to the payment of fees for drive-in operation under a license arrangement with owners of patents applying to ramps, Mr. Petersen declared his information to be that these patents were still controversial. Mr. Williford cautioned, however, that drive-in operation without a license should not be undertaken without advice of legal counsel.

M. J. DeAngelis, architect of Syracuse, N. Y., cited the lack of parking space in busy sections of cities as a problem leading to increased construction of outlying shopping centers, which, he said, provide good locations for theatres, and Robert Easterly of the Stran Steel Division of the Great Lakes Steel Corporation, Detroit, traced the origin of the Quonset Hut and how it had come to be adapted to theatres, some 50 of which, he estimated, had been built with Quonset prefabricated parts.

J. H. Van Deventer of the Committee for Economic Development, New York, described the work of his group for the maintenance of faith in the free enterprise system and on behalf of small business as the backbone of that system.

Reports RCA Progress In Television

J. F. O'Brien, sales manager of the Theatre Equipment Section of RCA Victor Division, Camden, N. J., outlined briefly the work of RCA in the field of television, and its progress toward performances of theatrical calibre. This progress had been concretely demonstrated the evening before in a large-screen reception of Madison Square Garden boxing bouts.

The demonstration, held at the nearby Wardman Park Hotel, was the first showing before a theatre group of RCA's new television projector employing a 21-inch spherical mirror and a 14-inch aspherical correcting lens. The picture size at the Wardman Park was 8x6 feet, and while definition fell far short of standard motion picture projection, the consensus of the spectators appeared to be that there was sufficient detail for important news events.

Next year's joint conventions of the two equipment organizations, with the annual Tesma Equipment Trade Show, will be held at the Hotel Jefferson in St. Louis, September 28 to October 2.

JOHNSTON FLATLY DENIES SUBVERSIVE PROPAGANDA

Welcomes Oct. 20 Hearing in Letter to Committee's Head; Is Subpoenaed

Eric A. Johnston, president of the Motion Picture Association, flatly denied Monday that the motion picture industry had put subversive, un-American propaganda on the screen.

His denial was the kernel of a letter to J. Parnell Thomas, chairman of the House Committee on Un-American Activities which, October 20, will begin in Washington full-scale and star-studded hearings on alleged Communism in Hollywood.

Disclaims Responsibility for Views of Individuals

Mr. Johnston's letter, which welcomed the inquiry, acknowledged Hollywood's responsibility for what went on the screen but disclaimed any responsibility for the political or economic views of any individual. It was the first major statement from the industry in what promises to be a widely-reported investigation full of formal statements. Following receipt of the letter, Mr. Thomas ordered a subpoena issued for Mr. Johnston's appearance October 20.

Two major points for the defense made by Mr. Johnston were these: If propaganda for Communism were apparent in Hollywood's features the American public would not attend the theatres. The public does attend. If Hollywood pictures preached Communism they would be welcomed in Russia. They are not welcomed.

Pledges Industry's Full Cooperation in Hearings

Following is the full text of Mr. Johnston's letter to Mr. Thomas:

You have announced the Committee will begin hearings October 20 in Washington on alleged un-American influences in motion pictures.

We welcome this inquiry. It gives our industry a chance to meet squarely any charges which have been leveled against it and to bring out into the open and expose ugly rumors, innuendoes, and reckless accusations.

While I speak only on behalf of the Motion Picture Association of America and the Association of Motion Picture Producers, I am confident that the entire industry is prepared to cooperate with your Committee so that this investigation may be thorough, fair and conclusive, according to the best American traditions.

In making public a list of witnesses, you said the Committee wanted to obtain the facts and to hear both sides. In this respect we have a common interest. We want all the facts brought out from all sources. You will appreciate, I know, that in addition to the witnesses you have called there are many other persons in Hollywood who can give you the facts, help you sift truth from untruth ,and thereby facilitate the work of the Committee. I can furnish you their names whenever you desire. I feel certain the Committee will want to hear them, for then you will obtain the full and complete picture.

If you will advise me of the approximate dates when the witnesses we propose to present shall be given a hearing I will see that they are available in Washington to testify.

I wish also at this time to make our position unmistakably clear.

The motion picture industry has been accused of putting subversive, un-American propaganda on the screen.

We deny that charge without reservation.

The pictures themselves are proof of its complete falsity.

This industry has been charged with having Communists or Communist sympathizers in its employ.

Undoubtedly there are such persons in Hollywood as there are elsewhere in America. We neither shield nor defend them. We want to see them exposed.

We have no responsibility for the political or economic views of any individual. But we are responsible for what goes on the screen. We watch that carefully. If Communists have attempted to inject their propaganda into our pictures, they have failed miserably. We will never permit them to succeed.

Says Industry Abhors And Detests Communism

We abhor and detest Communism. We abhor and detest this hateful doctrine because it would wipe out treasured American rights and freedoms and destroy the free enterprise system under which our industry has achieved its present stature, popularity and public support. We can survive only in a free society.

If the motion picture industry were seeking to propound doctrines hostile to our free American society, this fact could hardly be kept a secret from the American people. They would have discovered it long ago, and would have told us so. The American people vote daily on our product at the box office.

If the motion picture industry were seeking to propound un-American doctrines, the enemies of the American system everywhere would not hate and fear us as they do. Communists everywhere hate and fear our motion pictures. Communist Russia persistently assaults the American screen. It attacks our screen day in and day out as an instrument of capitalism. It stabs at the American film in the hope of drawing blood out of the American system.

In totalitarian lands, the screen is a servile and prostituted tool of the police state. There, strict conformity is imposed upon the press, the radio, and the motion picture as well as upon every individual. No slight deviation from the "party line" is permitted. No subject of totalitarianism is allowed to mention any of its flagrant forms of injustice, inequality, corruption or crime.

Compares Police State Rule With Democracy

Strict conformity is the chief weapon of the police state. Conformity is thought control. It is censorship. It is the concentration camp of freedom.

We join with every American in defending the sacred principles of freedom of speech but we have not and will not use that freedom as a cloak to propagate communistic or any other un-American doctrines on our screen.

We have selected as our counsel Mr. Paul V. McNutt, who will represent us at the hearings.

Again, I want to advise you that we desire to cooperate with your Committee for a fair and, I hope, conclusive hearing. Our industry has nothing to hide. It is exposed constantly and properly to the white light of publicity. It stands on its record in war and in peace.



Photos by Harris & Ewing

***THEY ARE LOOKING** for Communism in the motion picture industry. The House Committee on Un-American Activities, which has called Hollywood to the bar. Seated are Representatives Karl E. Mundt, S. D.; J. Parnell Thomas, N. J., and John E. Rankin, Miss. Standing, Representatives Richard Nixon, Cal.; John McDowell, Pa.; J. Hardin Peterson, Fla.*

Screen Sets Careful Stage For Red Inquiry Hearings

by J. A. OTTEN
in Washington

NO HOLLYWOOD director ever took more pains with a scene than the industry has taken in preparing its case for presentation at the House Un-American Activities Committee hearings, which open in Washington Monday, October 20.

Weeks have been spent in outlining the stand the industry will take. Two of the country's top public figures have been engaged to handle the industry's case, former Secretary of State James F. Byrnes, who will do the behind-the-scenes master-minding, and handsome, jovial Paul V. McNutt, former Federal Security Administrator, who will handle the case before the committee.

It is well the industry has taken such pains, for the charges of Communist penetration of the motion picture colony will be presented by masters at the game, committee chairman J. Parnell Thomas, and Robert E. Stripling, the committee's clerk and chief investigator. Mr. Thomas and Mr. Stripling are the only remaining original members of the Dies Committee.

Have Taken Nine Years To Compile Evidence

For the last nine years these two have been working on evidence. The most recent hearings took place in May, when they held brief closed hearings on the west coast.

Despite all this training and background, however, the top committee officials have been proceeding with caution. There are two reasons for this: the obvious determination of the industry to fight back with everything it's got and the recent Senate investigation into Howard Hughes' war contracts.

"The movie industry should be mighty grateful to Howard Hughes," one Washington wag has remarked. What he meant was simple. The fiasco that the Hughes hearings developed into and the way they backfired on the committee have been a warning to the Un-American Activities Committee. They're going to stick a lot closer to fact than they might have otherwise, be a lot less lemagogic and tune down the hearings.

Supposedly one of the things that will be "proved" is that White House pressure was responsible for production of such "pro-Soviet" films as "Mission to Moscow" and "Song of Russia." This was charged in a report issued by the Committee after the Hollywood investigations this spring. Former Russian Ambassador Joseph Davies is on the witness list, along with Jack Warner, who made "Mission to Moscow," and Robert Taylor, who charged he was pressured into making "Song of Russia" by Lowell Mellett, then head of the Office of Government Reports. Mr. Mellett is also under subpoena.

Screen Writers' Activities To Be Investigated

Another fertile field undoubtedly will be an attempt to prove Communist domination of the Screen Writers Guild, for a conspicuously large sprinkling of writers appear on the subpoena list.

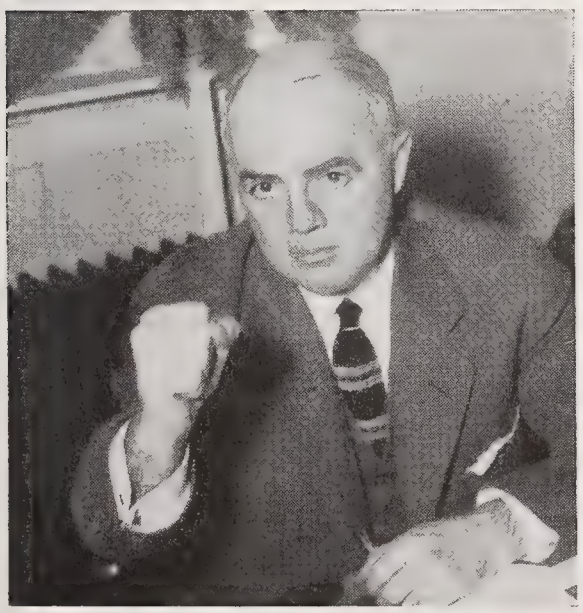
Then, too, there are such industry big names as Mr. Johnston, Sam Goldwyn, Louis B. Mayer, Walt Disney, Dore Schary, Leo McCarey, and the very controversial Charles Chaplin.

Hollywood has always been a favorite target of the Dies-Thomas Committee, since a Hollywood tiein is—even in Washington—one of the surest ways of getting publicity.

At the beginning of the current Congress, Mr. Thomas outlined a whole group of fields where his Committee would search for Communist penetration—labor, education, atomic energy, the Government. So far, the Committee has briefly investigated the labor field, but none of the others.

The original Dies Committee was set up

(Continued on following page, column 3)



CHAIRMAN THOMAS, in a hearing room mood.



ROBERT E. STRIPLING, committee investigator.

WHAT IS COMMUNISM?

There are three current forms of communism: voluntary communism, Marxian Communism and Soviet Communism. The Marxian and Soviet varieties are frequently inter-mixed.

The voluntary communist freely gives up his rights of private ownership of property and self-determination of activity. Voluntary communism has been practiced for centuries by small numbers of people, chiefly in religious organizations.

The Marxian Communist is a follower of the doctrine of Karl Marx. He denies the existence of God, believes in world revolution and dictatorship by the proletariat. He looks to an ideal, future state in which each person works to the limit of his capabilities and receives in return only his material needs under a system in which there is no government as such. The doctrine inevitably involves the denial of human rights and enslavement of the individual.

The Soviet Communist believes that the Government of Soviet Russia is the most vital force in the world today and wishes to spread its influence abroad by the establishment of puppet dictatorships subservient to Soviet Russia. Under the name of Communism the Soviet followers in Russia and abroad practice a system, based on expediency, which is far removed from Marxian Communism but equally objectionable in its deification of the State and its leaders, denial of human rights and subjugation of peoples.

WHAT IS NOT COMMUNISM?

In general everything that does not come under the definitions of voluntary, Marxian or Soviet Communism is not communism.

It is not Communism to advocate better treatment of individuals, classes, groups, races or nations.

It is not Communism to preach or practice the brotherhood of man and the equality of races, creeds and colors.

It is not Communism to demand better wages for workers.

It is not Communism to attack abuses of power or functions in high or low places, in government or industry.

It is not Communism to demand equitable distribution of money, food, land.

It is not Communism to seek access to education for all persons.

It is not Communism to criticize restrictions on the right to work or to advance within a chosen field.

It is not Communism for employes—or for employers—to organize for collective bargaining purposes with respect to hours, wages and working conditions.

It is not Communism for employes to strike or employers to suspend operations.

It is not Communism to maintain that everyone has a right to "life, liberty and the pursuit of happiness."

Martin Quigley, Jr.

ON THE MARCH

by RED KANN

IF a count of noses clinched it, the Ascap problem was No. 1 at the birth of TOA in Washington. What was set up as a committee meeting turned out to be a strong enough attraction to draw almost as big an audience as any of the four full-scale sessions. The music tax at maybe a 300 per cent increase attracted the attention it rated, but in one other area at least lightning also crackled.

This was mostly in committee when the advanced admission price film was tossed back and forth for hours by never less than 15 exhibitors, rising to a high of 22. They were small, or medium-sized, operators with emphasis on the little man confronted with a very troublesome situation.

Viewpoints were exchanged with practically no holds barred. These men were disturbed. They felt they were being imposed upon by arbitrary distributor action. They did not argue against higher admissions for the occasional attraction; this, they thought, was reasonable. However, they were clear in their minds that Hollywood had not converted to a roadshow basis overnight.

No one mentioned the Government case, the statutory court's ban on price-fixing which raised the original hullabaloo over roadshows or the stay which froze that ban until the Supreme Court decides what will be. Maybe, they forgot.

The lively torrent of words bouncing from wall to wall in Si Fabian's suite at the Shoreham was interesting for the opinions uttered although the heavy barrage laid down on the distributor was hardly a surprise. The outbursts were interesting on another count in that they stressed the smouldering anger and even the resentment which the exhibitor—or these exhibitors, to be conservative about it—felt against the distributor.

This evidenced itself tangibly in the serious consideration given the recommendation of a resolution designed to bind TOA members not to play anyone's films at $1.20. The proposal was almost carried, then was abandoned in the light of ensuing discussions over its effectiveness and sweep. It was appreciated that some attractions, but very few, belong in the disputed category. There was an awareness, too, that the TOA constituency, as a unit, probably would not stick by any such decision. Consequently, what came out was the reluctant and grudging conclusion to go for heart-to-heart talks with distributors hoping to persuade them to have a heart.

UA's Grad Sears, never a lamb but in a lion's den this time, held out little hope of accomplishment, but was for the effort.

This is how the committee moved and how it came about that the convention passed its resolution carrying the heated question to the company presidents. The general sales managers were ignored consciously in the belief that the $1.20 show represented policy-making at the highest level. Being a president himself now, Sears thought so. The committee figured he ought to know.

◆ ◆

An analysis of its executive slate as of now makes clear the influence of two national circuits in TOA affairs. Paramount's first:

Sam Pinanski, Boston, and J. J. O'Leary, Scranton, Pa., comprise the finance committee associated with Charles P. Skouras, treasurer. Leonard H. Goldenson, New York, is first vice-president.

The 19 regional vice-presidents include E. V. Richards, Jr., New Orleans; Robert J. O'Donnell, Dallas; Frank C. Walker, New York; M. A. Lightman, Memphis; Bob Livingston, Lincoln, Neb.; and Lawrence Gordon, Detroit. Ben Strozier, Rock Hill, S. C., gets along nicely with Paramount's Bob Wilby and Mike Kincey and Mack Jackson, Alexander City, Ala., pleasantly with Paramount's confederacy of Southeastern partners.

National Theatres [20th Century-Fox] is chiefly represented by Skouras who, with his finance committee of two, puts TOA's finances solidly in national circuit hands. Although Golden State Theatres, San Francisco, operates largely on its own, National Theatres by way of Fox West Coast owns a minority interest to the tune of about 25 per cent. Roy Cooper, general manager of Golden State, is also a regional vice-president.

◆ ◆

Unaffiliated are Ted R. Gamble, president, who is regarded as close to Skouras; Fred Wehrenberg, St. Louis, board chairman, and Morris Loewenstein, Oklahoma City, secretary. Regional vice-presidents in the unaffiliated ranks include S. H. Fabian, New York, who operated theatres with Paramount in Greater New York [Staten Island and Brooklyn] until pools were dissolved by the New York court in the Government's suit; William F. Crockett, Virginia Beach, Va.; Herman Hunt, Cincinnati; Edward Zorn, Pontiac, Ill.; Mitchell Wolfson, Miami; Homer Strowig, Abilene, Kan.; Arthur H. Lockwood, Boston; Merritt Kyser, East Aurora, N. Y.; Harry Lowenstein, Ardmore, Okla.; and Lewen Pizor, Philadelphia.

Influence and decision are not always weighed by numbers, of course. But on a straight count of these noses, the unaffiliateds have the edge and may maintain it when the roster assumes eventual outline.

The vice-presidents are to advise the president on policy, but "the supreme authority and executive power" under TOA's constitution will be lodged in its board of directors. The regional associations have yet to name them.

And that's a story yet to be written.

KMTA Considers Better Relations At Convention

Kansas City Bureau

Improved relations between industry and public and among branches of the industry were discussed at the Kansas Missouri Theatre Owners convention Tuesday and Wednesday at the Hotel Phillips here. Suggested methods of procedure included elimination of checking, particularly in smaller communities, and more frequent exhibitor-distributor meetings. Homer Strowig was reelected president.

Trade practices, Ascap and admissions taxes came in for much discussion with Herman M. Levy, general counsel for Theatre Owners of America, using all three as arguments for the Kansas-Missouri group to join with TOA.

Fred Wehrenburg, president of MPTO of St. Louis, Eastern Missouri and Southern Illinois, also asked the merger be ratified, saying that no exhibitor organization could survive today without concerning itself with trade practices.

Other speakers during the opening session included Leon Bamberger, RKO, on direct mail advertising; Henderson Richey, MGM, on public relations, and Elmer Rhoden, Fox Midwest Theatres, on Ascap. Mr. Rhoden is chairman of the TOA committee on Ascap.

Also, C. D. Burton, of Fog-Out Fire Extinguisher Company, and Clyde Latchem, Kansas state fire marshal, on fire prevention; Earl Jameson, Exhibitors Film Delivery Service, on film deliveries, and J. H. Becker, Motion Picture Foundation.

RED HEARINGS

(*Continued from preceding page*)

in 1938 as a special committee. A vociferous fight was always waged in the House against extending the Committee.

The Un-American Activities Committee is now a standing House Committee. It is one of the smallest committees, with only nine members, most of whom have served on the Committee before. The ranking Democratic member, John S. Wood of Georgia, was chairman last Congress.

Contrary to the general impression, Mississippi Representative John E. Rankin has never been chairman of the Committee, though he has been a member many years.

Rep. Thomas, a New Jersey Republican, runs the Committee with a tight rein, aided by Mr. Stripling. This was so much true in the early days of the last session that the committee members began to grumble, and finally forced Mr. Thomas to relax a little. A former insurance broker, Mr. Thomas had a long record in state politics before entering the House in 1938. He is a stubby, balding man, with a round, florid face. The *Congressional Directory* gives his age as 53.


WHO
SAID
HOLLYWOOD
IS
SLIPPING ?

PARAMOUNT speaks out.

Irresponsible sources inside and outside our business are assailing Hollywood pictures . . . at the very time when this industry stands at the crossroads, confronted by serious problems affecting its world market.

Paramount, proud of thirty-five full years of helping build American films to worldwide pre-eminence, unhesitatingly challenges the creeping insinuations that an inferior standard of Hollywood films threatens boxoffice solvency.



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All great structures are prey to jealous eyes from outside and termite attacks from within. The giant edifice of American pictures is no exception.

That is why Paramount speaks frankly now to you, the exhibitors, and soon, through a specially produced short subject,* to a majority of the one hundred million customers who buy tickets every week at the American boxoffice.

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Our country and our industry now face unsatisfactory foreign conditions. We must adapt ourselves to this situation. Hollywood will meet the challenge by proving it excels the world not only in creative talent, but in the managerial ability to adapt itself to meet new conditions on a sound business basis. Paramount will be in the forefront on this score.



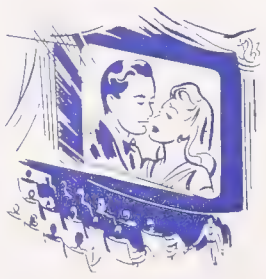
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Let the prophets of doom deal in empty statement. Paramount speaks in the factual language of great attractions placed before you in finished form for an entire boxoffice year. Because they are rich in the power-to-entertain, you will show them proudly, America will enjoy them enthusiastically, the world will receive them gratefully.



It has long been a truism that there never will be anything wrong with the picture business that good pictures will not correct. Good pictures can not only help stabilize economic factors, but can also silence the petty voices of destructive criticism and shout irrefutable proof that . . . . . .

HOLLYWOOD PICTURES TOP THE WORLD
and
PARAMOUNT PICTURES ARE HOLLYWOOD'S TOPS

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"DEAR RUTH"
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BETTY HUTTON, JOHN LUND

"DESERT FURY"
Hal Wallis' Production—*Color by Technicolor*
LIZABETH SCOTT, JOHN HODIAK, BURT LANCASTER
with Mary Astor, Wendell Corey

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GARY COOPER, PAULETTE GODDARD
Cecil B. DeMille's Production
Color by Technicolor—Directed by Cecil B. DeMille

"WHERE THERE'S LIFE"
BOB HOPE and SIGNE HASSO, WILLIAM BENDIX

"DREAM GIRL"
BETTY HUTTON, MACDONALD CAREY
with Patric Knowles, Virginia Field, Walter Abel, Peggy Wood

"THE PALEFACE"
Color by Technicolor
BOB HOPE, JANE RUSSELL

"WHISPERING SMITH"
Color by Technicolor
ALAN LADD, ROBERT PRESTON
with Brenda Marshall, Murvyn Vye, Donald Crisp, William Demarest

"A CONNECTICUT YANKEE"
Color by Technicolor
BING CROSBY
William Bendix, Murvyn Vye, Virginia Field, Sir Cedric Hardwicke, Richard Webb

"THE BIG CLOCK"
RAY MILLAND, CHARLES LAUGHTON
with Maureen O'Sullivan, George Macready

"HAZARD"
PAULETTE GODDARD, MACDONALD CAREY

"THE SAINTED SISTERS"
VERONICA LAKE, JOAN CAULFIELD, BARRY FITZGERALD, WILLIAM DEMAREST, STERLING HAYDEN

"WILD HARVEST"
ALAN LADD, DOROTHY LAMOUR, ROBERT PRESTON, LLOYD NOLAN

"ROAD TO RIO"
BING CROSBY, BOB HOPE, DOROTHY LAMOUR

"THE EMPEROR WALTZ"
Color by Technicolor
BING CROSBY, JOAN FONTAINE

"GOLDEN EARRINGS"
RAY MILLAND, MARLENE DIETRICH

"I WALK ALONE"
Hal Wallis' Production
BURT LANCASTER, LIZABETH SCOTT
From Theo. Reeves' play "Beggars Are Coming to Town" Produced on Stage by Oscar Serlin

"A FOREIGN AFFAIR"
JEAN ARTHUR, JOHN LUND, MARLENE DIETRICH

"SAIGON"
ALAN LADD, VERONICA LAKE

"MY OWN TRUE LOVE"
PHYLLIS CALVERT, MELVYN DOUGLAS

"ALBUQUERQUE"
In Cinecolor
RANDOLPH SCOTT, BARBARA BRITTON

"ADVENTURE ISLAND"
In Cinecolor
RORY CALHOUN, RHONDA FLEMING, PAUL KELLY

"SHAGGY"
In Cinecolor
Brenda Joyce, George Nokes, Robert Shayne

*Release Dates Subject to Chang

PRINTED IN U.S.A.

ALBANY

The Palace had Shirley Temple on the screen for the second time within a month when "Honeymoon" topped the bill. "Framed" was the second feature. She appeared a few weeks before in "The Bachelor and the Bobby Soxer," which proved one of the biggest grosses for the Fabian house in the past 12 months. The Strand, after a heavy week with "Life with Father," presented "Ivy" and "The Vigilantes Return." Warners' Ritz took "Life with Father" for a second Albany week at advanced prices. . . . James Morgan, formerly in charge of the Delaware, has been promoted by Warner Theatres to the Madison.

ATLANTA

New theatres opened and to be opened in the South: F. F. Hooten, Wayne theatre, in Webster, Fla.; Jim English, owner of the Seminole in Homestead, Fla., is building a new colored house to be opened about December 1; Abe Dobrow and Gold Brothers, operators of theatres in Florida, are building a new Negro theatre in Belle Glades; A. R. Disney plans to open his new theatre in Northport, Ala., about the middle of October; nearing completion is the Harlem theatre, in Augusta, Ga.; James Berry and C. E. Coleman have opened their new house in Smyrna, Tenn.; another drive-in for the South is one being built by John Glazes and Louis Soult in Auburn, Ala. . . . Benton Bros. Film Express, which recently took over the physical distribution of all Eagle Lion pictures, has done the same for SRO. They will use the shipping room of Eagle Lion until such time as their new building is ready. . . . In the city on Film Row: the Dunn Brothers, the South Georgia showmen; O. C. Lam, Rome, Ga.; J. E. Martin, Montezuna, Ga.; Paul Emgler, Birmingham, Ala.; Harry McGowan, Alexander City, Ala., and R. E. Cannon and Raymond Edwards, Lake City, Fla. . . . Carlos Moore, formerly Florida sales representative for United Artist, will cover the same for Film Classics. . . . Nel Brown, manager of the Peachtree art theatre, has reopened the theatre. . . . Harry Whitestone expects to open his theatre in Fairmont, Ga., within the next month.

BALTIMORE

Six new pictures opened at the first run theatres. Weather cool and some rain. Week opening September 25 looks favorable. Century doing fine with "Carnegie Hall." Hippodrome excellent with "When a Girl's Beautiful," plus big vaudeville bill headed by Three Stooges. New theatre big with "The Foxes of Harrow." Stanley big with "Life with Father," at the $1.25 top at night. Mayfair okay with "Born to Kill." Roslyn and Times opened good with "The Tresspasser," plus "Man of Conquest." Keith's found "Desert Fury" strong enough for second week while the Little held "Storm in a Teacup" and the Town held "Crossfire," each for a third week. . . . Jack Whittle, Avenue, out of hospital and recovering from operation. . . . I. M. Rappaport's Gif-Ted Children's Show at the Hippodrome is on the radio every Saturday



morning. . . . Filmore Cook, who has been operating the Aurora theatre with A. B. Price, bought it in at the trustee's sale September 23. Vernon Currier remains as manager and the staff remains intact. . . . About 18,000 persons attended the Charity Chest football game sponsored by Baltimore and Washington Variety Clubs in Baltimore Stadium September 21.

BOSTON

Business continued to improve generally in Boston, with the eight per cent increase in retail sales over the previous week being equaled by the theatres. Leading the town was "Welcome Stranger" at the Metropolitan with $35,000 in estimated box office receipts. The Boston theatre ran a close second with Cab Calloway heading the stage show and "Stepchild" holding the screen. The two Loew's houses, the State and Orpheum, did well with "Unfinished Dance." . . . Tom F. O'Brien, new Boston branch manager for Columbia Pictures, honored by a testimonial luncheon September 22 by the Motion Picture Salesmen's Club. The luncheon was held at the Statler Hotel, with Saul Simons as chairman of the Club committee. . . . Variety's plans for the annual New England Benefit-Raffle set. The drawing will be held at the Statler Hotel on December 17. The cancer foundation at Children's Hospital will benefit. E. Callahan, of 20th Century-Fox, is chairman of the committee. . . . Graphic Theatres took over Old Town, Maine Location.

WHEN AND WHERE

October 13–15: Associated Theatre Owners of Michigan convention in Detroit.
October 14–15: Allied States Association national board meeting in Detroit.
October 14–15: Tri-State Motion Picture Theatre Owners annual convention at the Hotel Chisca in Memphis, Tenn.
October 20–24: Society of Motion Picture Engineers 62nd semi-annual convention at the Hotel Pennsylvania, New York City.
October 22–23: Kentucky Association of Theatre Owners convention in Louisville.
November 6–8: West Virginia Managers Association convention at the Daniel Boone Hotel in Charleston, W. Va.
November 18 – 20: Associated Theatre Owners of Indiana convention at the Hotel Antlers, Indianapolis.
November 19: Annual dinner of the Picture Pioneers at the Hotel Plaza in New York City.
November 24–25: Associated Theatre Owners of Texas annual convention in Dallas.
November 24-25: Allied Motion Picture Theatre Owners of Pennsylvania annual convention at the William Penn Hotel, Pittsburgh.
November 29–30: Allied States Association national board meeting in Milwaukee.
December 1–3: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting at the Hotel Schroeder in Milwaukee.

CHARLOTTE

Motion pictures were flashed on the screen at Huntersville, N. C., September 28 for the first time on Sunday. The scene of the show in this suburb of Charlotte that has so stoutly stood out against Sunday amusements, was the Myrmax theatre, Oren Barkley manager. Two performances were given, admission being free. Manager Barkley said that the showing of pictures on Sunday at Huntersville was an experiment and that he was pleased with results. He said he planned, as a result of the reaction, a schedule for three showings every Sunday. A ballot on which every person could register his views was handed each adult entering the theatre. . . . On Film Row: Bob Sylvester, Richland; Bill Webb, Shelby; Mr. and Mrs. B. B. Anderson and Howard Anderson, Mullins; Levey Overton, Enfield; Carey Caudell, Wallace; R. D. McGowen, Spring Hope; Pete Howell, Smithfield; Sam Hinson, Valdese; Bill Drace, Greer, and W. G. Fussell, Bladenboro.

CHICAGO

Loop business taking an upward spurt with new product in most first run houses. Several of these taking on the appearance of being in for extended runs with the most promising being "Carnegie Hall," Grand; "Unfinished Dance," United Artists, and "Kiss of Death," Garrick. . . . Harold Stevens, Paramount branch manager, has been named chairman of the amusement and recreation division of the Community Fund drive. . . . Norman Pyle, MGM Minneapolis territory p. a., has been brought into Chicago to temporarily assist Bill Bishop who was caught short with Bill Green's sudden resignation last week. . . . Variety Club's benefit showing of "Variety Girl" at the Chicago, accompanied with huge stage show, grossed $15,000. . . . Jerry Weiss joined Film Classics as salesman.

CINCINNATI

Theatre attendance is continuing strong here, with the majority of first run houses doing above average business. The RKO

(Continued on following page)

(*Continued from preceding page*)

Albee piled up a tremendous gross on the recent opening week of "Welcome Stranger," which moved to the RKO Capitol for a second week, and probably will be held over. The Capitol heretofore has been playing only initial showings of the bigger pictures. . . . Local theatre interests are keeping a watchful eye on the outcome of a controversy at the Cox theatre, which opened its legitimate season September 21, with "Voice of the Turtle." The theatre is being picketed by members of Local No. 1, American Federation of Musicians, in protest against the theatre management's refusal to employ musicians to provide overture and between-act music for dramatic productions. The case has been submitted to the international board. . . . Although a site was acquired, and plans developed for a 1,000-seat house, at Springfield, Ohio, Maurice Chase and Herman Hunt, who operate a number of houses in Cincinnati, have given up the Springfield project and have disposed of the site, which will be used for other purposes by the purchaser. . . . The number of polio cases is continuing to rise here, but thus far there is no indication of theatre attendance being seriously affected.

CLEVELAND

Paul Broder and Harold Sandelman of Realart Pictures met here this week with top independent theatre owners to present plans to organize a local circuit of reissue houses playing the Universal reissues. As explained, the plan is devised to provide top grade product to third and last run houses which are experiencing a product shortage due to extended runs in first run theatres. Another meeting is scheduled for next week. . . . Harry Horowitz, owner and manager of the Astor theatre the past 21 years, died September 27 of a heart attack following a minor operation. His wife and daughter survive. . . . Bernie Rubin of Imperial Pictures is named chairman of the Variety Club's annual orphans' Christmas party. Working with him are Marvin Samuelson and Bud Gilliam, both of Warners' theatre department and Alvin Friedlander of Berlo Vending Co. . . . Loew's State had to use all of its velvet ropes, open the seldom used balconies and draft police aid to handle the crowds for "Gone with the Wind." . . . Leonard Steffens of Columbia has been promoted from head booker to office manager. . . . Edward Ramsey was threatening to close his Plymouth theatre, Plymouth, only theatre in the town, on September 29 unless the village council repealed the three per cent amusement tax which was passed earlier in the week.

COLUMBUS

Two Technicolor musicals—"Down to Earth" at the Ohio and "I Wonder Who's Kissing Her Now" at the Palace—earned top money last week. Good second week was registered by "Welcome Stranger" at the Broad and the Grand had sizeable business with a dual revival—"Each Dawn I Die" and "Bad Men of Missouri." The World attracted considerable attention with "The Magic Bow" with Norman Nadel, *Citizen* theatre and music editor, acting as commentator for a recorded program waxed by the Columbus Philharmonic orchestra and played before showing of the picture. . . . Lou Holleb is back at his desk as manager of the Majestic, following absence of several weeks due to an operation. Leo Jones, owner of several theatres in Northwest Ohio towns, is leading the campaign in Carey to nullify the recently-passed municipal three per cent admissions tax at the November election. Jones directed the job of getting enough signatures to place a referendum before Carey voters. Majority vote will decide the issue. Jones says that his 237-seat Carey theatre is the only amusement enterprise which would be affected by the tax. . . . Fred Rowlands' new theatre, the Livingston, is the sole local neighborhood theatre to play "Duel in the Sun" at advanced prices. . . . Jackson, Ohio, city council passed a three per cent admissions tax, requiring in addition a $1 license fee from each amusement place affected. . . . Chillicothe, Ohio, is drawing a three per cent ordinance modeled after the Cleveland tax law.

DENVER

Arthur Goldstein takes over Chieftain, Strassburg, Colo., from Virgil Ulrich, who quit to care for his ranch and other business. . . . Herb Gumper, theatre owner, spent a week in Alamosa, Colo., hospital, with pneumonia. . . . Jack Krum, old time film man, visited on Film Row. Plans to go to California to make home. . . . Ray Moore, former Altec service man, buys Creede, Creede, Colo., from Imperious Mining Co. . . . Al Gross, MGM office manager, made short subjects supervisor. . . . Sam Appelman, who quit RKO as Salt Lake City salesman some time ago to go into business, returns to company as salesman for Wyoming, succeeding Ed Green, who went to New York. . . . Chet Bell, Paramount branch manager, returned from Mayo hospital, Rochester. . . . Harry E. Brooker, years ago a Fox Film Denver branch manager, added as salesman for Selected Pictures. . . . R. L. Forame remodeling Silverton, Colo., building, into 250-seat Capitol, to open November 1.

DES MOINES

The Lake theatre at Lake View has been sold by George Thacker to E. W. Kerr of Winterset. Kerr owns seven other theatres in the midwest. Phil Miles of Winterset will be new manager of the theatre. . . . The new Starlite drive-in theatre near Waterloo showed to capacity crowds of 700 at each of its two opening night performances last week. . . . The William H. Dessel Post of the American Legion has purchased the Holstein theatre building from owner Claus Paulsen. . . . The Tri-States Theatre Corp. has announced details of its big 35th anniversary contest to start in October and continue for 10 weeks. . . . Barometers of business activities in Des Moines and throughout Iowa continue to show a steady increase. Check transactions through local banks were 23 per cent greater during the first eight months of this year than in the same period in 1946. They were more than double the volume of five years ago. . . . Members of the eastern Iowa district for Central States met at Clinton recently aboard the houseboat Rob Roy III. Host was district manager J. B. Grennebaum. . . . An improvement permit in the amount of $3,000 has been issued by the city of Marshalltown to the management of the Casino theatre.

HARTFORD

Among Hartford visitors: Lou Abrams, National Screen district manager; Lou Brown, Loew's Poli circuit ad-publicity manager; Harry Gibbs, of Connecticut Films, New Haven, and Floyd Fitzsimmons, area MGM exploitation representative. . . . Matilda Nash is the new secretary to manager Fred R. Greenway at Loew's Poli Palace, Hartford. . . . E. M. Loew's Court Square, Springfield, Mass., has resumed weekend vaudeville. John Silverwatch is manager. . . . Lou Cohen, Loew's Poli manager, was appointed Hartford theatres division chairman of the City Rededication Week, working for the Freedom Train visit October 4. . . . A new theatre is to be constructed in the north end of Hartford by M. J. Neiditz, Hartford realtor. . . . Fishman Theatres of New Haven, Conn., reopened the 550-seat Cameo, West Haven, for Saturday-Sunday operation September 27.

INDIANAPOLIS

Box office results were highly varied at the first run houses here last week. The biggest take was $18,000 for "Life with Father" at the Circle, considered fair at the advanced admissions, but not good enough to hold. It's playing its second week at Keith's. "Mother Wore Tights" took a fine $16,000 at the Indiana, but "Down to Earth" was below average with only $10,500 on the line at Loew's. . . . Attendance at the Variety Club's annual golf tournament and banquet here Monday topped 200, from Kentucky and Ohio as well as Indiana. . . . Tim Dooley, Fox booker, is vacationing in Cincinnati. . . . Mike Cullen, western division manager of Loew's, was in town this week.

KANSAS CITY

Saul Frank, operating the Chief at Coldwater, has added the Gregg at Sedan, taking over October 1. Orren H. Gregg, an exhibitor for 27 years, built the Gregg seven years ago. He is retiring. . . . The Dickinson circuit is reopening the Crystal at Topeka, with Everett Ellis as manager. The theatre will serve as second run to the circuit's Dickinson. The Crystal, which formerly showed Westerns and action pictures, will raise admissions to 50 cents for adults, 20 for children. . . . The Kansas State Board of Review has passed "The Outlaw" with a few deletions. . . . The Kimo held "Les Enfants du Paradis" for a second week. . . . Visitors on Film Row: L. Z. Henry, Plattsburg; L. Hickok, Effingham; John Egli, Jr., St. Joseph; Mrs. C. C. Nehr, Nortonville; Glen Cooper, whose new drive-in for Dodge City opened September 25; C. C. Rhodes, Cole Camp; R. H. Rogers, Buckner; Max Shelton, St. Louis; Ray Walsh, Chanute and J. W. Wolf, Lathrop.

LOS ANGELES

Richard Lange, RKO sales manager, has been transferred to the Portland exchange as branch manager, replacing Joe Smith,

(*Continued on page 34*)

When Dietrich brings out the gypsy in Milland, it's really

"Torrid!"

says Boxoffice*

RAY MILLAND · MARLENE DIETRICH

"Golden Earrings" †

in



*"Audience is going to wax enthusiastic. Word of mouth, two glistening names are insurance for plush takes."

†The song's as sultry as the picture...

with

Murvyn Vye · Bruce Lester
Reinhold Schunzel
Dennis Hoey
Quentin Reynolds

A MITCHELL
LEISEN
PRODUCTION

Directed by MITCHELL LEISEN
Produced by Harry Tugend
Screen Play by Abraham Polonsky, Frank Butler and Helen Deutsch
From the novel by Yolanda Foldes

LAUNCHING Paramount's *PARAMOUNT SEASON:*
"Unconquered" in Technicolor—"Wild Harvest"
"Golden Earrings"—"Adventure Island" in Cinecolor

(Continued from page 32)

who moves to the San Francisco exchange as branch manager. John De Costa is the new RKO office manager. . . . G. A. Smith, Paramount western division manager, has left for St. Louis. . . . Billy Sobelman has been appointed manager of the Melvan theatre. . . . Henry Balk, Monogram salesman, has resigned. . . . John P. Filbert, head of the John Filbert Theatre Supply Co., has returned from Washington, D. C., after attending the Theatre Supply Dealers convention. . . . Leo Hemmecher, operator of the Roma theatre, San Diego, was seen on Film Row. . . . Vini Oswald, secretary to Lloyd Owmbey National Theatre Supply branch manager, has resigned and will be married. . . . Norman Goldstein, pioneer projectionist, died last week. He was chief projectionist for the past 25 years with the Bards Circuit and lately with the Western Amusement Co. . . . Out of town exhibitors on Film Row: Dick Sims, National City; Harry Maupin, Morro Bay; Claude Kennell, Santa Monica.

LOUISVILLE

The Scoop, ordinarily a first run or newsreel theatre, will run revivals, changing twice a week, according to William Clowes, manager. . . . "Life with Father" has been held over at the Mary Anderson for a second week at advanced prices. Also playing for extended time is "Mother Wore Tights," which was moved to the Brown from the Rialto. "Welcome Stranger" opened at the Rialto. "The Women," with "Bulldog Drummond Strikes back," opened at Loew's. The new program at the Strand was "Repeat Performance" and "Lost Honeymoon." . . . The National will offer stage shows from time to time during the winter. . . . The Strand will have new sound equipment. . . . The Manchester at Manchester will get new projection equipment. . . . Visitors on Film Row: Mr. and Mrs. Don Steinkamp, French Lick; A. N. Miles, Eminence; Luther Knifley, Knifley; Charles W. Patterson, Florence; Mrs. R. L. Harned, Sellersburg; G. M. May, Corydon; Mr. and Mrs. Bruce Aspley, Glasgow, and C. K. Arnold, Bardstown.

MEMPHIS

First runs report continued good attendance. Malco set new records with two weeks of "Welcome Stranger." Palace showed "Crossfire" to large crowds. State was pleased with "The Unfinished Dance." Warner held over "Life with Father." Ritz opened "I Know Where I'm Going" and Strand had a double bill, "Twilight on the Rio Grande" and "The Devil on Wheels." . . . Malco was scheduled to hold a world premiere October 1 of the picture "Spirit of West Point," in which M. A. Lightman, Sr., president of Malco Theatres, Inc., plays the role of an assistant coach. . . . W. E. and Arthur Elkins, brothers who operate Victory and Elkins theatres in Aberdeen, Miss., were on Memphis Film Row this week booking. Other mid-south exhibitors on the Row included: J. K. Jameson, Bald Knob; H. W. Pickens, Carlisle and DeValls Bluff owner; W. R. Lee, Heber Springs, Des Arc and Star City owner; Leon Roundtree, Holly at Holly Springs and Grand at Water Valley.

MIAMI

The money gathered by the Miami Tent No. 33 of Variety Clubs for the premiere of "Variety Girl" was announced over local radio stations as topping all others, since the price of admission was five and three dollars instead of one and three as other theatres charged. . . . "Life with Father" will open at the Colony on October 8. . . . The Flamingo theatre goes first run on Tuesday when it features "The Raider," for the first showing in Florida. "Laura" has been the revival this week. . . . Following suit, the State theatre brings "Blondie's Holiday" to Miami for the first time. . . . Johnny Desmond stars on the vaudeville bill at the Olympia with "High Barbaree" as the feature attraction. . . . At the toll of midnight, "Vigilantes Return" to the Capitol theatre and the Paramount theatre shows "Honeymoon."

MINNEAPOLIS

The weather turned cool and theatre business showed a general improvement. "Dear Ruth" led the field with an opening week's business of $21,000 at Radio City to hold over for a second week. Also good was "Crossfire" which earned a second week at the RKO Orpheum. In the holdovers, "Wild Harvest" and "The Bachelor and the Bobby Soxer" (in its fourth week) did the best business. . . . The weather turn was hard on business at the new suburban Bloomington drive-in. . . . Ben Berger, head of the Duluth Theatre Corp., has reached an amicable settlement of his suit against Minnesota Amusement Company on conspiracy charges. Neither side will reveal terms. . . . Eddie Ruben, head of the Welworth circuit, is a division co-chairman in the Minneapolis Community Chest campaign.

MONTREAL

Important entries at all main stem houses mark the beginning of the fall season. "The Yearling" replaces three hot weeks of "Welcome Stranger" at the Loew's. "Dear Ruth" at the Capitol replaces "Crossfire" which ran two weeks. "Cynthia" goes into the Princess and "Variety Girl" is held over for a repeat session at the Palace. . . . "Montreal by Night," National Film Board production, got so-so reception from audiences and critics. . . . Early days of film showing aboard Canadian Pacific vessels recalled at special luncheon with distributors aboard Empress of Britain. . . . "Monsieur Verdoux" coming into Montreal sometime this month with heavy press agenting. . . . Quebec Productions still sitting around and twiddling their thumbs waiting for advice on what to do with their initial bilingual film, "Whispering City," whose British distribution is being held up pending on what comes out of U. S.-U. K. talks on 75 per cent tax.

NEW ORLEANS

Monogram's "Louisiana," featuring Governor Jimmy Davis, will have its premiere in Shreveport at the Strand, Majestic and Capitol theatres October 7. The New Orleans Association of Commerce will sponsor a public banquet for Governor Davis October 6 at the Roosevelt Hotel. . . . Exhibitors on Film Row: Carl Barcelona, Baton Rouge; Nick Lamantia, Bogalusa; Ricardo Montiel, Mobile; Milton Guidry, Erath; F. J. Prat, Jr., Vacherie; L. E. Downing, Brookhaven, and Ben Smith, Lake Arthur.

OMAHA

"Welcome Stranger" held up for a strong $16,000 in a second week at the Orpheum. Business was generally strong with cooler weather helping. . . . Work gets underway here in a few days on a new Warner Brothers exchange building expected to be completed by May 1. Universal-International also plans a new building. . . . Nancy Franco is a new RKO stenographer. . . . Lou DuFour, RKO exploiteer, has been switched to St. Louis. . . . Gerald Pyle, Pipestone, Minn., takes over the Gem theatre, Moville, Ia., from Leonard Miller. . . . Guy Griffin closed his Cass theatre at Plattsmouth, Neb., for the first time in 19 years. The reason: He and son-in-law, Howard Hirz, were neither one willing to stay at the theatre on Wednesday night while five-year-old Nancy Hirz carried the crown that was placed on the head of the new King of the Corn Festival. . . . Tom Baxter opened the Masonic theatre, Baxter, Ia., September 9.

PHILADELPHIA

Ted Schlanger, Warner zone manager here, was named honorary vice-chairman for the community dinner to be held October 15 at the Bellevue-Stratford Hotel to aid the Los Angeles Sanatorium. . . . Louis Sablosky, independent circuit operator here, has moved to Atlantic City to make his home there. . . . William Nabut joined the Warner theatre circuit publicity department. . . . Nate Abelove has been appointed city salesman for Quality Premium Distributors and will continue to manage the Ritz. . . . Jack Weiss, taking over the former Principal exchange quarters, will handle premiums in addition to the independent distribution of pictures. . . . Sam Lefko, after an illness of almost three years, is scheduled to return to the RKO sales staff later this month. . . . Seymour Brown, from New York, is the new student salesman at RKO. . . . Sidney Halton, formerly a Paramount salesman in Australia for many years before the war, joined the Poppers' Supply Co. as assistant to Larry Goldmeier. . . . Sanitary Automatic Candy Corp. of New York City has opened a local branch to sell candy in theatres. . . . Edmund Gajewski has leased the Community theatre, Morgantown, Pa., from the Morgantown Fire Company, for the operation several nights a week as a motion picture theatre. . . . Comerford theatres upstate in Wilkes-Barre, Scranton, Hazelton and Pottstown, have initiated a vaudeville policy, adding five acts to the film shows at one circuit house in each of the cities.

PITTSBURGH

Col. Robert C. Downie, local banker, was selected as toastmaster for the civic banquet which was to be held October 2 preceding the world premiere of Cecil B. DeMille's "Unconquered" at the Penn theatre. . . . Mel Smith has resigned as manager of the Cen-

(Continued on page 37)

. . . there's been nothing like it for thirty years!



Not since "Birth of a Nation" has the road show visited Main Street. But now it's back, for David O. Selznick's DUEL IN THE SUN is playing the length and breadth of Main Street across the United States and Canada to sensational business.

Show business seems to have forgotten that the BIG attraction is even BIGGER in the small town. "Birth of a Nation" proved this thirty years ago and DUEL IN THE SUN is proving it again.

DAVID O. SELZNICK'S GREAT MOTION PICTURE, DUEL IN THE SUN, in thousands of small cities and towns, villages and hamlets, is playing to an unprecedented number of people and to unheard of grosses.

SEE NEXT PAGE

Below are average grosses compiled from the records of 3525 situations where DUEL has already played:

AVERAGE DAILY GROSS IN TOWNS BELOW 1,500 POPULATION	$287
AVERAGE DAILY GROSS IN TOWNS BETWEEN 1,500-2,500 POPULATION . .	$315
AVERAGE DAILY GROSS IN TOWNS BETWEEN 2,500-5,000 POPULATION . .	$395
AVERAGE DAILY GROSS IN TOWNS BETWEEN 5,000-7,500 POPULATION . .	$510
AVERAGE DAILY GROSS IN TOWNS BETWEEN 7,500-10,000 POPULATION . .	$625

These figures indicate that the small town theatre will have more money left after paying the film rental on DUEL than it might normally gross in the same playing time on another picture.

THERE IS NO BUSINESS IN SHOW BUSINESS LIKE "DUEL IN THE SUN" BUSINESS

(*Continued from page 34*)

tre theatre and has been replaced by Mort Fordan. The latter formerly managed the Ritz and has been serving as a relief manager for Warners ever since they sold the Ritz to Loew's. . . . The Variety Club has resumed its weekly Family Nights, the Universal-International exchange gang hosting for the reopener. . . . Kap Monahan, film critic for the Pittsburgh *Press,* is back at his desk following a delayed vacation. . . . The Variety Club American Legion post will honor its outgoing commander, Joe Misrach, at a banquet in the William Penn Hotel October 6.

SAN ANTONIO

Oliver B. Thomas, manager of the State theatre, is in the Mayo Brothers' Clinic, Rochester, for medical treatment. Lawrence Bernard, his assistant, is substituting as house manager while Thomas is ill. . . . Bill Williams, formerly of the Woodlawn theatre, has taken over as the new treasurer at the State. . . . The Adkins Lenoir Theatrical Post No. 565 of the American Legion has elected C. H. Moss as their new post commander. . . . "The Fabulous Dorseys" played a day and date first run engagement at the Woodlawn and Broadway theatres, two of Interstate's de luxe houses on the north side of town.

SAN FRANCISCO

A list of solid marquee names bolstered business this week to the tune of $14,500 for "Black Narcissus" at the small Esquire, a smash $34,000 at the Fox playing "Dark Passage," and $28,000 with "Crossfire" at the Golden Gate. Other situations held up nicely. . . . Cecil B. DeMille will appear as guest speaker at the Commonwealth Club here next November 7. His 45-minute talk will be broadcast over a statewide network. Topic to be: "Motion Pictures and International Relations." . . . John Ettlinger, formerly publicist and exploiteer for Paramount in Glen Falls, will take over publicity for the local Paramount Pictures Corporation, replacing Bob Varney who resigned. . . . Rotus Harvey has purchased the Rio theatre, Vallejo, a 400-seat house, from Ben Levin of General Theatrical. . . . Frank Maun has sold his 361-seat Temple theatre to D. B. Levin. . . . Larry Doyle, office manager for Selznick here, moves to Portland where he will take over as branch manager. . . . Bob Bemis, manager of Preddy Supply Company, leaves for Washington for a convention of the Equipment Men's Association.

SEATTLE

Since "Dear Ruth" ended its long run at the Liberty theatre September 25, the only holdover in Seattle was the revival of "Gone with the Wind," which was scheduled to finish its third week at the Music Hall. "It Happened on Fifth Avenue" moved to the Music Box after its initial one-week run at the Fifth Avenue. Among shows opening at local houses were: "Welcome Stranger," at the Liberty; "Song of the Thin Man," at the Fifth Avenue; "Perils of Pauline" and "Moss Rose," at the Coliseum; "The Long Night," at the Orpheum, and "Slave Girl" at the Paramount. . . . Paul Hull, formerly with United Artists, has been named eastern Washington salesman for Eagle Lion Pictures. . . . Henry Mullendore has purchased James Ewing's theatre in Augurn, leaving his managing job with Bill Forman, of Bend, Ore. . . . Louis Sonney, head of the Sonney Road Show Attractions, his wife and son, Dan Sonney, owner of the Star theatre in Portland, were in Seattle on business most of the past week. . . . Ray Peacock, Waitsburg, has recently purchased the Plaza theatre there and has just completed his first booking trip. . . . Al Utigard, formerly of Portland, has been named as assistant to Zollie Volchok, Sterling Theatres manager. . . . Prior to opening their new theatre in Portland October 1, Leo and Florence Pallay were on Film Row this week on a booking trip. . . . Damage resulting from a fire in the booth in the Twisp theatre, Twisp, Wash., has been repaired and Mr. and Mrs. Albert Van Gortel, the new owners, have reopened it. . . . The annual meeting of the Northwest Film Club was held September 29. . . . Out of town exhibitors on Film Row: Junior and Dorothy Mercy, Yakima; Ray Grombacher, Portland; Jesse Jones, Portland.

ST. LOUIS

Film Row is still trying to figure the record of "Life with Father" at advanced prices at the Ambassador and Shubert. The double showing was almost unique in St. Louis for a road show on a first run film. The show was well received, but, according to all reports, the Shubert went far ahead of the Ambassador percentage-wise, though the Shubert jumped prices from a regular 40 to 60 cents to 90. cents to $1.25 for the picture, and the Ambassador only went up to a $1.25 from a usual 50 to 75 cents. Naturally the picture is staying on at the Shubert for a second week while the Ambassador changes over to "Welcome Stranger" at, their ads say, "regular prices." . . . Holdovers are making the other news with "Desert Fury" at the St. Louis, "Gone with the Wind" at Loew's, and "Mother Wore Tights" at the Missouri eating the weeks away. . . . Personnel notes: Nat Steinberg, Republic's Prairie district manager, is temporarily handling the St. Louis district while Johnny Houlihan fills in at Cleveland, O.

TORONTO

"I Wonder Who's Kissing Her Now" continued on its colorful way for a fifth week at two Famous Players' theatres in Toronto, the Tivoli and Eglinton, and was being followed closely in length of run by "Gone with the Wind," which stayed for a fourth week at Loew's theatre. . . . Another holdover is "The Perils of Pauline" which kept the big Imperial busy for a second week, while "The Best Years of Our Lives," late in coming to Toronto as a film roadshow, has been worth a third week at the Odeon Fairlawn. . . . Among the foreign films, "The Well-Digger's Daughter" was held for a third week at the International Cinema and "Russia on Parade" played two weeks at the Kino theatre. . . . The Royal Alexandra, only legitimate, again reverted to films with the playing of the reissued "New Wine" for one week. Shea's has a new one in "Possessed" after four weeks of "Welcome Stranger." . . . Returning from a lengthy stay in England with his wife, President J. E. Lawson of Odeon Theatres of Canada declared in an interview that the improvement and growth of the British film industry was one of the brighter aspects of the economic situation across the Atlantic. . . . With the return of Lawson, the word is out of the appointment of an English architect named Kemp for the Canadian Odeon circuit in succession to the late Jay I. English of Toronto who was accidentally drowned late in August. . . . All-Steel Buildings, Ltd., has been organized at Toronto for the supplying of prefabricated theatres in Canada. . . . Gaumont-Kalee, Ltd., Toronto, has organized a sound-service department for Odeon and other theatres and district supervisors have been appointed. . . .

VANCOUVER

Following the sale of his Quesnel theatre to his son-in-law and associates, Pop Elliott, operator of the Rex, has retired after 30 years. He purchased the Rex in 1918 from Alex Winde. Elliott was B. C.'s oldest exhibitor and projectionist. . . . The Royal Canadian Mounted Police is making a color film showing some of its many activities. . . . The Orpheum, which did handsome business for the past two weeks with "Gone with the Wind," is holding the picture over for a third week. "Brute Force," at the Plaza, also nice and holds over. The Strand presented a return engagement of "Fantasia" with a first run, "Seven Keys to Baldpate," as companion and did better than average business. . . . The Cameo theatre, at Whalleys Corners, a few miles from New Westminster, B. C., is now operating. Theatre seats 450. . . . Moving pictures to assist the fight against juvenile delinquency will be made in Victoria, B. C., as a result of an agreement reached between the Victoria Children's Theatre and B. C. Amateur Club. . . . Monica Butler, formerly with Warner in London, is an addition to the Vancouver WB exchange, replacing Barbara Ford, resigned. . . . Johnny Jones, formerly at the Odeon Trail, B. C., is now on the staff of the Plaza here. . . . Members of the Service Employees Union will meet shortly to consider a counter wage offer from Famous Players circuit. The union is asking a raise of 15 cents an hour, union shop and other conditions in the Capitol, Orpheum, Kerrisdale and Victoria Road theatres, where the union is certified.

WASHINGTON

Washington business was good, with "Life with Father" holding for a third week at the Warner, and "Desert Fury" for a second week at Loew's Palace. New openings included "Bad Men of Missouri," at Warner's Metropolitan; "The Unfinished Dance," at Loew's Capitol, and "Singapore," at RKO Keith's. Carryover was "Mother Wore Tights" at Loew's Columbia. . . . New Warner Club officers are: Wade Skinner, president; Fred MacMillan, vice-president for entertainment; Harry Lohmeyer, vice-president for welfare; E. N. Read, vice-president for membership; Anne De Mello, secretary; George Larkin, treasurer; George Crouch, chairman for contributions and loans; and John J. Payette, honorary president. . . . Manny Reiner, Vanguard Films general sales manager in Latin America, is the newest member of Variety Club Tent No. 11.

World Premiere at Grauman's Chinese, Loew's State, Carthay Circle, Uptown and Loyola Theatres, Los Angeles...



Magic words for "MAGIC TOWN"

"There is so much in this picture for everybody that it is certain to register as a very solid attraction. Swell performances by every member of cast."

—*SHOWMEN'S TRADE REVIEW*

"Will enjoy word-of-mouth attention with boxoffice response assured."

—*DAILY VARIETY*

JAMES STEWART

JANE WYMAN

Broadway Opening Palace Theatre, Oct. 7...Opening at the Long-Run Woods Theatre, Chicago, Soon...

"Warm, human and believable ...will cut a passage to the hearts of millions...well designed to keep grosses out of the doldrums."
—*MOTION PICTURE DAILY*

"Smart dialogue and superior direction...Good boxoffice entry."
—*VARIETY*

"Contains all the elements that make for hefty boxoffice...realistic, warm, human, with the necessary humorous touch."
—*THE EXHIBITOR*

"Should do strong business generally."
—*BOXOFFICE*

"Should insure favorable boxoffice response."
—*HOLLYWOOD REPORTER*

in Robert Riskin's

AGIC TOWN

WITH

KENT SMITH • NED SPARKS • WALLACE FORD • REGIS TOOMEY

Written and Produced by ROBERT RISKIN • Directed by WILLIAM A. WELLMAN

A William A. Wellman Production • Released by RKO Radio Pictures, Inc.

EAGLE LION PLANS 27 NEXT SEASON

Wanger Productions Will Join Company as New Independent Unit

Eagle Lion will release 27 features during the 1947-48 season, A. W. Schwalberg, vice-president and general manager, announced Sunday at the company's four-day sales meeting at the Hotel Warwick in New York. Of these, 17 will be produced at the Eagle Lion studios at a production cost of $23,000,000; four will be from J. Arthur Rank, and six Edward Small reissues.

Walter Wanger and his company, Walter Wanger Pictures, have joined Eagle Lion, Robert Young, Pathe Industres, Inc., controlling stockholder, announced in New York Wednesday. Mr. Wanger will have an independent producing unit. He will also acquire a "substantial interest" in Pathe Industries, the Eagle Lion parent company. Eagle Lion will acquire an interest in Mr. Wanger's company and share in his contracts with stars such as Joan Bennett, Susan Hayward and others.

Showmanship Stressed

Emphasizing that showmanship will continue to guarantee high grosses, Mr. Schwalberg said his company would follow a policy of "unlimited cooperation on point-of-sales selling," with each picture in the 1947-48 schedule to be "merchandised as intensively as though it were the company's sole production of the year."

This same point-of-sales selling was later expanded by Max E. Youngstein, director of advertising, publicity and exploitation, who announced plans to allocate the major portion of all promotion budgets to local campaigns slanted to the particular theatres' individual need.

Al Suchman, eastern sales manager; L. E. Goldhammer, western sales manager, and Harold Dunn, circuit sales manager, also spoke on the importance of directing and slanting all selling activities to the individual needs of theatres.

High Grosses Predicted

In the opening session Saturday morning, Mr. Schwalberg said: "The entire Eagle Lion sales policy is based on the feeling of all heads of our company that showmanship is still very much alive; that intelligent showmanship and salesmanship will sell tickets today as always."

The 17 Hollywood pictures which Eagle Lion will distribute in 1947-48 are:

OUT OF THE BLUE, comedy-romance starring George Brent, Virginia Mayo, Carole Landis and Ann Dvorak.

LOVE FROM A STRANGER, Agatha Christie mystery story starring Sylvia Sidney and John Hodiak.

ADVENTURES OF CASANOVA, adventure starring Arturo de Cordova and Noreen Nash.

T-MEN, story of the Treasury Department with Dennis O'Keefe and Mary Meade.

PRELUDE TO NIGHT, romantic drama with Zachary Scott and Sidney Greenstreet.

NORTHWEST STAMPEDE, James Craig-Joan Leslie vehicle of the outdoors.

THE MAN FROM TEXAS, outdoor-adventure with James Craig and Lynn Bari.

WHISPERING CITY, romantic adventure starring Paul Lucas, Helmut Dantine and Mary Anderson.

CLEMENTINE, human interest story in color featuring a new 14-year-old singing star, Lois Butler.

CORKSCREW ALLEY, psychological drama with Richard Basehart.

KENNY, Louis Bromfield story starring Cathy O'Donnell.

THE ENCHANTED VALLEY, outdoor color romance with Edmund Lowe and Brenda Joyce.

DRAW SABRES, adventure romance starring Randolph Scott and Dennis O'Keefe.

BEGGAR'S CHOICE, Joel McCrea vehicle based on the novel by George Axelrod.

THE RETURN OF RIN TIN TIN, filmed in color and presenting Rin Tin Tin III.

THE NOOSE HANGS HIGH, Abbott and Costello comedy.

MONTANA, outdoor action picture.

The J. Arthur Rank pictures to be released are:

THE SMUGGLERS, Technicolor adventure starring Micael Redgrave and Jean Kent.

TAKE MY LIFE, romantic drama with Hugh Williams and Greta and Marius Goring.

GREEN FOR DANGER, romantic mystery drama starring Trevor Howard and Allistair Sim.

OCTOBER MAN, a romantic mystery drama.

The six Edward Small "Screen Masterpieces" to be reissued are:

COUNT OF MONTE CRISTO, with Robert Donat and Elissa Landi.

SON OF MONTE CRISTO, starring Louis Hayward, Joan Bennett and George Sanders.

MY SON, MY SON, with Madeleine Carroll, Louis Hayward and Brian Aherne.

INTERNATIONAL LADY, starring George Brent and Ilona Massey.

A GENTLEMAN AFTER DARK, with George Brent and Miriam Hopkins.

THE MAN IN THE IRON MASK, with Louis Hayward, Joan Bennett and Warren Williams.

Attending the meeting, in addition to the home office executives and the division sales managers were west coast division manager Del Goodman, and the following branch managers: Seymour Schussel, New York; Al Herman, Buffalo; Thomas Donaldson, Boston-New Haven; Joseph Minsky, Washington - Philadelphia - Pittsburgh; William Shartin, Cincinnati-Cleveland-Detroit; Max Roth, Chicago - Indianapolis - Milwaukee-Minneapolis; William Feld, St. Louis-Des Moines-Omaha; Ralph McCoy, Atlanta-Charlotte-Memphis; Herman Beiersdorf, Dallas - New Orleans - Oklahoma City; Samuel Milner, Portland-Seattle-San Francisco; Beverly Miller, Denver-Kansas City-Salt Lake City.

Peter Bayes has been named to the exploitation staff in Chicago.

Sunday Films Up In Pennsylvania

Sunday films will be an election issue in November in at least five communities in eastern Pennsylvania. Theatre interests in Harrisburg are getting petitions signed in the lobbies of their houses as well as making door-to-door canvasses which the campaign against the proposed referendum on Sunday pictures is being waged by both the Ministerium and the United Churches of Harrisburg.

Petitions requesting a vote on Sunday films have been filed with borough authorities in Marietta. Although the town has never had Sunday films the issue was defeated at the polls in 1935. At present, they are banned in all communities of Lancaster County excepting Lancaster itself, where voters approved them in 1940. However, in Lancaster, both the Lancaster Ministerial Association and the Lancaster County Christian Endeavor Union are campaigning the question of prohibiting Sunday films here in the November general election.

In Columbia, the necessary petitions to vote on the question were filed with borough authorities. It is the fourth time an attempt has been made to legalize Sunday pictures there. The theatre owners were defeated in 1935 and 1940, while in 1945 the petition asking for a vote was ruled invalid.

In York, the local theatre men conducted a house-to-house canvass for petitions to include the Sunday question on the November ballot. Such a measure was defeated here in 1935 and again in 1941.

Century Contracts Siritzky For 12 French Pictures

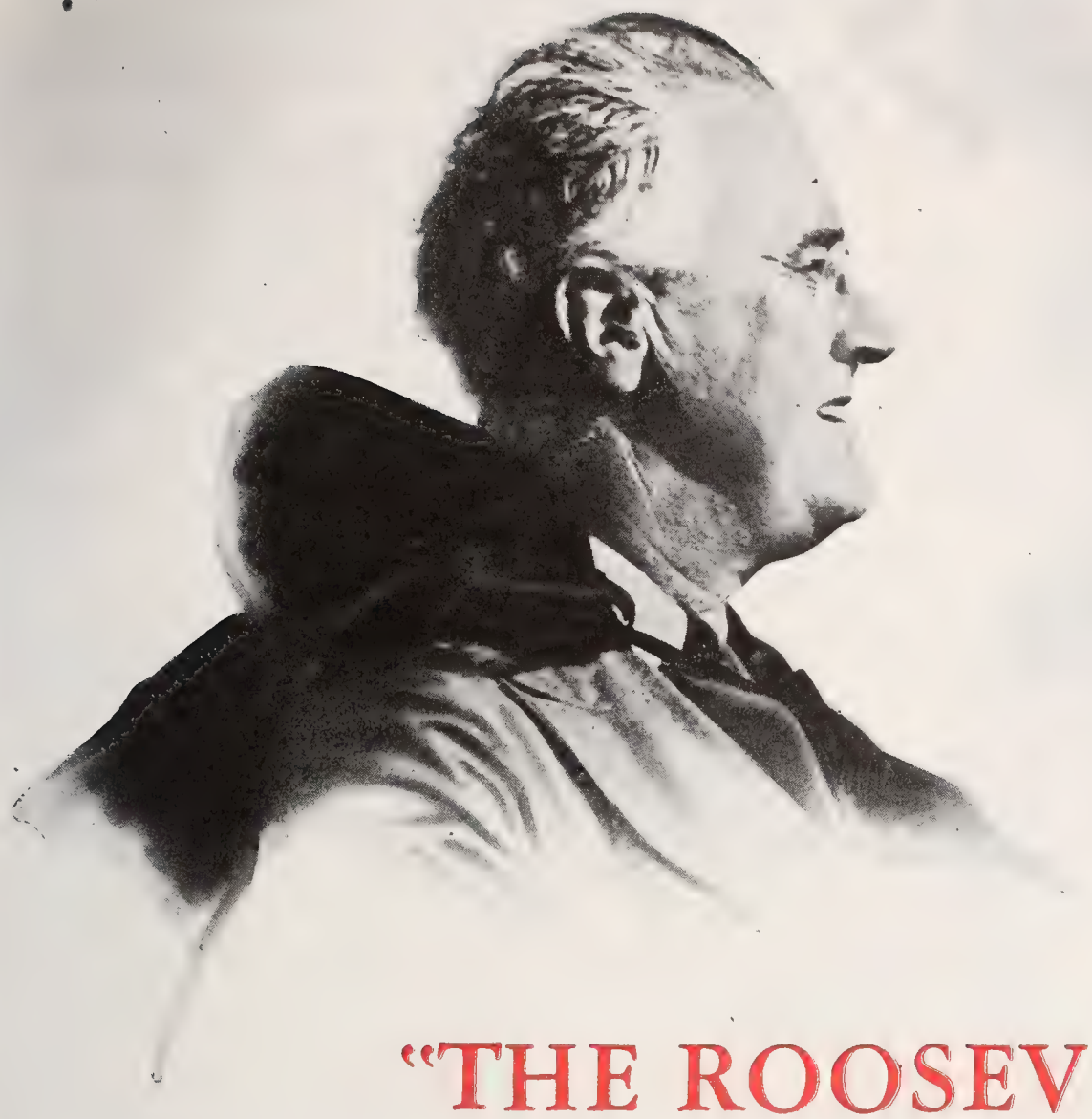
Century Circuit, operating New York neighborhood houses, has made a deal with Siritzky International, distributors of French-language pictures, for exhibition of all the latter company's product available for domestic distribution.

A dozen films are involved. "The Queen's Necklace" is the first of three French pictures to play the circuit.

In announcing the contract, William Shelton, general sales manager for Siritzky, said that it manifested "a rapid broadening of interest in French films on a popular level. It indicates a trend which has been growing for some time, and the end is not in sight."

Warner Club Reelects All Present Officers

Jack Brodsky, president, and all other officers of the Warner Club were reelected at a meeting of the board of governors held September 23 at Philadelphia. Officers include: Lou Davidoff, vice-president in charge of entertainment; Adele Plechner, vice-president in charge of welfare; Floyd Bretz, vice-president in charge of membership; J. Ellis Shipman, treasurer, and Helen Mahoney, secretary.



"THE ROOSEVELT STORY"

is now being released

throughout the world by

UNITED ARTISTS

and is ready for

IMMEDIATE BOOKINGS

International
Prize Winner
1947
WORLD FILM
FESTIVAL

Just concluded 5 week
World Premiere engagement at
the Globe Theatre, New York

RANK IS REEFING HIS MAGNIFICOS

St. John in Two Cities Post Indicative of Efforts to Curb Heavy Spending

by PETER BURNUP
in London

Back of the appointment of Alabama-born, long resident in England, Earl St. John to the joint managing directorship of J. Arthur Rank's Two Cities concern is Mr. Rank's uneasiness, privately known these many months, and shared by his drastic, matter-of-fact chief co-adjutor, John Henry Davis.

There's been a quality of casualness in the growth of the slightly amorphous Rank organization. Conditions of wartime prosperity set the wind fair on the making of socalled prestige pictures. Munificent motion picture patron Rank took considerable, justified pride in the artistic freedom vouchsafed his loosely-knit largely uncontrolled band of producers.

Earned Praise in U. S.

It's conceded they turned in more than a few films which had lustre and earned at least the garlanded bays of critical laudations in America; if not so many ducats in America's wide open spaces. The Rank reputation owes much to the sensitive imaginings of men like David Lean, Carol Reed, Michael Powell, others.

But prestige pictures prosper in boomtime; that's about the only time they *can* be afforded on the hitherto obtaining scale of Florentine magnificence.

Further trouble facing Mr. Rank and Mr. Davis is that this prestige complex feeds on itself; communicates itself avidly to pedestrian little persons who see their outgivings wearing always the prestige nimbus and themselves as synthetic Florentine magnificos. There's a box office recession, it's felt, just around the corner; maybe, other horrid developments. Filippo del Giudice's walk out from under the Rank umbrella was the first indication of backstage disputations between magnificence and matter-of-factness.

Must Earn Their Way

Good husbandman Rank sees his immediate task the disciplining of the petty magnificos down Denham way; bringing them the down-to-earth realization that Miller Munificence is conditioned by economic circumstance. In other words, the boys in future will be required to go out and earn their corn.

That will be quite a job for someone; even convincing the splendid, careless, raptured adventurers that they're all in a business whose answer every time is Old Man Box Office. The job of Denham's Head Man is unlikely to appeal to many.

Mr. Rank's first thought in instituting a more realistic control in the Denham and Pinewood milieu was the translation thence of 40-year-old, portly, urbane, efficient Sydney Box from the Gainsborough outfit at Shepherd's Bush and Islington. Practical Maurice Ostrer geared Gainsborough to a money-spinning machine; turning out a string of pictures for what many Denham people regarded as chicken-feed, but each of which pulled in rich profit to the Rank coffers.

Bettered Ostrer's Best

Irked, it is understood, by the belief that it was his "bread-and-butter" pictures which found the extra finance for costly, much-lauded, occasionally box office losers, Mr. Ostrer walked out from the Rank group. Mr. Box took over from Mr. Ostrer and bettered the latter's own best. In 1946 he serviced Rank distributors with 12 pictures. This year the tally will be 14. Average cost thereof runs from £95,000 ($380,000) to £120,000. The pictures, on the final count, show an average "producer's share" of around £200,000 in Britain alone.

Mr. Rank proposed to Mr. Box that Denham should be split in two parts; Mr. Box taking charge of the major part, the lesser devoted to more venturesome projects. Mr. Rank on that occasion said to Mr. Box: "Make 'em your way."

But Mr. Box declined. Gainsborough was already keeping him pretty thoroughly occupied, he pointed out.

Was With Paramount

Mr. Earl St. John has gone a long way since, as a very young theatre operator, he came to Britain for Paramount to open that company's London Plaza in 1927. Odeon acquired Paramount's provincial theatres and St. John in due course went over with them. By a sort of effluxion process he found himself John Davis' principal authority on a suggested production project's likely box office "take." He now finds himself on the other side of the fence taking responsibility for the implementation of those projects.

Maybe his stepup into the Two Cities' chair is not such a drastic move as that which Sydney Box declined. But it will be a heavy enough responsibility. For Mr. Rank and Mr. Davis are clearly now engaged in some salutary blood-letting.

Loew Sues New York House

Loew's, Inc., has filed a damage suit in the New York District Court against the Heights theatre, New York. The issue arose over a series of statements of gross admission receipts on MGM pictures over a six-year period.

CEA Leaders To Fly to U. S. for Tax Discussions

London Bureau

B. T. Davis and W. R. Fuller, president and general secretary, respectively, of the Cinematograph Exhibitors Association, announced here Wednesday they would fly to New York, perhaps within seven to 10 days, to confer with the Motion Picture Association executive in an endeavor to break the present impasse on film matters between America and Britain.

Their announcement followed meetings held here Tuesday between British exhibitors and Sir Stafford Cripps, elevated Monday from president of the Board of Trade to No. 2 man in the British Cabinet as Minister of Economic Affairs.

Definitely Not Capitulation

Informed by Eric A. Johnston of the MPA's welcome, Mr. Davis and Mr. Fuller emphasized that their visit to America could not be construed as a British capitulation in the present "war of nerves," but Mr. Fuller will carry with him practical suggestions which he hopes will constitute a basis for higher level talks leading to a solution of the tax and embargo difficulties.

Although the BOT arranged for the visit and has unofficially given Mr. Davis and Mr. Fuller their fullest blessing, BOT officials say that the two gentlemen do not officially represent them.

Although Mr. Fuller declined to reveal the line he and Mr. Davis will take with Mr. Johnston, he will doubtless convey the grim upshot of Tuesday's talks with Mr. Cripps

At that meeting, it was learned, Mr. Fuller, supported by J. Arthur Rank, told Mr. Cripps that the continuance of the tax would inevitably produce ruin, first for the exhibitors, subsequently for the producers.

Stresses Dollar Shortage

Mr. Cripps replied that the Government did not want to ruin the industry, but he reiterated the position that by this year's end England would scarcely have enough dollars to meet the country's food bill. He repeatedly said this position was well known to informed Americans and that the present situation might well continue for two years.

Nevertheless, Mr. Cripps conveyed the idea he would still welcome an eleventh-hour proposal from America.

Although it is admittedly speculation, it is nevertheless generally believed that Mr. Fuller will propose that the Americans make a gesture towards hard-hit Britain by substantially reducing rental percentages. In return the Britons will pledge to pass on these savings to the public, the exhibitors not retaining them for themselves.

Mr. Fuller goes to America with the whole industry here believing he is the one now who can possibly save the situation.

YOUR PICTURE RED STALLION DOING OUTSTANDING BUSINESS HOLDING OVER STARTING SATURDAY WITH ANOTHER RECORD WEEK EXPECTED GIVE US MORE ATTRACTIONS OF THE CALIBER OF RED STALLION

George H. MacKenna,
Basil's Lafayette Theatre,
Buffalo, N.Y

THE GREATEST ACTION THRILLER OF THE YEAR IS THE BOX-OFFICE CHAMPION OF THE YEAR!



TAKE THE WORD OF THE HUNDREDS OF SHOWMEN WHO PLAYED IT

LIKE... Warner • Interstate • Fox West Coast Paramount • Loew • Fabian • Robb & Rowley Jefferson • Harry Arthur • Jay Emanuel • Lucas & Jenkins • Basil • Standard • Alliance • RKO Westland • Yamins, and more, and more...

TAKE THE WORD OF THE HUNDREDS OF BOX-OFFICE RECORDS

SET IN CITIES LIKE . . . Los Angeles • San Francisco Dallas • Seattle • Fall River • Cincinnati • Portland, Me. and Portland Ore. • Houston • San Antonio Galveston • Spokane • New Orleans • Rochester Atlantic City • Baltimore • Ft. Worth • Milwaukee Terre Haute • Altoona • Elmira • Memphis Oklahoma City • San Diego • Long Beach • Phoenix Lincoln • Colorado Springs • Buffalo, and more, and more . . .

EAGLE LION FILMS
presents

"RED STALLION"

IN THRILLING CINECOLOR

"RED STALLION" IS THE BOX-OFFICE CHAMPION!

ASK THE MAN WHO PLAYED IT!

Must Readjust, Says Riskin

With the loss of the British film market the outlook for independent producers is not too encouraging, but this doesn't mean that they are going out of business, Robert Riskin, himself an independent producer and president of the company bearing his name, said in New York Monday.

Henceforth, independent producers must adjust themselves to meet the new conditions of financing and economical film production, and at the same time provide the public with quality entertainment, Mr. Riskin said. From now on banks financing film productions are going to examine potential films more carefully and producers will have to guarantee the bank's investment with good directors, good stories, name players and profitable releasing arrangements, he said.

Mr. Riskin and his wife, the former Fay Wray, arrived in New York Monday to discuss distribution arrangements with RKO executives for his "Magic Town," starring James Stewart, which will have its New York premiere at the Palace theatre next Tuesday evening. Last Friday night the picture opened at five theatres on the west coast.

He also announced he plans two more independent films which will be released by RKO. They are "You Belong to Me," also starring James Stewart, and scheduled to go into production in the spring, and "The Girl from Bogardus," which is being adapted to the screen from an original story by Michael Uris.

During the interview, Mr. Riskin said more and more producers are using small-town locations as background for their pictures to enhance authenticity. Much of the background for "Magic Town" was shot at Chico, Cal., and local people were used as extras in many scenes.

Indiana ATO Protests Ads in Features

Citing "Miracle on 34th Street" as "certainly a glaring example of where the exhibitors have been defrauded of advertising revenue for the use of their screens," the Associated Theatre Owners of Indiana at Indianapolis charge that "every exhibitor who played the picture on percentage and preferred days is now entitled to be reimbursed for screen advertising time misappropriated by the distributor."

The names Macy and Gimbel were mentioned 51 times in the film, the weekly ATOI bulletin to Hoosier exhibitors states. It claims that producers, in selling advertising in feature length pictures, are appropriating to themselves money that rightfully belongs to the exhibitor for the use of his screen. "Otherwise, why would Alexander Screen Service, Filmack, United Film and others pay the exhibitor for this very same thing that the producers say belongs to them?" it queries.

LATE REVIEW

Spirit of West Point

Film Classics **— Blanchard and Davis in Action**

As Film Classics' first venture in production "Spirit of West Point" is a cleverly contrived film biography of Army's two great football stars of the past several seasons, Felix "Doc" Blandchard and Glenn Davis.

Produced by Harry Joe Brown and John W. Rogers, it is a picture which because of the seasonal interest in football will appeal to many gridiron fans and should attract them to the box office.

As a dramatic picture it boasts no cast of professional actors who are well-known to the film-going public. Further, audiences will probably have to make allowances for the cinematic techniques of Blanchard and Davis since athletics rather than acting is their forte. But as a picture of the football record of the West Point stars there is little left wanting since director Ralph Murphy has wisely emphasized the abundance of newsreel material on hand and has skillfully incorporated it into the film.

The story, based on original material by Mary Howard and prepared for the screen by Tom Reed, is secondary to the scenes of the Blanchard-Davis combination in action. It concerns the meeting of the two stars in their first year at the Point; their success on the football field, and finally, the $30,000 offer made to each of them last year to resign from the Point and enter professional football. Throughout the film are flashbacks to bring into focus their early lives.

But the highlight of the film for gridiron fans will be the lengthy, well-photographed scenes of last year's Army-Navy game, when Army's three-point lead was threatened during the entire last quarter by the Middies. In addition the producers have employed two of football's top announcers, Bill Stern and Harry Wismer, to describe this action in their typical radio style.

Supporting the stars and Robert Shayne, who turns in a creditable performance as West Point's famed coach, Red Blaik, and Alan Hale, Jr., as one of the team who flunks out just before a big game. Others in supporting roles are Anne Nagel, George O'Hanlon, Tommy Harmon, the professional football player, and M. A. Lightman, president and general manager of the Malco circuit in Memphis, who is seen as the assistant coach.

Previewed in a New York projection room. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, October 1, 1947. Running time, 77 min. PCA No. 12632. General audience classification.
Doc ..... Felix "Doc" Blanchard
Glenn ..... Glenn Davis
Col. Red Blaik ..... Robert Shayne
Assistant Coach ..... M. A. Lightman
Bill Stern, Harry Wismer, Anne Nagel, George O'Hanlon, Tommy Harmon, Michael Browne, Franklin Parker, Margaret Wells, Rudy Wissler

Film Carriers Reelect Clark as President

National Film Distributors and the affiliated National Film Carriers met this week in national convention at the Hotel Muehlebach, Kansas City.

At Monday's session, the Carriers reelected James P. Clark, president. All other officers, with a single exception, were also reelected. The exception was Gladys Pike, of Film Truck Service, Detroit, named to the board of managers to replace Harold C. Robinson, also of Film Truck Service.

Although the Distributors' convention did not get under way until Tuesday, the organization's executive committee met at the Muehlebach Monday.

Asks RFC Loans For Independents

Donald M. Nelson, president of the Society of Independent Motion Picture Producers, confirmed in New York last weekend that he has approached the Reconstruction Finance Corporation in Washington in an effort to obtain Government financing for members of his organization on an individual basis. So far the RFC has given no answer.

Mr. Nelson left Washington last Thursday afternoon after discussing the British tax question with Eric Johnston, president of the Motion Picture Association. They agreed that further meetings would be held on the subject, but set no date or place.

Mr. Nelson said he was not in a position to discuss the manner in which he set forth the independent producers' present financial plight. However, other sources in New York indicated "substantial" loans were asked on the basis that the independents figure to be hardest hit because of economic conditions in foreign countries, particularly in England.

It was also said the independent at the present time requires a quicker return of funds whereas any "freezing" would not so severely hit the larger film companies which could invest blocked money in British production, exhibition and other film projects.

United Films-Realart Deal For 120 Universal Reissues

United Film Distributors has signed a five-year deal with Realart Pictures for 120 Universal reissues, 24 a year. Releases will begin late in October, or early November, and will be released two at a time in 10 exchange centers. These centers are: Charlotte, Atlanta, Memphis, New Orleans, Dallas, Oklahoma City, St. Louis, Kansas City, Des Moines, Omaha. United Film will serve the 10 centers.

Film Classics' "West Point" Has Premiere in Memphis

Film Classics' "Spirit of West Point" was given its premiere performance Wednesday at the Malco theatre in Memphis. The picture, which co-stars Doc Blanchard and Glenn Davis, two of West Point's top football stars, features M. A. Lightman, Sr. Mr. Lightman is president of Malco Theatres. The premiere festivities were broadcast over Memphis' six radio stations, including the outlets for NBC, ABC, and Mutual. The New York premiere of the feature was to be held Thursday at the Victoria theatre.

"The Damned" Gets Prize

"Les Maudits" ("The Damned"), to be released in the U. S. January by Discina International Films, has been awarded the first prize as the best adventure or detective feature shown at the recent Cannes Film Festival.



TECHNICOLOR
MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

AUSTRALIA PLANS 30% U. S. FREEZE

by FRANK O'CONNELL
in Sydney

As a possible solution to the dollar dilemma, Prime Minister Chifley of Australia has agreed to tax American film dollar earnings to the extent of 30 per cent, but the mechanics of the tax are not yet clear. The Federal Treasury—Mr. Chifley is also treasurer—has implied that it will grant American distributors a rebate of the tax up to the amount they spend on local film production.

Pending an agreement between Australia and the U. S., Mr. Chifley has frozen one-third of current remittances.

The tax move and rebate are not favored in the trade here for two reasons: first, it would mean the building of new and large studios, an impossibility in the present housing shortage; second, it might lead to the production of "quickies" and Australians do not want to have to live down a reputation for producing that sort of feature.

If Mr. Chifley imposes a straight tax, it is expected here that the U. S., to be consistent, will ban the export of films here.

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The much discussed Federal Exhibitors Council has finally been formed—but without the powerful New South Wales Motion Picture Exhibitors Association. After a two-day conference, the council was formed "to speak with one voice for its members," who are: the Motion Picture Exhibitor Associations of Queensland, South Australia and West Australia, the two Victorian groups, the Cinematograph Exhibitors Association and the Independent Exhibitors Association.

▽

A small production unit, Skylogue Film Productions, has completed "Time Off," a story of bush life, which Universal will handle locally.

▽

The best profit in the history of Greater Union Theatres was realized in 1946, according to N. B. Rydge, chairman of directors, but the profit from British Empire Films, the distributing company in the group, was down, he said. Greater Union now owns or has an interest in 115 theatres.

BELGIUM

by AN TYS
in Brussels

Jean and Paul Pichonnier, producers of Belgian newsreels and documentaries, are to travel to Addis Ababa to make a travelogue of the Abyssinian capital, primarily as a promotion venture for economic relations between the two countries, but in a form suitable for schools.

The Pichonnier brothers will take with them a recorded address to Haile Selassie from Dr. Joseph Van de Meulebroeck, burgomaster of Brussels.

The film to be produced will stress and illustrate the march of civilization in the African Emperor's realm.



THE Motion Picture Export Association, applying American exploitation methods in Hungary, attracted attention to its American film booth at the annual Autumn Fair in Budapest with this Budapest glamour girl wearing a blouse trimmed with major distributor trademarks.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

This city of some 3,000,000 is said in film circles here to be in line to be Latin America's greatest picture theatre city. Approximately 100 theatres will be in regular operation shortly. There are now 88 theatres operating.

Although some believe that 100 theatres here may prove too many, in view of the expanding economic depression in Mexico, most exhibitors opine that there will be ample public for all theatres as motion pictures are by far Mexico's favorite entertainment.

There is no indication that the exhibitors will drop their admittance charges, at least not to the extent of the 25 to 50 per cent the Municipal Government has suggested.

▽

Definite success of the experiment of simultaneous exhibition in four theatres here was claimed for Selznick's "Duel in the Sun." SRO officials announced the record high gross of $65,000 for the week's run. Admission was $1.

▽

Unionized workers in the Mexican motion picture industry number 32,756, belonging to six unions, the Labor Ministry has announced. Mexico has a total of 778,689 unionized workers belonging to 2,286 unions.

▽

The Cinematographic Industry Workers Union is seeking to induce 12 leading producers and distributors to merge into one company in order to present a strong front to the competition from the U. S. and Britain. The union presented this plan in connection with its demand for wage increases for its members employed by the distributors. The union hopes that the Mexican distributors will grant the same 20 per cent pay raise that the eight major American companies operating here granted.

Mexican distributors do not consider the union's plan feasible.

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

The Argentine Government's decree temporarily refusing import permits of films has given rise to serious problems for distributing companies here, a problem discussed recently by directors of the North American distributing companies established here.

Of course the great majority of these companies still have permits given them before the drastic measure was enacted, but if the situation does not clear up in the near future, within a few months there will be no more films in the country to serve the 1,500 theatres in Argentina.

▽

Guillermo Klix Lopez, the national deputy, is sponsoring a project whereby a minimum duty of three per cent would be levied on box office receipts of Argentine pictures for the benefit of the authors of the screenplay.

BRAZIL

by I. A. EKERMAN
in Rio de Janeiro

Brazilian authorities are currently debating an increase in the tax on foreign film remittances from 10 to 15 per cent and an increase in the proportion of taxable income from 30 to 60 per cent.

The "taxable income," according to the plan, would be figured at 30 per cent on the amounts paid, credited, invested, remitted or delivered to producers, distributors or their agents in foreign countries.

In a recent article in *Diario o Congresso Nacional*, Freitas e Castro recommends that these increases not be applied. He points out that following the imposition of the English tax, Americans halted shipments to England.

Ansco Will Build Color Film Plant

Construction of a $2,000,000 plant for the manufacture of motion picture and still color film will be started this month by the Ansco division of the General Aniline and Film Corporation in Binghamton, N. Y., E. Allan Williford, vice-president and general manager, announced there last Wednesday.

The erection of the new plant is part of an expansion program being undertaken by General Aniline as a result of a $15,500,000 loan recently arranged with the Metropolitan Life Insurance Company. Of this amount Ansco is expected receive about one-third.

Mr. Williford said that when the new project was completed, in 1949, it would make possible a substantial increase in color film production, and that more than 100 highly skilled technicians would be required when the plant began operation.

Plans call for one building, 600 feet long, 60 feet wide and 85 feet high, to be made up of three sections to house a two-story film casting department, a five-story emulsion tower, and a three-story coating alley. It will be designed to permit a tie-in with additional film plants proposed for some time in the future.

The latest in safety precautions will be incorporated in the building, including a 200,000-gallon fire protection reservoir. In addition the whole building will be equipped with an air-conditioning system necessary for the rigid control of temperature and humidity during the film manufacturing process.

Currently, Ansco's entry into the Hollywood market is limited because of a lack of color film processing facilities at its plants in Binghamton. Ansco has contracts with several small producers to supply them with color film, but has no contracts with the mafor producers. General Aniline is controlled by the United States Government through the office of the Attorney-General.

Smith, Lange Named Heads Of RKO Radio Branches

RKO has promoted Joseph P. Smith from branch manager in Portland to head the company's San Francisco exchange, succeeding N. P. Jacobs, resigned. Richard Lange, formerly sales manager in Los Angeles, has been promoted to branch manager in Portland. Both promotions were effective September 22.

Open Statehood Picture

With the Hawaiian Statehood Commission taking a special interest, the RKO-Pathe This Is America short, "The 49th State," which advocates statehood for the Islands, will have its world premiere at an official Government reception in Washington next Tuesday. Secretary of the Interior J. A. Krug will speak after the screening of the picture at the Mayflower Hotel.

NEW ORLEANS SHIPPER BEAT HURRICANE TO DELIVER FILM

New Orleans Bureau

The local Transway office whipped the hurricane which recently swept through the New Orleans territory, delivering film in the teeth of the storm, so that there were only three missouts in the entire Florida, Alabama and lower Mississippi section.

On the morning of the hurricane, September 19, Transway trucks were stranded throughout Mississippi. Five of the trucks were known to be in the storm area. By nightfall three of those five had been heard from. When the other two were seven hours overdue, the Transway manager borrowed airplanes and had their pilots fly over the storm area to spot the trucks. The planes succeeded in finding the trucks and in showing them the way out of the storm area. Those two trucks were carrying return film from 160 theatres. By some miracle, not a can of film or a trailer had gotten wet.

Outgoing shipments on the day of the hurricane had to be handled by five men and five trucks. The trucks carried not only film, but serum, clothing, food and medicine into the stricken areas.

Transway fought the hurricane so successfuly that only four delayed openings, ranging from 10 minutes to a half hour, were reported.

This week, letters of congratulation have been coming into the local office from appreciative exhibitors.

Paul Harell, Lewis Warren and Albert Glen deserve much credit, it is agreed here, for their efforts in seeing that the film went through.

Foreign Situation Caused 20th-Fox Loan Agreement

The "uncertainties facing the (U. S.) industry in foreign distribution" as well as the British tax situation were cited as the prime reasons for 20th-Fox's credit agreement with a group of New York banks under which it may borrow up to $25,000,000, the company's proxy statement said this week.

Copies of the statement were sent to prior preferred stockholders, a majority of whom must approve by October 24 before an amount in excess of $5,000,000 can be borrowed. The statement quoted British income figures. "In 1946 approximately $16,690,000 of the company's gross foreign income came from sales and rentals of film and accessories in Great Britain and included in 1946 net profits was about $7,300,000 of net revenues from Great Britain," the statement said. "Corresponding figures for the 26 weeks ended June 28, 1947, were approximately $7,280,000 and $3,000,000 respectively."

The statement pointed out that the company already had borrowed $5,000,000 under the credit agreement.

Coaxial Cable Installed

A new coaxial cable, capable of handling some 1,500 simultaneous telephone conversations and destined eventually to carry television programs was placed in service between New York and Philadelphia last week. Installation of the boosting equipment necessary for television transmission is expected to be completed by spring of next year.

SMPE Moves New York Office

New York headquarters of the Society of Motion Picture Engineers were moved last week from the Hotel Pennsylvania to the Canadian Pacific Building, 342 Madison Avenue.

August Ticket Tax $33,511,582

Washington Bureau

August tax collections for all amusements totaled $33,511,582, compared with $39,537,980 collected in the same month last year, the Treasury's Bureau of Internal Revenue reported this week.

The August collections also showed a decrease of $6,721,766 from the July, 1947, receipts which totaled $40,233,348, compared with the $40,248,000 collected from all amusements in July, 1946.

General admission tax collections for August, 1947, including admissions to legitimate theatres, sporting events, motion picture theatres and other places of entertainment, but excluding cabaret collections and certain miscellaneous charges, totaled $29,309,491, as against $33,593,512 for August last year, and $34,972,435 for July of this year.

Tax receipts for a particular month usually reflect business at the box office for the previous month.

New York Theatre Group Votes $47,500 Budget

The Metropolitan Motion Picture Theatres Association, New York, voted a budget of $47,500 for its second year of operation during its annual meeting held in New York Monday. Last year's budget was $25,000. In a review of its activities, the MMPTA listed these causes and organizations to which it lent its support: Navy Recruiting, New York Fund, American Red Cross, Brotherhood Week, March of Dimes, Freedom Train, United Hospital Fund, Boy Scouts, Girl Scouts and Greek Orphans.

Production Down to 32 Shooting as 20th-Fox Starts Stewart Film

Hollywood Bureau

Production activity last week, with 32 pictures shooting, fell below the previous week's total of 37 on the sound stages, with 10 films to the cutting rooms and five new ones before the cameras.

Twentieth Century-Fox started a big budget film, "Call Northside 777," starring James Stewart, with Richard Conte, Helen Walker, Leo J. Cobb, George Tyne and Betty Garde. Otto Lang is producing, with Henry Hathaway as director.

Republic sent two new ones to the sound stages. "Campus Honeymoon," a musical, features Richard Crane, the Wilde Twins and Hal Hackett. It is the initial production effort of Miss Fanchon, formerly of the stage team of Fanchon and Marco. Richard Sale directs.

The other Republic starter is a Monte Hale Western, "California Firebrand." The producer is Mel Tucker. Phil Ford is directing.

Columbia producer Martin Mooney put "Woman of Tangier" before the cameras, with Adele Jergens, Stephen Dunne, Ivan Trisault and Michael Duane. The director is Harold Daniels.

Bette Davis Returns in Warners' "Winter Meeting"

Following her lengthy absence to become a mother, Bette Davis resumed her career in Warners' "Winter Meeting," with James Davis in the male lead role, and Janis Page, John Hoyt and Florence Bates in the main support. It also marks the first screen directing venture for Bretaigne Windust, director of many Broadway plays. Henry Blanke is the producer.

The Selznick Releasing Organization has signed a contract with Mark Hellinger to release all future Hellinger productions which are reported to include three Humphrey Bogart pictures and at least one Ernest Hemingway story. The pact calls for six pictures, to be delivered at the rate of three per year, with the first film under the deal to get started early next Spring but with no date set.

Bogart, who will star in one of the Hemingway stories, is a stockholder in Mark Hellinger Productions, Inc., and is under exclusive contract to the organization, except for his one picture yearly arrangement with Warner Brothers. . . . Another important releasing deal has RKO Radio as the outlet for the John Ford-Merian C. Cooper production, "War Party." A top budget screen spectacle, Ford finished filming "War Party," at a reported cost of more than two million dollars, before arranging his release setup with N. Peter Rathvon, RKO president.

Rita Hayworth to Start In Own Production

Rita Hayworth will make her bow as a producer in November when, as one of the heads of the Beckworth Corporation, she begins a starring role in "Woman Order," the first of two pictures a year that she will make under seven-year contract with Columbia. A drama laid in New Orleans during the Civil War, it is an original story by Virginia Van Upp. Miss Van Upp will produce, and Charles Vidor direct.

RKO Radio announces the purchase of "Honored Glory," a novel story idea centering around The Unknown Soldier of World War II, from Henry Grunwald, contributing editor on *Time* and *Life* magazines. The story plot was submitted via telegraph and production chief Dore Schary, after reading it, ordered its immediate purchase and placement as one of the most important releases on RKO's 1947-48 schedule. . . . Hal Wallis has acquired the rights to Walter Doniger's novel, "Rope of Dust," as a film for Burt Lancaster. It is the story of an American soldier of fortune in the South African diamond field. . . . The Venice Festival Award has been given to Ingrid Bergman for her role in David O. Selznick's "Spellbound." . . . Republic announces purchase of an original screen story, "One Man's Diary," by Paul Yawitz and Manny Seff, well known Hollywood screen writers.

Monogram producer Sid Luft has bought an untitled original yarn as the next co-starring vehicle for Jackie Cooper and Jackie Coogan. . . . Armand Schaefer, head of Gene Autry Productions, announces the acquisition of "Wings Westward" as Autry's fifth picture for Columbia release. The cowboy star's fourth picture for that studio, "Hideaway," starts filming November 17. . . . "The Last Thirty Minutes" is the title of a story purchased by Columbia for production by Irving Starr.

Team Assigned to Four At Universal-International

The producer-director team of Leonard Goldstein and George Sherman, at Universal-International, has been assigned to turn out four new films on U-I's schedule. . . . Director John Ford has been elected Commander of the Motion Picture Chapter of the Military Order of the Purple Heart. . . . Paramount's "Sainted Sisters," scheduled to go into production during November, will have five top stars, Joan Caulfield, Veronica Lake, Barry Fitzgerald, William Demarest and Sterling Hayden. William D. Russell will direct for Richard Maibaum, producer.

Michael Curtiz Productions have acquired all story rights for "La Otra," a Mexican-produced film starring Dolores Del Rio. The deal stipulates that the Mexican-Spanish language version will be withdrawn from European distribution when the Curtiz-produced version is released. . . . 20th-Fox has picked up the option of director Elia Kazan for another year. . . . The life story of the turbulent Mexican revolutionary, Emiliano Zapata, is to be filmed by MGM, under the title, "Viva Zapata."

Warners announce the selection of Vi-

STARTED

COLUMBIA
Woman of Tangier

REPUBLIC
Campus Honeymoon
California Firebrand

20TH-FOX
Call Northside 777

WARNERS
Winter Meeting

COMPLETED

PARAMOUNT
Caged Fury
The Long Gray Line

REPUBLIC
End of the Rainbow
Main Street Kid

RKO RADIO
Miracle of the Bells
Race Street

SCREEN GUILD
Code of the North
Law of the Mounties

SELZNICK
Portrait of Jennie

INDEPENDENT
War Party (Argosy)

SHOOTING

COLUMBIA
The Return of October
West of Sonora
The Wreck of the Hesperus
Blondie's Night Out
Coroner Creek

EAGLE LION
Prelude to Night

MGM
B. F.'s Daughter
Hills of Home
Luxury Liner
Homecoming

MONOGRAM
Panhandle
Jiggs and Maggie in Society

PARAMOUNT
The Paleface

RKO RADIO
I Remember Mama
Berlin Express
Rachel
Station West
Joan
Good Sam

20th-FOX
The Ballad of Furnace Creek
The Flaming Age
The Snake Pit

UNIVERSAL-INTERN'L
A Letter from an Unknown Woman

WARNERS
April Showers
Johnny Belinda
To the Victor
Christopher Blake

veca Lindfors as Errol Flynn's co-star in "The Adventures of Don Juan." To be filmed in Technicolor, Jerry Wald is the producer, with Vincent Sherman to direct. . . . Benedict Bogeaus has completed his array of stars for "A Miracle Can Happen," with the signing of Dorothy Lamour to share stellar honors in the film with James Stewart, Henry Fonda, Paulette Goddard, Burgess Meredith and Fred MacMurray. . . . George Murphy draws the romantic male lead role in MGM's forthcoming musical, "The Big City," to be produced by Joe Pasternak. . . . Hugh Herbert, Leo Gorcey and Rudy Vallee have joined the cast of "So This Is New York," to be produced by Screen Plays, Inc., for Enterprise release. . . . Universal-International signed Moroni Olsen for a part in "Up in Central Park."

U-I is seeking Susan Hayward and Robert Cummings as the co-stars of the planned production, "The Great Snow." . . . Columbia has signed the octogenarian actor, Henry O'Neill, for a role in "The Return of October," currently filming.



STAR ROUTINE, in MGM's "This Time for Keeps", starring Jimmy Durante and Esther Williams. It is a Joseph Pasternak production. Richard Thorpe directed. MGM will show the picture to theatre men October 6.



"WHERE THERE'S LIFE", etc. That's Hope, Bob, the comedian, against the door. William Bendix seems about to ask him a question, as Vera Marsh watches Signe Hasso is co-starred with Hope in the Paramount picture being trade shown Friday, October 3. Paul Jones produced and Sidney Lanfield directed.

Make Pictures Timely: Brown

by WILLIAM R. WEAVER
Hollywood Editor

Producer-director Harry Joe Brown says one way to cope with the seemingly inevitable necessity of maintaining profit levels whether there's a foreign market or not is to choose subject matter particularly pertinent to the American scene and way of life, attune it if possible to the contemporary state of public interest, and deliver it at the point of sale punctually on the stroke of demand.

In demonstration of these views, and affording immediate test of their validity, the Harry Joe Brown-John W. Rogers production of "The Spirit of West Point," the first picture produced originally and directly for Film Classics, is on the point of popping into exhibition in New York and, speedily thereafter, throughout the country.

"The Spirit of West Point" is the story of Army's spectacular touchdown team, Doc Blanchard and Glenn Davis, whose achievements on the gridiron are about as pertinent to the American scene as it's possible for a subject to be. It arrives at the point of sale at the precise moment when football is zooming into its annual ascendancy in the orbit of sports interest, and its co-stars, portrayed by themselves in the picture, have been steadily in the headlines throughout the year since they played their last game for the Academy and graduated into all that red tape rigamarole about whether they'd be permitted to earn themselves a few thousand honest dollars on furlough before buckling down to a future circumscribed by service pay. By and large, the story of Doc Blanchard and Glenn Davis has taken on the stature of a small American saga, and it's in the Brown concept of practical showmanship to make it available to the interested public right now.

Mr. Brown says it's no easy matter to discover subjects that meet the requirements of that policy, but the rewards inherent in them warrant the diligence and perseverance devoted to seeking them out. When you come up, as in this instance, with a factual, contemporary, implicitly biographical and at the same time exciting account of incidents in the lives of living persons, your script writes itself. What you tell is what has happened, which is what your audience wants to witness, and you are under no compulsion to fabricate situations and developments elaborately and expensively designed to overwhelm the observer into the illusion that what he's looking at is real.

A tremendous saving of time, all the way along from the writing of the script to the editing of the film, accrues without strain from this primary circumstance, wherefore a picture stronger in box office appeal than a fiction job costing several times as much money can be turned out at a budgetary level within the predictable yield of these United States.

The director of such memorables as "Alexander's Ragtime Band," "Western Union," "The Rains Came," and innumerable other profit-earners maintains, on the basis of some 30 years in show business, that in the present as in past periods of crisis the art of entertainment will survive by dint of intelligent planning. Flash decisions beget only grief, he contends, and more frequently than not scar the product, on which over a distance, entertainment prospers or perishes. Intelligent planning, on the other hand, takes as its starting point an understanding of the extent, characteristics and mood of the market at which the planner addresses his attentions. If he knows his business—and it is the Brown belief that Hollywood knows its business pretty well—no producer need look beyond self for answer to today's problems in motion picture production.

20th-Fox Ready To Extend New Clearance Plan

Twentieth Century-Fox's sales plan for the improvement of runs and clearances, first applied recently to a number of de luxe subsequent houses in Cleveland where it reduced clearances from 35 to 21 days, will be extended "wherever conditions show that it is needed," Andy W. Smith, Jr., 20th-Fox general sales manager, said this week. He was speaking at the annual meeting of Century Circuit managers at the Waldorf Astoria Hotel in New York.

As Mr. Smith spoke, it was reported from Cleveland that Universal-International and Warner Brothers were planning also to reduce clearances for "de luxe" subsequent runs from the current 35 to 21 days. Columbia already has followed suit.

The 20th-Fox sales head at the Century convention also stood up in defense of roadshows, which he called "prestige builders in addition to being big money makers. When we offer a roadshow, we have good and sufficient reason for it," he said, citing the case of "Forever Amber." Surveys in subsequent run neighborhoods saw the public voting overwhelmingly in favor of seeing the picture at increased admission prices, he said.

He called on exhibitors to exert all the ingenuity at their command for greater and better showmanship at the boxoffice and also proposed that theatres play a more active part in community activities.

Meanwhile, it was learned that 20th-Fox's aid program for small-town theatres and sub-subsequent run houses, offered by Mr. Smith August 11, has not won national acceptance. Main reason for this failure has been exhibitor reluctance to show expense figures as required and to pay the costs of auditing their figures, it is understood. As originally outlined, the plan called for the company's best films to be played on a percentage basis, using a scale starting at 15 per cent of the gross and going up to 40 per cent. After that the exhibitor and the company would split the gross dollar for dollar.

To Produce Three a Year At Fort Lee Studios

Gateway Productions, affiliated with the new Fort Lee Studios, Fort Lee, N. J., will produce three pictures, a year, Dr. O. A. Peters, president of both Gateway and Fort Lee Studios, announced in New York last week. Fort Lee was a major production center when the industry was young. According to Dr. Peters, the studios can accommodate nine pictures a year, and so will be open to outside producers. The studios are being modernized at a cost of $250,000 and will be ready for production within two months.

William Benton Resigns State Department Post

Washington Bureau

William Benton resigned September 24 as Assistant Secretary of State in charge of information and culture. The resignation was effective September 30. Mr. Benton, who served in the State Department since September, 1945. was under sharp attack during the last session of Congress for his conduct of the Voice of America propaganda broadcasts. In accepting Mr. Benton's resignation, President Truman made no mention of a successor.

Film Dividends Up for 8 Months

Although dividends paid by motion picture companies dropped sharply in August, totals for the first eight months of 1947 are still 25.3 per cent ahead of the figure for the same 1946 period, according to Department of Commerce figures released in Washington.

Only $541,000 in dividends were paid in August, but this was because, Department officials pointed out, the Stanley Company, a Warner Brothers subsidiary, had made no payments for that month. In August, 1946, the company paid out $2,700,000 in dividends.

Total dividend payments for the first eight months in 1947 were $29,348,000, as against $23,415,000 from January through August of last year.

Report Agreement on U. A. Buy of RKO Films

Gradwell L. Sears, president of United Artists, and N. Peter Rathvon, RKO president, having screened eight pictures, this week were reported in Hollywood to be in agreement on the terms of the purchase by UA of from one to seven RKO films and an announcement regarding details of the transfer was expected soon.

The deal will not be finalized until Mr. Sears' return to New York. Earlier reports put the value of the pictures to be purchased by UA at $9,000,000. Opposition to the acquisition of the RKO pictures, originally voiced by UA producers, was diminishing last week as they were assured that the Sears plan contemplated protection rather than embarrassment to the regular UA distributors. A formal meeting between the UA management and producers was to have taken place this week. The exact date depended on the arrival of Arthur W. Kelly, UA executive vice-president.

Mr. Sears last week spent a whole day closeted with executives of Los Angeles banks which, in the past, have financed the bulk of UA's production. He was accompanied by George Bagnall, UA vice-president. It is believed that the meeting was held for the purpose of arranging for a $5,000,000 rotating fund to finance production.

TOA Urges All Units to Hurry Board Election

To get the newly formed Theatre Owners of America moving under its own power and authority, New York headquarters of the organization this week sent out letters to regional exhibitor organizations affiliated with TOA urging them to convene meetings at the earliest possible date to elect directors to the TOA board.

Each member-organization is entitled to be represented by one board member.

Until board members are selected and meet, TOA will be hindered in authoritatively dealing with such matters as the new music license fees asked by the American Society of Composers, Authors and Publishers.

Kansas-Missouri MPTO, Tri-States MPTO and the MPTO of Connecticut have already scheduled election conventions.

Meanwhile, RKO will study the strength of rival exhibitor organizations before deciding to join TOA, according to Malcolm Kingsberg, president of the RKO circuit If results of the study show that the organization is "truly representative" of all exhibition, then the circuit will join, according to Mr. Kingsberg.

In San Francisco, at the weekend, California Theatres Association postponed any definite action on affiliating with TOA. Roy Cooper, general manager for Golden State Theatres and a member of the board of directors of CTA, represented the Association at the Washington merger meeting.

MPEA Board Rejects Danish Financial Curb Plan

A meeting of the directors of the Motion Picture Export Association in New York this week voted down as "confiscatory and totally unacceptable" the Danish Government's proposal restricting sharply the American companies' business in that country and limiting the withdrawal of profits from Denmark.

The Associated Press reported from Copenhagen Wednesday that Svend Aage Heriksen, Paramount manager, said the Government would stop showing American films Thursday unless the MPEA accepted the proposal.

The Danish Government, in a letter to the American distributors, dated September 26, 1947, asked not only for a limitation of profit withdrawals, but also sought to dictate the prices at which film distribution rights may be sold and to establish maximum earning power of films.

A two-point resolution agreed on by the New York meeting provided for members of the Association to instruct their Danish offices not to accept the Danish Government's proposal and stated that members would refrain from offering distribution rights for Denmark except through the regular distribution channels.

See No Canada Curb on Import Of U. S. Product

Montreal Bureau

The difficult U. S. dollar position in which Canada now finds itself, and the imposition by Britain of the 75 per cent import tax on foreign films, has sent trade and government officials into close lipped huddles about the domestic film tax situation, but it is learned that there will be little change in the taxation setup in Canada as far as films are concerned.

In other words, it means that rumored import curbs of films coming into Canada will not be imposed. This is of course merely assurance on the part of highly placed Ottawa officials, for Canadian film men are still alert to the possibility of some clamp-down on film imports in order to protect the ever-dwindling supply of U. S. dollars in Canada.

Tourist Revenue Encouraging

Since Britain imposed the 75 per cent levy some weeks ago, the situation has crystallized somewhat. It was felt earlier that Canada might be forced to impose such curbs, but the tourist revenue, which has been the highest ever, has served the purpose of encouraging official Ottawa that the dollar situation might improve, rather than become worse.

There likely will be some minor revisions in the film tax structure, it is learned, since there have been unofficial assertions that the 50 per cent discount on prints from Britain, in effect since 1941, might be dropped.

The British action has had two major effects in Canada up to now; a retrenchment wave that has affected personnel of distributors in Canada, and a new "take care" attitude on the part of the mushrooming film production industry in Canada.

As far as the economy wave in the distributing field is concerned, it is merely a matter of parent companies cutting down all over the place as a result of the feared loss of income with the British market being cut off.

Production at Standstill

Production-wise, infant companies in Canada also have had the lucrative British market cut from them, and their plans are now at a standstill. Six features, which were to be produced at Rank's Queensway Studio in Toronto, are now held up pending results of conversations between American and British officials. So, too, with Quebec Productions, whose "Whispering City" is ready for distribution by Rank.

One thing Canadian distributors and exhibitors are anxious to know is whether or not Hollywood will raise rentals in Canada to compensate for the loss of revenue from Britain. If this happens, admissions in Canada, which have so far been held down as much as possible, will certainly be boosted.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 9—Marshall plan signed. . . . Drastic floods in Japan. . . . Rodeo hits east. . . . Sling-shot artist. . . . Prize horses. . . . Pictorial analysis of U. S. air power.

MOVIETONE NEWS—Vol. 30, No. 10—New York pier fire. . . . Mayor O'Dwyer proclaims Fire Prevention Week. . . . Airborne maneuvers held in England. . . . Pilotless plane spans Atlantic. . . . Football. . . . 1947 World Series.

NEWS OF THE DAY—Vol. 19, No. 207—The Forgotten Islands, a pictorial account of Guam, Saipan, Okinawa, Tarawa and Iwo Jima today.

NEWS OF THE DAY—Vol. 19, No. 208—Football season opens. . . . World Series special. . . . "We will quit in Palestine" British tell United Nations. . . . Truman asks all to help in Community Chest Drive. . . . British test paratroopers. . . . New York Fire Prevention Week.

PARAMOUNT NEWS—No. 10—Rodeo in New York. . . . Floods in Japan. . . . Europe submits formula for survival. . . . Italy releases territory under peace treaty. . . . World Series.

PARAMOUNT NEWS—No. 11—Britain tells United Nations they are ready to end rule in Palestine. . . . Hello, football. . . . World Series.

UNIVERSAL NEWSREEL—Vol. 20, No. 77—Europe requests aid from the U. S. . . . French-Italian peace treaty goes into effect. . . . Britain replies to Soviet charges before UN. . . . Thousands die as typhoon hits Japan. . . . Four-year old aquaplane artist. . . . Slingshot wizard. . . . New York welcomes rodeo.

UNIVERSAL NEWSREEL—Vol. 20, No. 78—Highlights of 1947 World Series. . . . Truman urges aid for Community Chest Drive. . . . Legionnairies pay tribute to deceased in France. . . . New six engine jet bomber prepares for test. . . . General Montgomery reveals spectacular troop train in England. . . . Foothall.

WARNER PATHE NEWS—No. 12—Brigue and Tende go to France. . . . Veterans sail for Australia. . . . Floods hit Japan. . . . Marshall plan conference. . . . Forrestal takes office. . . . Treasure Island demolished. . . . Children's radio station.

WARNER PATHE NEWS—No. 13—World Series baseball. . . . Football: Army vs. Villanova. . . . Navy vs. University of California. . . . Georgia vs. North Carolina.

TELENEWS DIGEST—Vol. 1, No. 23—Artificial rain in first big test in Mexico. . . . A great industrial fair at Hanover. . . . Reconstruction report from Poland. . . . Autumn in Paris. . . . Sports in Austria.

National Film Service Completes Organization

National Film Service has completed the formal setting up of its nationwide service, it was announced Tuesday at the annual stockholders convention at the Hotel Muehlebach in Kansas City, Mo. Bylaws of the organization and contracts of all the individual operators with the national organization were approved. Film Service, which was set up to handle the physical distribution of Selznick product, is now established in 32 key centers. There were 21 firms operating prior to the organization of the service on a national scale. Now 11 additional centers have been established. New buildings are being erected at San Francisco, Los Angeles and Denver and additional buildings will be constructed at other points as needed. The meeting was held from Monday through Wednesday.

Eldorado Doubles License Fee in Lieu of Tax

The Eldorado, Ill., City Council has increased theatre license fees from $1.50 annually to $300 for the first 500 seats and 10 cents for each additional seat. The action was taken last week at a council meeting when it was decided that the levy would be increased "because all other licenses had been increased at the beginning of the fiscal year." Originally the council was considering a levy on each admission ticket, but Eldorado theatre owners protested so strongly that the idea was discarded.

Theatres Going To Court Over Stockton Tax

A legal battle to determine the legality of a 10 per cent amusement tax loomed in Stockton, Cal., this week when Fox West Coast Theatres filed a claim with the City Council for a refund of $22,766 in tax money already collected.

The circuit, which operates five theatres in the city, told the council through City Attorney William L. Dozier that it intends to seek an injunction against the collection of the tax. The Stockton tax was instituted eight months ago, and Fox West Coast, since that time, has been protesting payment of the tax on the basis of its questionable constitutionality.

However, similar tax measures in nearby Bakersfield and Modesta, where exhibitors also sought similar court rulings, were upheld.

Ohio Theatres Protest

Meanwhile, in Ohio exhibitors were continuing to protest the three to five per cent amusement tax which some two dozen cities put into effect Wednesday. Leo Jones, circuit operator in several northwest Ohio towns, has opened a campaign to enlist public support in having the new theatre tax removed.

Monday, C. A. Metro, operating the Eastland and Westland theatres in Portsmouth, Ohio, registered vigorous protest at a City Council meeting saying that a proposed three per cent amusement levy was discriminatory in that it permitted operation of certain amusements without the imposition of the tax. Despite his protests, however, the council passed a three per cent amusement levy exempting benefits for religious organiaztions, servicemen and police and fire department affairs.

Despite strong exhibitor objection, the Columbus, Ohio, City Council passed a three per cent gross receipts admission tax Monday, which became effective Wednesday. Religious, charity and city-sponsored events were exempt.

Fight Chicago Tax

Chicago's amusement industry has called upon the City Council to defeat a proposed increased amusement tax as "an unfair burden on those least able to afford it." This was revealed Monday by Edwin Silverman, a spokesman for the industry. The tax would be imposed on admissions to all theatres, sport events and other amusements.

In Hartford, Conn., last Friday Henry I. Beetham, speaking at a public hearing of the Legislative Committee, suggested a 10 per cent tax on theatre admissions and on the receipts of professional men, as alternatives of the present Connecticut state sales tax. His suggestion will be considered at the next meeting of the Board of Aldermen.

Labor "Peace" Meeting Delayed To October 7

The San Francisco "peace" meeting, originally called by William Green, AFL president, for October 4, and designed to bring all factions involved in Hollywood's jurisdictional strike together around the conference table, has been postponed to October 7 at the request of Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees. Mr. Walsh has indicated that he will attend.

Producers' representatives have said the three-day delay will not affect their plans to participate in the meeting, but they again stressed that their attendance depended on the presence of all of the AFL executives involved. The October 7 meeting falls only two weeks short of another similar conference arranged at a recent Chicago meeting of the AFL chieftains.

In Washington, meanwhile, John L. Lewis, president of the United Mine Workers, last week was reported to have joined forces with William Hutcheson, president of the carpenters. Mr. Hutcheson was said to have agreed to follow Mr. Lewis' example in not signing the non-Communist affidavits required by the Taft-Hartley law if the head of the coal miners supported him in his fight with the IATSE. Both were then reported to have threatened withdrawal from the AFL if their positions on the affidavits and the jurisdictional strike were not accepted by other members of the AFL executive council.

Last week also marked the first anniversary of the jurisdictional dispute on the coast which started September 26, 1946. According to a recent survey, the strike has cost workers $17,500,000 in wages. Some 3,500 quit their jobs a year ago. About 3,000 are still out on strike, including 1,700 carpenters and 300 painters.

Negotiations Continue on Projectionist Demands

Negotiations among projectionists' Local 306, New York; Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, and representatives of RKO, Loew's, Warners and Paramount continued this and last week under the cloud of a strike threat. At midweek there was no indication of a break.

The possibility of a walkout of more than 800 projectionists which would close several hundred theatres in the metropolitan area of New York was raised last week by Herman Gelber, president of the local, following a breakdown of negotiations between the union and circuit representatives.

Mr. Gelber angrily predicted a strike "within a week," but his threat was quickly toned down by James J. Brennan, international vice-president of the IATSE, who said that the negotiations were "subject to recall."

Maryland Court Upholds Hughes' "Outlaw" Ban

City Court in Baltimore Monday upheld the Maryland Board of Censors' ban of "The Outlaw." Judge E. Paul Mason saw the feature himself after listening to arguments over the "morality" of the picture and then ruled for the Censor Board. Benjamin Hance is chairman of that board.

J. G. Mayer, 56, Dies on Coast

Hollywood Bureau

J. G. Mayer, 56, studio production executive for MGM, and brother of Louis B. Mayer, vice-president in charge of production for MGM, died September 29 at Cedars of Lebanon Hospital after a long illness.

Services were held Wednesday noon at Wilshire Temple. Interment was in the Home of Peace Cemetery.

Born in Brooklyn, New York, April 19, 1891, he had a varied career as a deep-sea diver, head of a salvage company, head of a street railway, a brass foundry and a steel company before he joined the L. B. Mayer Theatrical Enterprises in Haverhill, Mass., after the first World War.

He went to Hollywood in 1922 as plant manager of L. B. Mayer's studio. When MGM was formed in 1924, he was named unit manager and later worked for that company as purchasing agent, assistant studio manager, and as studio manager.

He is survived, in addition to L. B. Mayer, by his widow, a son, two sisters, and another brother.

Thomas Davis

Thomas L. Davis, 48, New Orleans branch manager for United Artists, died September 23 at Baptist Hospital. New Orleans. He had been with the industry 30 years. He went to New Orleans from the Atlanta office of UA.

Jacobo Glucksmann

Services were held Wednesday at the Park West Memorial Chapel, New York City, for Jacobo Glucksmann, 64, who died in New York Monday. He was owner of Pennant Products, one of the oldest agencies for the distribution of motion picture and radio equipment in South America. He is survived by his brother, Carlos, in charge of the company's South American operations. There are no survivors in the U. S.

Byron B. Buchanan

Services were held in Chicago September 29 for Byron B. Buchanan, 62, who died last week while attending the TESMA-TEDPA convention in Washington. Formerly superintendent of construction of theatres for the Balaban and Katz circuit, at the time of his death he was sales manager of the theatre seat division of the Kroehler Manufacturing Company.

Building Code Revisions Mean Little Change

A number of revisions, in line with recommendations made by theatre men at various public hearings, will be affected in the proposed New York State building code, John Coggeshall, chief of the State Industrial Code, said in New York Monday. Further, the majority of theatre owners in the state are practically assured that the new code will not require costly structural changes, he said.

Only those theatres which present stage shows, Mr. Coggeshall said, will be subject to any extensive changes called for under new fire safety provisions, and even these changes will not be extensive since many theatres already are conforming to the new provisions of the code.

Practically no changes in drive-in construction will be required by the new code, he said, since practically all recommendations made by drive-in representatives at public hearings have been incorporated in the revised code. The new code will become law almost at once upon approval by the three-man board of State Labor Department executives now studying it, and no legislative approval is required, Mr. Coggeshall said.

At the same time the Industrial Code chief said he feels almost certain that the board will accept his interpretation of what constitutes a motion picture theatre stage. He has held that if a stage has just one permanent set or drop and has no changeable scenery it is not a "stage" under the code.

Joseph August, Veteran Cameraman, Dies at 57

Joseph August, 57, prize-winning Hollywood cameraman, died September 25 of a heart attack while at work at the RKO Pathe Studio, New York.

A charter member of the American Society of Cinematographers, he began his career in 1911. Mr. August was photographer of William S. Hart Westerns for five years. He had photographed 277 pictures, including "The Informer," which won him an Academy Award; "The Primrose Path" and "They Were Expendable." When he died he was at work on "Portrait of Jennie."

Mr. August was a commander in the Navy with John Ford's Office of Strategic Services unit during the war. He photographed Mr. Ford's "Battle of Midway."

Mose Gumble

Mose Gumble, 71, representative of the Music Publishers Holding Corporation and a song "plugger" for more than 50 years, died of a heart attack September 28 aboard the west-bound Twentieth Century Limited as it left Elkhart, Ind. He had been associated with the Remick Music Corporation.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

RETURN OF MONTE CHRISTO, THE: Louis Hayward, Barbara Britton—Somehow we didn't do business. I don't know why. They seemed to think it was a reissue and confused it with other pictures. Played Monday, Tuesday, Sept. 15, 16.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Eagle Lion

OVERLANDERS, THE: Chips Rafferty, John N. Hayward—Unusual and different entertainment. Many of the expressions were hard to understand, but the crowd seemed reasonably pleased. There is enough action to please an action-loving crowd. Lacks star names to draw in crowd. Played Friday, Sept. 12.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Metro-Goldwyn-Mayer

BOOMTOWN: Spencer Tracy, Claudette Colbert, Clark Gable—This reissue did better than average business and was a crowd pleaser. It is much better than some of the program turkeys we have played. But average business is what we are getting now and nothing is doing much above that. In other words business is down considerably. What the producers are going to do with these four and five million dollar productions will be something to see. I bet that if something does not give a lift to the public who are staying at home, they won't get the cost of production out of them, if nationally business is on the retrograde as it is here in the midwest. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GREEN YEARS, THE: Charles Corburn, Tom Drake—Excellent. Reports on this were all favorable. Well worth playing. More like this would help the box office. Harvesting keeps our crowd below normal at present, but that is to be expected. Played Friday, Sept. 5.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SHOW-OFF, THE: Red Skelton, Marilyn Maxwell—Used on weekend double bill. Attracted good crowds both nights and it kept the kids in an uproar. Played Friday, Saturday, Sept. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—Wonderful production, if they had shortened it 1,000 feet and omitted Lena Horne. Played Sunday, Monday, Sept. 7, 8.—Ben Brinck, West Point Theatre, West Point, Iowa.

Monogram

GUILTY, THE: Bonita Granville, Don Castle—A good murder mystery picture with a surprise ending. Better than average draw. Played Monday, Tuesday. —L. Brazil, Jr., New Theatre, Bearden, Ark.

Paramount

BIG TOWN: Philip Reed, Hillary Brooke—Used on second half of double bill. Good for any location as such. Played Friday, Saturday, Sept. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CALIFORNIA: Ray Milland, Barbara Stanwyck—This was a nice picture. I expected a sellout, but although we did extra business, I can't say I was satisfied. It should be a natural for small towns. Played Monday, Tuesday, Sept. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

EASY COME, EASY GO—Sonny Tufts, Diana Lynn —Too much repetition in booze scenes and Fitzgerald's Irish brogue was hard to understand. Played Friday, Saturday, Sept. 12, 13.—Ben Brinck, West Point Theatre, West Point, Iowa.

IMPERFECT LADY: Ray Milland, Teresa Wright —Another costume or period picture plus English locale spelled disaster at the box office. Could not recommend this for any small town. Played Wednesday, Thursday, Sept. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LADIES MAN: Eddie Bracken, Virginia Welles—This proved our undoing. We had the worst two days since we opened the theatre. Played Wednesday, Thursday, Sept. 17, 18.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—Our folks don't go for these strange love affairs. They would prefer a good fight or a Western so they didn't learn about Martha Ivers and her love affairs, so we were stuck. Played Wednesday, Thursday, Sept. 17, 18.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

PRC

DEATH VALLEY: Robert Lowry, Helen Gilbert—Just a little picture that saved our week's business and made us feel that they are still coming to see us. Played Friday, Saturday, Sept. 19, 20.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

RKO Radio

BELLS OF ST. MARY'S: Bing Crosby, Ingrid Bergman—This picture didn't do anything to rave about. Guess everybody has seen it. Nevertheless it has definite entertainment value. Played Monday, Tuesday, Sept. 15, 16.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

NOTORIOUS: Cary Grant, Ingrid Bergman—This was a dud. Loaded with star value, but it fell with a sickening thud. No draw and most unfavorable comments. Why do they make such things? Played Sunday, Monday, Sept. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—There was a time when Roy Rogers was a very good name at our box office, but for the past year or so he has been steadily slipping until the above Rogers was a real flop. It was hardly one dollar or so better on recent Rogers we played, namely "Rainbow Over Texas" and "Song of Arizona." Since Republic started making high class musical Westerns, the cowboy fans who really made him popular at the box office are staying away from our theatre and I guess many other theatres, too. They prefer seeing him in straight Westerns and not so much fiesta, etc. Played Thursday, Friday, Sept. 18, 19.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

CALENDAR GIRL: Jane Frazee, William Marshall—Lots of pretty girls, but the catch was lot of empty seats. It didn't go over very big. This type doesn't do so well for us. Played Wednesday, Thursday, Sept. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DAKOTA: John Wayne, Vera Ralston—Rather old, but it drew a good crowd. Wayne can be depended upon for action. Miss Ralston is no actress, but is merely decorative. Rather corny in spots, but it seemed to please the crowd. Played Friday, Aug. 28.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SPRINGTIME IN THE ROCKIES: Roy Rogers, Dale Evans—This is one of Roy Rogers' best pictures. The coloring is good and the action is O. K. Book this picture. It is good for small towns and I guarantee it will pay off. It seems like Roy Rogers goes over better than any other Western star in this territory. Played Friday, Sept. 12.—O. Fomby, Paula Theatre, Homer, La.

Twentieth Century-Fox

BACKLASH: Richard Travis, Jean Rogers—Just a waste of film which no one wanted to see. How can 20th-Fox afford to put its name on such junk? Played Tuesday, Sept. 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CARNIVAL IN COSTA RICA: Dick Haymes, Celeste Holme—In spite of beautiful color this picture is no so hot. Dick Haymes has made better pictures. Business was below average. Played Sunday, Monday. Sept. 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GHOST AND MRS. MUIR, THE: Gene Tierney, Rex Harrison—This is a good show and we did a fair business with it, but some of my patrons did not like the British accent. Gene Tierney and Rex Harrison acted their parts perfectly. I don't think this picture is as good for small towns as some of 20th-Fox's other pictures. Played Saturday-Monday, Sept. 13-15.—O. Fomby, Paula Theatre, Homer, La.

HOMESTRETCH: Cornel Wilde, Maureen O'Hara—This is a good race track picture in color but business was just average. After all, the war is over and a packed house is just a memory. Played Wednesday, Thursday, Sept. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LATE GEORGE APLEY, THE: Ronald Colman, Peggy Cummings—Brother, here is a poor one, if you are in a small town. Had complaints and walkouts. With Ronald Colman and Peggy Cummings in the cast it was just about the same as an English-made picture. I did not take in film rental. Played Wednesday, Thursday, Sept. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney—These reissues are better, than the new product, although 20th-Fox pictures are our best draw. This didn't do as well as "Jesse James," but the season had a big part to do with that. A very good action feature. Played Monday, Sept. 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

United Artists

RAMROD: Joe McCrea, Veronica Lake—This is a good Western type picture. Good acting and a lot of action. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

RAMROD: Joel McCrea, Veronica Lake—This is just an average Western which was sold to me as a super. However, business was good and those who came were pleased. Veronica Lake was miscast. Played Sunday, Monday, Sept. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNEXPECTED GUESTS: William Boyd, Rand Brooks—William Boyd still rates well with our Western fans. We had the biggest fair in Western Ontario to compete with so business was affected. Played Friday, Saturday, Sept. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

TEMPTATION: Merle Oberon, George Brent—This is a dud and a waste of film, so pass it up if you can as it is no good for small towns. Played Tuesday, Sept. 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

LOVE AND LEARN: Jack Carson, Martha Vickers—Had good business on this comedy. Jack Carson is liked here. Played Friday, Saturday, Sept. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SEA HAWK: Errol Flynn, Brenda Marshall—This reissue is still a great picture and will do more business than the majority of new pictures from the major companies. Everyone asked, "Why don't they make good pictures like that anymore?" Played Fri-

(*Continued on following page*)

(*Continued from preceding page*)

day, Saturday, Sept. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VERDICT, THE: Sydney Greenstreet, Peter Lorre—Good of its kind. The suspense wasn't overdone and it was interesting enough to keep the crowd on the edges of their seats. Our crowd likes this type of show. The kids were noticeable by their absence. Played Monday, Sept. 1.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Short Features

RKO Radio

NO. 1 MELODY TIME: Musical Featurettes—Routine orchestra subject in two reels with Tex Beneke and the Glen Miller orchestra. Will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLUTO'S HOUSEWARMING: Walt Disney Cartoons—Another good cartoon in color from Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

CAT TROUBLE: Terrytoons—Clever color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE INTRUDERS: Terrytoons—Another good cartoon in color from Terrytoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

BEAR FACTS: Variety Views—Will do as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

ANY CASTLES?: Merrie Melodies Cartoons—Swell cartoon. Even the grownups laughed.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HARNESS RACING: Sports Parade—Interesting sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HAVE YOU ANY CASTLES?: Blue Ribbon Hit Parade—Good. These Warner cartoons are generally excellent and please our crowd. This is a little better than average.—Fred J. Hutchnigs, Community Theatre, Leader, Sask., Can.

HOHO BOBO: Merrie Melodies Cartoons — Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RECALL TO ARMS: Merrie Melodies Cartoons—One of the few disappointing cartoons from this company. It wasn't particularly funny, but it aroused a few hearty laughs.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

THE SNEEZING WEAZEL: Blue Ribbon Cartoons—This cartoon in color is better than usual.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO YOU WANT TO BE IN PICTURES: Vitaphone Varieties—This is a good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount Announces Ten "Unconquered" Openings

A group of special openings of "Unconquered" scheduled to follow the world premiere of Cecil B. DeMille's Technicolor production at Loew's Penn theatre in Pittsburgh October 3, has been announced by Charles M. Reagan, Paramount vice-president in charge of distribution. The first of 10 engagements will be held at the Capitol in Cincinnati October 7. Other openings included in the group will be the Paramount theatre in Atlanta, October 10; Keith's, Baltimore, October 14; United Artists, Chicago, October 17; Stillman, Cleveland, October 21; United Artists, Detroit, October 24; Paramount, Kansas City, October 28; Melba, Dallas, October 31; Denham, Denver, November 4; St. Francis, San Francisco, November 7.

Short Product in First Run Houses

NEW YORK—Week of September 29

CAPITOL: The Amazing Mr. Nordill....MGM
Dark Shadows.....MGM
Slap Happy Lion.....MGM
Feature: Desire Me.....MGM
GLOBE: Reading and Riding.....RKO Radio
Feature: Fun and Fancy Free.....RKO Radio
MUSIC HALL: Straight Shooters..RKO Radio
Feature: Down to Earth.....Columbia
PALACE: Clown of the Jungle....RKO Radio
Chasing Rainbows.....RKO Radio
Feature: The Long Night.....RKO Radio
PARAMOUNT: Unusual Occupations, No. 6 Paramount
Popeye and the Pirate.....Paramount
Riding the Waves.....Paramount
Feature: Desert Fury.....Paramount
RIALTO: Much Ado About Mutton.Paramount
Making the Varsity.....Paramount
Popular Science, No. 5.....Paramount
Feature: Dick Tracy Meets Gruesome..RKO Radio
RIVOLI: Champagne for Two.....Paramount
Diamond Gals.....Paramount
Feature: Crossfire.....RKO Radio
ROXY: Flying South.....20th Cent.-Fox
Holiday in South Africa.....20th Cent.-Fox
Feature: The Foxes of Harrow.....20th Cent.-Fox
STRAND: Circus Horse.....Warner Bros.
Minstrel Days.....Warner Bros.
Feature: Dark Passage.....Warner Bros.
WARNER: Carnival of Sports...Warner Bros.
Feature: Life With Father.....Warner Bros.
WINTER GARDEN: Lights of Broadway Universal
Play and Plenty.....Universal
Feature: Singapore.....Universal

CHICAGO—Week of September 29

GRAND: Reading and Riding.....RKO Radio
Flicker Flashback, No. 6.....RKO Radio
Feature: The Bachelor and the Bobby-Soxer RKO Radio
ROOSEVELT: Glamour Town....Warner Bros.
Feature: Cry Wolf.....Warner Bros.
STATE LAKE: Foxy Duckling....Warner Bros.
Feature: Life With Father.....Warner Bros.
UNITED ARTISTS: Football Thrills.....MGM
Feature: The Unfinished Dance.....MGM

MPA "Power Behind Nation" To Open in 200 Houses

Washington Bureau

"The Power Behind the Nation," the first film sponsored by the Motion Picture Association, will open in 200 key city theatres October 11, it was announced here last week. The Association reported that the five national affiliated circuits had agreed to use the short documentary and that many other independents already had purchased the film. Whether or not the MPA will sponsor additional films will depend upon the audience reaction to "Power." According to an MPA spokesman here, tentative preparations on a second film are in process, but no actual work has begun.

British Television Licenses Now Number 21,000

Following resumption of television service in June of last year, after nearly seven years, television licenses issued by the British Broadcasting Corporation today number more than 21,000 and programs are broadcast on a regular basis seven days a week, but the medium is getting little or no hand from the British film industry and theatre television also has yet to put in a bid.

This was disclosed last week in New York by Maurice Gorham, head of the BBC's television service. He said that plays were most popular with British television audiences, but that during the summer transmission hours had been stepped up because of the many outdoor sporting events. During the past 11 months BBC viewers have seen some 130 plays. Television, however, has not become as popular in British taverns and restaurants as it has in the United States.

Eventually BBC television service will cover all the main centers of population, Mr. Gorham said. The first of the provincial stations will be near Birmingham, where a relay station will be built shortly.

NBC Television Heads Shifted

Several changes in the executive personnel of the National Broadcasting Company's Television Department were announced last week by Frank E. Mullen, executive vice-president of NBC. The purpose of the shuffle, which saw John F. Royal, vice-president, appointed assistant to the executive vice-president on television, was said to be to speed the development of network facilities and improve programming.

Noran E. Kersta, director of television operations, will receive reports from this department's personnel and will report to the executive vice-president. George McElrath was appointed director of engineering operations to enable O. B. Hanson, vice-president and chief engineer, to devote his time to the development of NBC's nationwide television system. However, Mr. McElrath, together with Raymond Guy, radio facilities engineer, and Chester Rackey, audio and video facilities engineer, will continue to report directly to Mr. Hanson on matters of technical design and engineering.

Charles J. Hammond was named assistant to the executive vice-president, and James H. Nelson director of advertising and promotion. Mr. Mullen explained that Mr. Royal would assist him in the development of new talent and features for NBC's network. Mr. Kersta will be in charge of broadcast operations.

Reopen Colonial, Albany

Samuel Orson and Howard Freedman, Yonkers, N. Y., theatre operators, reopened the Colonial in Albany October 1 with the French picture, "Carmen." The theatre was closed for two weeks; now it will show first runs of an "unusual" type.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

WE wonder how many other managers encounter difficulty that Jack Sidney reports from Loew's Century theatre, Baltimore, in submitting his campaign for "Gone with the Wind." Among other things, Jack has obtained some cooperative newspaper advertising, but he says "merchants don't take very kindly to cooperative ads in Baltimore because it costs them a jump from commercial rates (21c a line) to amusement rates (60c a line) just to mention picture, or theatre credit.

That's a penalty merchants would certainly find it hard to accept, even under the best showmanship persuasions. Some film trade group, some organization supported by the film industry for industry benefits, should go about getting a new ruling, or a better interpretation of what constitutes the real difference between "commercial" and "amusement" advertising that can be worth a 300 per cent increase in the cost.

q We like the Century Circuit's "Headitorials" and even without their permission we would like to quote one that is current. They say there's no truth in the theory that a picture is either "sold" or "unsold" before it reaches your theatre and nothing can be done about it. Century's counter theory is that a large number of "on-the-fence" patrons will be swayed by a certain incentive at the box-office front.

Thus, Century's example is the national comparison between "Kid from Brooklyn" and "Best Years of Our Lives," with RKO's national averages showing "Best Years" 75 per cent over "Kid." Century's average shows 150 per cent over "Kid," and the reason, they say, is because "we just didn't let 'Best Years' skid in on its reputation. We boosted it, treated it differently and with respect. We sold it, and it's paying off."

PROUDLY WE HAIL

"Up front" this week, in the more distinguished news and picture pages of the HERALD, you'll find accounting of the presentation, in England, of the Quigley Overseas Award to manager Frank Bradley of the Gaumont Regent theatre, in Sheffield, who won this honor, along with Quigley Awards made to Ivan Ackery, of Vancouver, and Nathan Wise, of Cincinnati, for campaigns submitted in 1946. Circumstances abroad have prevented his receiving the Overseas Award until this date.

We are especially proud of the acclaim with which our fellow member of the Round Table was awarded the Quigley Award silver emblem from the stage of his theatre in Sheffield, with pomp and ceremony, distinguished guests, the interest and approval of the local press, and the sincere appreciation of the British film industry, all so clearly complimentary to our ideals and aspirations, here.

And we're proud, too, of the fact that Frank Bradley won more than this Award. He was given an immediate promotion, and thus joins a long list of Quigley Award winners who have stepped up in this business, simultaneously with the winning of these honors. Nationally, and internationally, it is good to see Round Table members in new posts, brought about by the recognition of showmanship in world-wide competition.

q We're always plugging for more use of heralds, a tried and true form of advertising, especially in small towns, and one that can be cost-free to the theatre, through the use of cooperative advertising on the back. Many managers not only have a cost-free herald but get free distribution by the merchant through his store or by mail direct to his customers.

An advertisement before us says "Get Back to Showmanship with the Patron-Pulling Punch of Heralds . . . the biggest little item for away-from-theatre impact" and "don't forget the institutional value of heralds . . . they keep your theatre's name before the public . . . use them in addition to your regular mailing program." All of which is good advice to showmen.

A good thing to remember is that almost any four-column mat in the press-book, offered for newspaper display, can be used to print one side of a herald at your local press. And every theatre should have a "masthead" drawn by an artist and available as a line-cut in proper size for newspaper use or as a heading for special printing, the trade-mark of your theatre. We'll tell you how to get one, if you drop us a line.

q Bosley Crowther, film critic of *The New York Times*, and a good friend of ours, announces that two late films reveal him to be truly "the people's friend." He proves it by "The Outlaw" which he proclaims "an unbelievably amateurish western"—and a British film, "The Tawny Pipit" which he says "so delights the person grown jaded with glamour that it cannot fail to click." Boz urges his readers to see these films in order that they may also see "what a pal is your movie critic."

—Walter Brooks

A CORKING DISPLAY

—is the one, at right, in the lobby of the J. P. Harris theatre, Pittsburgh, for the opening of "Down to Earth". Publicity manager Ken Hoel set up the life-size cutout of Rita Hayworth, star of the picture, several weeks in advance. The display created a great deal of comment.

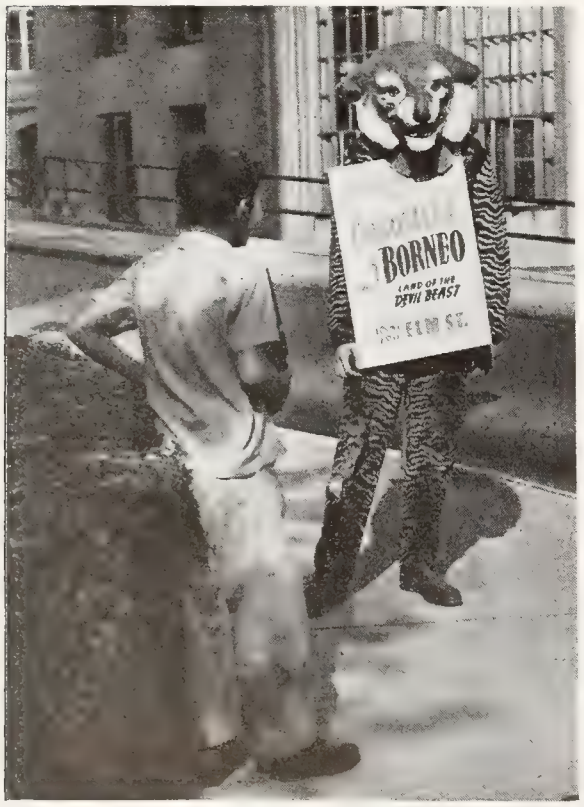




Ballet dancer models, at left, make an attractive window display for the engagement of "Unfinished Dance" at Loew's theatre, Rochester, N. Y. Manager Lester Pollock promoted the tieup.



The colorful display, right, is a prime example why New York's Broadway is The Great White Way. The theatre is the Astor and the picture (in case you are blinded by the bright lights) is "The Secret Life of Walter Mitty".



Young boy getting quite a bang out of this "Tiger", who is roaming the streets for manager Robert Portle's double bill at the Poli Elm Street theatre in Worcester, Massachussets.



Manager Ed May, Lincoln, Miami Beach, who frequently employs pretty girls to ballyhoo his playdates, says the above oldie "stole the show for a week". The girls and the "dude" are dressed in costumes of turn-of-the-century vintage.

Girl in Costume Parades Streets For "Carnival"

A street ballyhoo, the one with a girl in a headless costume, attracted a good deal of attention to the engagement of "Comedy Carnival" at the Poli-Bijou theatre, New Haven, Conn. Assistant manager Tony Masella, who arranged the campaign, had the girl carry a sign, reading: "I laughed my head off watching the Hal Roach 'Comedy Carnival'."

A highlight of the campaign was a Saturday morning screening in advance for orphans and underprivileged children. A three-column picture in the Sunday *Register* resulted from the goodwill promotion.

To give the theatre front a carnival atmosphere, strings of pennants were strung from the top of the marquee to the top of the theatre building. Laughing face teaser cards were hung in the lobby and out front. Masella promoted 10 window tieups in addition to a full window with Woolworth's. Counter displays also were secured.

Free announcements at local night baseball games were obtained in advance and on opening night, with guest tickets awarded as added prizes to holders of lucky numbered program and score cards which are sold before game time. The ball park seats approximately 5,000 and is filled to capacity at every game.

Teaser cards with safety pins attached to "replace the buttons you'll pop off, etc.," and radio tieups helped to complete this effective campaign.

Finders of Lost Wallets Get Passes for "Ridge"

The old pocketbook promotion resulted in some free publicity for manager James G. Bell's engagement of "Romance of Rosy Ridge" at the Penn theatre, New Castle, Pa. Inside each pocketbook was a slip of paper with copy reading: "To see Van Johnson in 'Romance of Rosy Ridge' find another person who has found a pocketbook with this same note in and bring them with you to the Penn theatre. Present the lost pocketbooks to the theatre and you will be admitted free. You both must come together."

Uses Trailer for Personal Endorsement of Playdate

A personal endorsement trailer was used by manager G. E. Rathman to promote his engagement of "It Happened on Fifth Avenue" at the new Marion theatre, Marion, Ia. The trailer was used for a week in advance. Five days in advance, Rathman used seven teaser ads throughout the pages of the Marion *Sentinel*. A front page story was garnered in the same issue of the newspaper. Heralds were distributed from house to house.

SHOWMEN IN ACTION

J. Knox Strachan, publicity head for Warner's Cleveland theatres, promoted 10,000 envelopes with the biggest retailer of phonograph records, each containing one record, to carry a full-page imprint for "Life With Father."

▼

Albert Heffernan, manager of the new Crown theatre, Marne, Michigan, writes us so enthusiastically of his new house that we've submitted the whole proposition to our Better Theatres department for a treatment with pictures, to follow.

▼

Leonard Greenberger, manager of the Paramount theatre, Shaker Heights, Ohio, sends us more of his institutional advertising, in which he excels, including a bus-advertising display card that we would like to reproduce for the benefit of others.

▼

Bill Reisinger lured them to see "Lured" at Loew's Dayton, using a co-op ad placed with a local jewelry store, which was plenty alluring for all parties concerned.

▼

Ed Seaman is the new manager of the Avon theatre, Savannah, Ga., unit of the Savannah Theatre Company. He has been associated with the Wilby-Kincey circuit in North and South Carolina, and is a veteran of World War II.

▼

Jack Sanson, manager of Warner's State theatre, Manchester, N. H., is marketing a new product known as Sanson's Asthma Remedy as a side line. Jack's main business is still insomnia of the box-office.

▼

Lawrence Lash, former student assistant manager of the Alexandria theatre, San Francisco, Cal., under the tutelage of Walter Chenoweth, has been graduated to the Balboa theatre, another unit of San Francisco Theatres, Inc.

▼

C. H. Cox, Sr., manager of the Crystal theatre, Gilmer, Texas, is one who appreciates "Product Digest" and orders extra binders so he can keep all his film records available for ready reference.

▼

Ed May, who has the right climate for good-looking girls in bathing suits, parades "Lumpy, the Camel" to exploit "Slave Girl" at the Miami and Lincoln theatres, Miami Beach—with an accompaniment of good-looking girls in bathing suits.

▼

John Balmer, manager of Reade's Freehold, N. J., theatre, sends us sales slip No. 43,479 as a sample of those he furnished to local establishments, imprinted with powerful advertising for "Crossfire."

▼

Louis Liss, manager of the Fortway theatre, out in Brooklyn, sends in a neat "pocket program" that advertises the three changes for the week, and television in the foyer.

Leave it to Fred Perry to stir up a co-operative newspaper page in Cumberland, Maryland, with the banner headline, "it's a gay LIFE shopping WITH FATHER in Cumberland" and big display to exploit the picture at the Liberty theatre.

▼

Michael Piccirillo, new manager of Loew's Dyckman theatre, offering passes to readers of "The Uptown Observer," a neighborhood sheet, for suggestions and ideas to make their theatre most neighborly in uptown New York city.

▼

J. C. Samartano, manager of Loew's State theatre, Providence, R. I., getting a real play with one of those "Down to Earth" cooperative supermarket ads, has Rita Hayworth selling the picture; also porterhouse steaks at 69c a pound.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, running a free ad captioned "Are You a Murphy?", with tickets offered all relatives of George Murphy, dancing star and son of Yale's outstanding football trainer. P.S. There are no living relatives in New Haven.

▼

Jim Lindsey, publicist for the Harris theatre, Pittsburgh, looked around for a counterpart of the Betty Grable-Dan Dailey family in "Mother Wore Tights" and found the well-known "Honey Family" right there in Pittsburgh, available for newspaper and radio tieups.

▼

Bierney Feld, manager of Reade's Jersey theatre, in Morristown, cut out four-foot letters to publicize "Repeat Performance" mounted on the main curtain and visible to the audience at every performance, a week prior to opening.

▼

Walter Heath, manager of the Mayfair theatre, Bridgton, Maine, took up lobby display painting as a hobby a few months ago and finds that it is really paying off.

▼

Matt Saunders sends in a full-page co-operative ad from Loew's Poli, Bridgeport, with the headline " 'Gone with the Wind' is back and so are lowered prices at these shops!" Wish both attractions would play in our neighborhood.

▼

Biggest cooperative newspaper tieup ever made has just been set by Warner Brothers with Royal Crown Cola, to advertise Lauren Bacall in "Dark Passage" with 1,000-line ads to appear in 600 newspapers from Coast to Coast.

▼

Postscript to that elaborate "Life with Father" press-book is another special bulletin for busy managers—"20 Ways to Dress a Window" — convenient enough to take along with you when you sell the idea of co-operative displays.

Italian Showman Submits Well Balanced Campaign

The Quigley Awards Rules

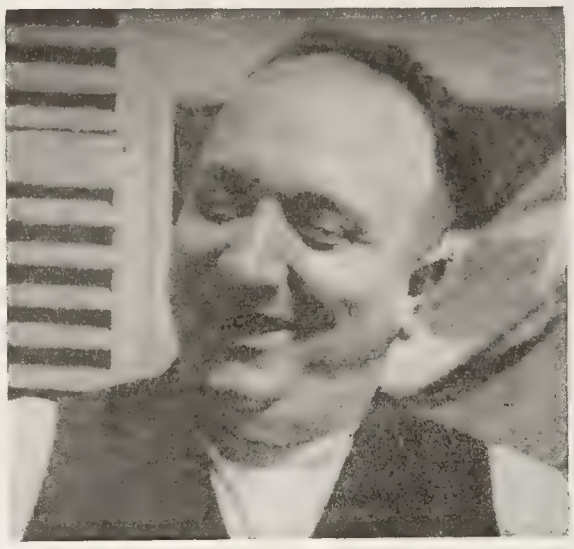
The fine Italian hand of manager Carlo Giacheri, of the Astor theatre, Turin, Italy, is responsible for one of the most interesting and complete campaign books to be submitted in the Quigley Awards competition for this quarter. We compliment Signor Giacheri on the workmanship he displays in the exploitation of Paramount's "Salty O'Rourke," which is known in the Italian version as "La Corsa della Morte," or "The Race of Death."

The campaign is so generally up to highest standards that we must first comment on the theatre, which is well-designed and has a "roll-away" open roof to provide natural air-conditioning much as used to obtain in the Globe theatre, on Broadway, in Charles Dillingham's day. Seating, sight-lines and architectural detail of the Astor cinema would please our Better Theatres editor.

Because "La Corsa della Morte" was primarily a racing picture, a street ballyhoo of horses was prominent, and no livery stable plugs, but race horses of equine quality. Radio was used extensively, and even reading the Italian script, it is obvious that these spot announcements have bang-bang quality. Anyone who has listened to an Italian language program in New York knows it comes naturally to their announcers to be forceful.

Newspaper advertising, for the most part, is in one-column width, but is excellently displayed and with typography that would do credit to the *New York Times*. There seems to be a good deal of it, in three important papers, although we can't figure out the length of the run. Outside posting, both all-type and pictorial, is as good as Paramount has shown elsewhere, using poster illustrations that we've seen here, with all-Italian language billing. There are more variations than are commonly used in this country.

Lobby frames are especially good, and we have reproduced a small cut, to show the artistic quality of one of these displays. There are a number of window tieups, as well done as our best, and with considerable skill in focusing attention. Two varieties of handbills are shown, on bright-colored but very thin paper, and the covers were used as display advertising in a giveaway publication devoted to two weeks of current entertainment in Turin. All in all, a superior job, and our congratulations to a new member of the Round Table.—*W. B.*



CARLO GIACHERI



Frames throughout the lobby are utilized for artistic displays.

Contests, Special Preview Aid "Magnificent Doll"

Four contests and a special advance screening for ladies gave impetus to manager L. Stanley Hodnett's engagement of "Magnificent Doll" at the Gaumont Palace theatre, Middlesbrough, England. Over 200 women, including the mayoress and her deputy, attended the preview, resulting in the best press so far obtained by Hodnett.

A large number of entries was obtained for a fashion contest, which was conducted in conjunction with the North Eastern Weekly *News*. A kissing contest proved very popular, with more than 1,000 entries.

Personality Contest Gets Extensive Press Breaks

A wealth of newspaper publicity was promoted for a month-long personality contest for children at the Roxy theatre, Tacoma, Wash. The final boy and girl winners won the title of "Little Miss Tacoma" and "Little Mr. Tacoma," plus their expenses paid for a trip to Hollywood and return with parent. In Hollywood they competed in a national personality contest. Over 2,000 entrants signed up for the contest, which was sponsored by John Hamrick's Tacoma theatres, Morley Picture Studio and Harters Dance Studio. The campaign was conducted by R. H. Schmidt, advertising manager for Hamrick's Tacoma theatres.

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaign submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue*
New York 20, *N. Y.*

Century Starts Innovation With Children Shows

We can go along with a gag, and when Edward Schrieber wrote that he was waiting until October 4th to disclose a new idea in kid shows for the Century Circuit, we thought we would let you'all be tantalized, as he suggested.

But now it has come out, and we can reveal that in a precedent-establishing move designed to provide teen-age and younger children with proper entertainment, five Century theatres will launch, on October 18th, a far-sighted project which has been given the name "SAT-R-DAY CAMPS" that will make each theatre an ideal place to send the youngsters every Saturday.

Parents are advised that all films scheduled will have been passed by a special reviewing committee, and all "inappropriate" films will be weeded out. If the regular show is acceptable, it will be shown, but if any part is unacceptable, it will be eliminated and a substitute found. On stage will be magic, puppet shows, animal acts, and various "summer camp" activities, such as sack races, spelling bees, quizzes, etc., all designed to be good fun, under the supervision of a Camp Councillor, who will be a specialist trained in handling youngsters.

Being a parent himself, Ed Schrieber was interested in the entertainment of his own children. Out of that interest came the recently announced "Century Children's Theatre of the Air" every Sunday at 5 p. m. on Station WNEW. But, since that's only a half hour radio program, it leaves a wide-open opportunity for Saturday shows. A special "check-book" of five admissions for $1.00 will be sold in Century Theatres for the "SAT-R-DAY CAMPS."

Fred J. Schwartz, vice-president of Century Circuit, stated to the press, "Everyone is aware that many motion pictures are intended for adult consumption, but, when they reach the neighborhood theatres, become regular screen fare for all ages. Our programs will correct this long neglected situation, and the value of the project in terms of service to the community cannot be overestimated. As far as public relations are concerned, our venture can reflect favorably on the entire industry."

Ludacer Arranges Radio Tieup for "Thin Man"

Manager Abe Ludacer arranged an "Asta's Double" contest tieup with radio station WTOD to exploit his playdate of "Song of the Thin Man" at the Valentine theatre, Toledo, Ohio. A wire-haired terrier was awarded to the contestant submitting the winning name. Bob and Sally of the "Yours for the Asking" program made a personal appearance at Toledo's largest record store with Asta's double and passed out free recordings of the "Puppy Love Song."

Caricatures Do Job for "Girl"



"Variety Girl" is a picture with a galaxy of well-known stars. Manager Dee Fuller, Criterion theatre, Oklahoma City, was quick to recognize this fact. The ingenious display above is the result. The caricatures were drawn by Basil Lowery and used in the lobby with large title cards well in advance. On premiere night Fuller had them placed on the double-sided underhanging, as is seen in the photograph. A total of 19 caricatures were used in the lobby.

Fuller also had an air calliope in front of the theatre the day before the premiere day. The premiere was a special performance, with proceeds going to the Variety Club Medical Research Building Fund.

Teaser Program Proves Effective

A teaser throwaway campaign aroused the curiosity of the people of Baltimore for the return engagement of "Gone With the Wind" at the Century theatre. Loew's publicist, Jack Sidney, made up a throwaway card reading: "Sept. 4th Is the Day." The throwaways were distributed all over town. A big sign on the box office proclaimed the same legend.

Carrying the teaser campaign a bit further, Sidney used over- and under-line copy reading: "Sept. 4th Is the Day" in his theatre ads, in bold black type. The campaign succeeded in causing numerous telephone and personal inquiries as to what would happen on Sept. 4.

Paper discs carrying the teaser copy "'Gone With the Wind' Is Coming" were plastered over the entire theatre, all mirrors, all panels, all rest rooms. The discs were silk screened on ordinary typing paper by the theatre's art department and cost practically nothing.

A cooperative newspaper ad, opposite the amusement page, was promoted with the theatre's photo enlarger. Stories with art were planted in all suburban newspapers, Jewish *Times,* Catholic *Review,* Home *News* and Suburban *News,* giving the playdate good coverage in the outlying districts.

Arranges Personal Appearance

Manager Lily Watt took advantage of an excellent opportunity to get some extra publicity for her playdate of "Hue and Cry" at the Florida Cinema, Glasgow, Scotland, by arranging for the personal appearance of young Douglas Barr, the lone Scot in the picture.

Unique Service Launched By Century Circuit

There's no limit to the service patrons may expect in theatres of the Century circuit. Something new and unique has been inaugurated in five houses and if it works as well as it sounds on paper, the service will be extended to other theatres. Here is what lady patrons are offered:

During matinee performances, a special trailer is flashed on the screen, asking women in the audience if they have forgotten to buy anything for dinner that evening. Then, an attendant at the rear of the house collects their shopping wants and agrees to make their purchases for them, holding the groceries until the show breaks.

Co-Op Newspaper Ads Sell Sparrow Date on "Earth"

Cooperative newspaper ad promotion highlighted the campaign arranged by Manager Boyd Sparrow for "Down to Earth" at Loew's Theater, Indianapolis, Ind. The most effective tieup was with the Leader Store on a "'Down to Earth' Price Sale." The store ran three large co-op ads in addition to a full page co-op. The ads started Sunday before opening and ran until Friday, after opening. The total cost to the theatre was 100 single passes. Other co-op ads were arranged with Allied Florists and Barney's jewelry store. Sparrow also used other media to exploit the date.

Cooperative Ad Set in Dayton

A four-column by 15-inch cooperative newspaper ad was promoted by relief Manager M. C. Burnett to exploit his playdate of "Lured" at Loew's theatre, Dayton, Ohio. The ad, which appeared in the Dayton *Herald* and *Daily News,* was paid for by Mayor's jewelry store.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

LURED (United Artists): The story concerns an American showgirl in London whose best friend disappears, and is thought murdered, after answering an ad in the personal column of a newspaper. Lucille Ball plays the showgirl who allows herself to be used as bait to trap the criminal who wears a red carnation when he meets his intended victims.

Launch a manhunt in your city for the "Man with the Red Carnation" the week before the picture opens, and launch it three ways: through a newspaper, a department store and a florist. The newspaper could run a story explaining that the man with the red carnation will be in town on a designated day in a certain department store. The man with the red carnation could appear in the store either as a customer or a sales clerk. Carry out the florist tieup by announcing that, if the man with the red carnation is captured by a man or a woman wearing a white carnation, there will be an additional surprise award. Make presentation of prizes to the winners from the stage on opening night.

Get the women to let down their hair and confess "How I 'Lured' My Man!". This can serve as the basis of a newspaper contest, with guest tickets awarded for the most interesting and ingenious replies, or the question can be posed to women participants on a local quiz show.

SONG OF THE THIN MAN (Metro-Goldwyn-Mayer): This is the sixth in the "Thin Man" series with the same stars, William Powell and Myrna Loy, in their accustomed roles.

The picture also marks the 13th time these two stars have appeared together. Make it the "Lucky 13th" for people who have been married that long. Exploit it through radio station, newspaper, theatre or jeweler.

Use male theatre employees to teaser-'phone a number of female subscribers. He has a set spiel running something like this: "This is your old friend, Nick! Are you going to the . . . theatre to see William Powell and Myrna Loy in 'Song of the Thin Man'?" The same promotion can be worked with a female employee 'phoning male subscribers.

Nick and Nora have a widely known reputation for being the happiest married screen couple. That reputation was built up mainly on their performances in the "Thin Man series. Exploit it.

The picture is based on the characters created by Dashiell Hammett. He is credited with being the originator of the hard-boiled type of crime story. He is the author of two crime classics: "The Maltese Falcon" and "The Glass Key", which also were made into pictures. This suggests book store tieups.



Recent visitors to the Round Table while vacationing in New York were Jack Dahmer, district manager for Jefferson Amusement Company in Texas, and Mrs. Dahmer. Jack is in charge of the Neches and Lynn in Port Neches, the Rio in Nederland and the Lyric in Groves.

Award Winner Believes In Personal Touch

Alfred (Al) Brown, of the Empire, Cardiff, Wales, has been in show business for 18 of his 40 years, and seems to have enjoyed every moment of it. In the early days of his career he did seasonal work—managing dancehalls at the seashore during the summer, and roadhouses in London during the winter (sounds like nice work, if you can get it). In 1939 he joined Gaumont British, and has remained with the company since, except for a few months in 1940 when he was in the Army. After being demobolized because of typhoid, he returned to Gaumont and managed a few theatres during the blitzes. Al says that one of his proudest moments was receiving a check from J. Arthur Rank as second prize in a national contest for exploitation of "Henry V." He has won three quarterly citations in the Quigley Awards, and the Overseas Award for the First Quarter of 1947.



Alfred (Al) Brown

Holds Film Casting Contest

A novel contest, which received an excellent press, was devised by Manager J. Longbottom for "California" at the Odeon theatre, Chorley, Lancs., England. Participants were required to see the picture and "re-cast" it, sending the names of the stars they selected to the theatre. A Paramount casting expert adjudged the winners.



Eagen's Teasers Herald Coming of "Miracle"

Teaser ads were utilized to excellent advantage by manager William Eagen for "Miracle on 34th Street" at the Longview theatre, Longview, Wash. A week prior to playdate, he scattered "Longview will witness a miracle Sunday" ads through the pages of the local newspaper. Readers were cautioned to watch the newspaper for further announcement. Other teaser ads followed. An effective tieup with the Columbia River Mercantile Company resulted in the placing of a card in each of the company's 20-odd windows. The company also used a 40x60 setpiece in one of their main windows near the bus stop.

Ties Up with British Recruiting

A tieup with the recruiting office of the British Territorial Army and also the Regular Army helped Manager E. F. Johnson to exploit his engagement of "It's a Wonderful Life" at the Majestic Cinema, Leeds, Yorkshire, England. A highlight of the tieup were streamers placed on tanks and other armored vehicles in a parade through the town.

Promotes Window Display

An eye-arresting window display was promoted by Manager P. A. J. Murphy to publicize "Dual Alibi" at the Trocadero, Leicester, England. The tieup was made with a local gown establishment.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE LONG NIGHT (RKO)

First Report:

Total Gross Tabulated	$132,000
Comparative Average Gross	119,400
Over-all Performance	110.5%

BOSTON—Memorial, 1st week 145.5%
(DB) That's My Gal (Rep.)
BOSTON—Memorial, 2nd week 108.2%
(DB) That's My Gal (Rep.)
BUFFALO—Twentieth Century 106.0%
(DB) Seven Keys to Baldpate (RKO)
CINCINNATI—RKO Palace 84.5%
CLEVELAND—RKO Allen 121.0%
NEW YORK—Palace 103.3%

WELCOME STRANGER (Para.)

Final Report:

Total Gross Tabulated	$1,805,700
Comparative Average Gross	1,522,200
Over-all Performance	118.6%

ATLANTA—Paramount, 1st week 105.8%
ATLANTA—Paramount, 2nd week 100.0%
ATLANTA—Paramount, 3rd week 104.7%
ATLANTA—Paramount, 4th week 91.7%
ATLANTA—Capitol, MO 1st week 160.0%
BALTIMORE—Stanley, 1st week 168.9%
BALTIMORE—Stanley, 2nd week 121.6%
BALTIMORE—Stanley, 3rd week 81.0%
CHICAGO—Apollo, 1st week 150.9%
CHICAGO—Apollo, 2nd week 157.2%
CHICAGO—Apollo, 3rd week 132.0%
CHICAGO—Apollo, 4th week 132.0%
CHICAGO—Apollo, 5th week 138.3%
CHICAGO—Apollo, 6th week 106.9%
CHICAGO—Apollo, 7th week 81.7%
CHICAGO—Apollo, 8th week 75.4%
CINCINNATI—RKO Albee 150.0%
CLEVELAND—Loew's State, 1st week . . . 129.2%
CLEVELAND—Loew's State, 2nd week . . . 95.1%
DENVER—Denham, 1st week 201.7%
DENVER—Denham, 2nd week 131.5%
DENVER—Denham, 3rd week 100.0%
DENVER—Denham, 4th week 100.8%
KANSAS CITY—Paramount, 1st week . . . 174.2%
KANSAS CITY—Paramount, 2nd week . . . 121.2%
KANSAS CITY—Paramount, 3rd week . . . 102.2%
KANSAS CITY—Paramount, 4th week . . . 90.9%
KANSAS CITY—Paramount, 5th week . . . 83.3%
LOS ANGELES—Para. Downtown, 1st wk..... 168.3%
LOS ANGELES—Para. Downtown, 2nd wk.... 122.4%
LOS ANGELES—Para. Downtown, 3rd wk.... 107.1%
LOS ANGELES—Para. Downtown, 4th wk.... 76.5%
LOS ANGELES—Para. Hollywood, 1st wk.... 180.4%
LOS ANGELES—Para. Hollywood, 2nd wk.... 127.8%
LOS ANGELES—Para. Hollywood, 3rd wk.... 112.7%
LOS ANGELES—Para. Hollywood, 4th wk.... 78.9%
MINNEAPOLIS—Radio City, 1st week . . . 146.8%
MINNEAPOLIS—Radio City, 2nd week . . . 96.0%
MINNEAPOLIS—Radio City, 3rd week . . . 81.9%
MINNEAPOLIS—Century, MO 1st week . . 156.2%
MINNEAPOLIS—Century, MO 2nd week . . 140.6%
MINNEAPOLIS—Lyric, MO 3rd week . . . 144.2%
MINNEAPOLIS—Lyric, MO 4th week . . . 132.7%
MINNEAPOLIS—Lyric, MO 5th week . . . 134.6%
NEW YORK—Paramount, 1st week 138.5%
(SA) Carmen Cavallaro's Orchestra
NEW YORK—Paramount, 2nd week 132.2%
(SA) Carmen Cavallaro's Orchestra
NEW YORK—Paramount, 3rd week 117.1%
(SA) Carmen Cavallaro's Orchestra
NEW YORK—Paramount, 4th week 117.1%
(SA) Carmen Cavallaro's Orchestra
NEW YORK—Paramount, 5th week 100.7%
(SA) Carmen Cavallaro's Orchestra
NEW YORK—Paramount, 6th week 79.3%
NEW YORK—Paramount, 7th week 81.8%
OMAHA—Orpheum, 1st week 207.5%
OMAHA—Orpheum, 2nd week 121.0%
PHILADELPHIA—Mastbaum, 1st week . . . 227.7%
PHILADELPHIA—Mastbaum, 2nd week . . 132.5%
PHILADELPHIA—Mastbaum, 3rd week . . 120.3%
PHILADELPHIA—Mastbaum, 4th week . . 89.2%
PHILADELPHIA—Mastbaum, 5th week . . 66.6%
PITTSBURGH—Stanley 163.8%
SAN FRANCISCO—St. Francis, 1st week . . 223.8%
SAN FRANCISCO—St. Francis, 2nd week . . 171.6%
SAN FRANCISCO—St. Francis, 3rd week . . 156.6%
SAN FRANCISCO—St. Francis, 4th week . . 138.0%
SAN FRANCISCO—St. Francis, 5th week . . 119.4%
SAN FRANCISCO—St. Francis, 6th week . . 119.4%
SAN FRANCISCO—St. Francis, 7th week . . 100.7%
SAN FRANCISCO—St. Francis, 8th week . . 74.6%
SAN FRANCISCO—St. Francis, 9th week . . 93.2%
SAN FRANCISCO—St. Francis, 10th week . . 78.3%
TORONTO—Shea's, 1st week 110.8%
TORONTO—Shea's, 2nd week 108.8%
TORONTO—Shea's, 3rd week 104.7%
TORONTO—Shea's, 4th week 97.9%

RED STALLION (EL)

First Report:

Total Gross Tabulated	$91,800
Comparative Average Gross	83,800
Over-all Performance	105.4%

ATLANTA—Paramount 105.8%
BALTIMORE—Mayfair, 1st week 83.3%
BUFFALO—Lafayette, 1st week 104.1%
(DB) Lost Honeymoon (EL)
CINCINNATI—Keith's, 1st week 129.0%
CINCINNATI—Keith's, 2nd week 80.6%
KANSAS CITY—Tower 127.3%
KANSAS CITY—Uptown 110.7%
ST. LOUIS—Fox 113.0%
(DB) Bringing Up Father (Mono.)

SONG OF THE THIN MAN (MGM)

Final Report:

Total Gross Tabulated	$437,300
Comparative Average Gross	468,000
Over-all Performance	93.4%

ATLANTA—Loew's Grand 128.0%
BALTIMORE—Century 98.3%
BOSTON—State 84.3%
(DB) The Last of the Redmen (Col.)
BOSTON—Orpheum 79.1%
(DB) The Last of the Redmen (Col.)
BUFFALO—Buffalo 108.9%
(DB) Moss Rose (20th-Fox)
CINCINNATI—RKO Capitol 62.4%
CLEVELAND—Loew's State 73.1%
DENVER—Orpheum 88.6%
(DB) Stepchild (EL)
INDIANAPOLIS—Loew's 97.5%
(DB) Adventures of Don Coyote (UA)
KANSAS CITY—Midland 119.5%
(DB) The Guilt of Janet Ames (Col.)
LOS ANGELES—Egyptian, 1st week 126.8%
(DB) The Arnelo Affair (MGM)
LOS ANGELES—Egyptian, 2nd week 63.7%
(DB) The Arnelo Affair (MGM)
LOS ANGELES—Fox-Wilshire, 1st week . . 138.8%
(DB) The Arnelo Affair (MGM)
LOS ANGELES—Fox-Wilshire, 2nd week . . 65.8%
(DB) The Arnelo Affair (MGM)
LOS ANGELES—Los Angeles, 1st week . . . 119.8%
(DB) The Arnelo Affair (MGM)
LOS ANGELES—Los Angeles, 2nd week . . . 70.5%
(DB) The Arnelo Affair (MGM)
NEW YORK—Capitol, 1st week 89.4%
(SA) Bill Robinson, Art Mooney's Orchestra
NEW YORK—Capitol, 2nd week 71.8%
(SA) Bill Robinson, Art Mooney's Orchestra
PITTSBURGH—Penn 126.4%
PITTSBURGH—Ritz, MO 1st week 77.4%
ST. LOUIS—Loew's State 115.0%
(DB) Sport of Kings (Col.)
ST. LOUIS—Loew's Orpheum, MO 1st week . 120.4%
(DB) Sport of Kings (Col.)
TORONTO—Loew's 113.3%

RKO RADIO PICTURES, INC.

TRADE SHOWINGS

of SAMUEL GOLDWYN'S PRESENTATION of

"THE SECRET LIFE OF WALTER MITTY"

ALBANY
Delaware Theatre, 290 Delaware Ave.
Tuesday, October 7, 2:30 P.M.

ATLANTA
Rhodes Theatre, 62 S. Rhodes Center
Tuesday, October 7, 11:00 A.M.

BOSTON
Uptown Theatre, 239 Huntington Ave.
Tuesday, October 7, 10:15 A.M.

BUFFALO
Shea's Niagara Theatre, 426 Niagara St.
Tuesday, October 7, 2:45 P.M.

CHARLOTTE
Plaza Theatre, 1610 Central Ave.
Tuesday, October 7, 10:30 A.M.

CINCINNATI
RKO Projection Room, 12 East Sixth St.
Tuesday, October 7, 2:00 P.M.

CLEVELAND
Fox Projection Room, 2219 Payne Ave.
Tuesday, October 7, 8:30 P.M.

DALLAS
Paramount Projection Room
412 S. Harwood St.
Tuesday, October 7, 2:30 P.M.

DENVER
Esquire Theatre, 6th & Downing
Tuesday, October 7, 2:00 P.M.

DES MOINES
Uptown Theatre, 4115 University Ave.
Wednesday, October 8, 2:00 P.M.

DETROIT
Blumenthal Proj. Room, 2310 Cass Ave.
Tuesday, October 7, 2:30 P.M.

INDIANAPOLIS
Cinema Theatre, 213 E. 16th St.
Tuesday, October 7, 1:30 P.M.

KANSAS CITY
Kimo Theatre, 3319 Main St.
Tuesday, October 7, 2:00 P.M.

LOS ANGELES
Ambassador Theatre, Ambassador Hotel
Tuesday, October 7, 1:30 P.M.

MEMPHIS
Memphian Theatre, 51 So. Cooper St.
Tuesday, October 7, 2:30 P.M.

MILWAUKEE
Tosa Theatre, 6823 W. North Ave.
Tuesday, October 7, 2:00 P.M.

MINNEAPOLIS
Granada Theatre, 3022 Hennepin Ave.
Tuesday, October 7, 2:30 P.M.

NEW HAVEN
Whitney Theatre, 1220 Whitney Ave.
Tuesday, October 7, 10:30 A.M.

NEW ORLEANS
Circle Thea., St. Bernard & N. Galvez Ave.
Tuesday, October 7, 11:00 A.M.

OKLAHOMA CITY
Uptown Theatre, 1212 N. Hudson St.
Tuesday, October 7, 11:00 A.M.

OMAHA
Dundee Theatre, 50th & Dodge St.
Tuesday, October 7, 2:00 P.M.

PITTSBURGH
RKO Proj. Room, 1809-13 Blvd. of Allies
Tuesday, October 7, 2:00 P.M.

PORTLAND
21st Ave. Theatre, 616 N.W. 21st Ave.
Tuesday, October 7, 2:30 P.M.

ST. LOUIS
West End Theatre, 4819 Delmar Ave.
Tuesday, October 7, 1:00 P.M.

SALT LAKE CITY
Southeast Theatre, 2121 So. 11th St. E.
Tuesday, October 7, 2:15 P.M.

SAN FRANCISCO
Alhambra Theatre, 2330 Polk St.
Tuesday, October 7, 1:30 P.M.

SEATTLE
Egyptian Theatre, 4543 University Way
Tuesday, October 7, 2:30 P.M.

SIOUX FALLS
Hollywood Thea., 212 No. Phillips Ave.
Tuesday, October 7, 10:00 A.M.

WASHINGTON
Fox Proj. Rm., 932 New Jersey Ave.
Tuesday, October 7, 10:30 A.M.

CLASSIFIED ADVERTISING

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HELP WANTED

MANAGER WANTED FOR THEATRE IN Tupper Lake, New York. Permanent. State salary. SAVETT THEATRES, 1653 Howard Ave., Utica, N. Y.

WANTED—HOUSE MANAGER, THAT KNOWS motion picture theatre operation, located in Norfolk and Portsmouth, Va. Type answer immediately if interested. BOX 2148, MOTION PICTURE HERALD.

WANTED: MANAGER, SITUATION; CENTRAL Illinois. First letter give; qualifications, salary expected, age, married, and snapshot. BOX 2157, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

REBUILT SIMPLEX, MOTIOGRAPH, GARdiner, and Powers Projectors, Soundheads, Amplifiers, Hi-Lo Stage Speaker Systems, Arc Lamps, Rectifiers, Lenses. Complete installations from $1,495. List free. RINGOLD THEATRE EQUIPMENT CO., Grand Rapids 2, Mich.

10,000 RECONDITIONED THEATRE CHAIRS IN stock. Price: $1.25 to $2.00 each. All types, inserted panel back and spring seats. First class condition. Must sacrifice for space needed. Exceptional bargain! EASTERN SEATING CO., 138-13 Springfield Blvd., Springfield Gardens, Long Island, N.Y. LAurelton 8-3696.

THEATRE CHAIRS: LARGE STOCK, UPHOLstered and veneer. Write for photos. BODELSON & COMPANY ,10-38 Jackson Ave., Long Island City, N. Y.

SIMPLEX 4-STAR SOUND SYSTEM, MODEL E; complete, $995. RCA PG-105 Amplifier and Hi-Lo stage speaker system, $295. RINGOLD THEATRE EQUIPMENT CO., Grand Rapids 2, Mich.

HOLMES 2000' IMPERIAL 35MM PROJECTORS, heavy pedestals, motors, lamphouses, regulators, worth $500, now $149.50; RCA 16mm L. I. arc sound projector, special $375; Bell & Howell, Ampro, Victor, DeVry 16mm sound projectors, $195 up; like new Ampro arc 16mm HI $1,295; DeVry HI 35mm theatre equipments, $2,495; rebuilt 35mm HI Super Simplex, Brenkert or Century outfits with RCA or Simplex 4 Star Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

1-SIMPLEX FRONT SHUTTER HEAD, COMplete, ready to run. Like new. $90. JAKE ROSENFELD, Woodbine, N. J.

SPENCER DELINEASCOPES WORTH $250. Now $125; Pennsylvania approved Enclosed Rewinders, $47.50; six section Film Cabinets, $16.95; Brenkert Double Effect machine, rebuilt, $495; Presto Professional Y2 Disc Recorder, worth $900, now $595; Bell & Howell 35mm Splicers, $6.95; Neumade Rewind Tables, 30" high, $19.95; Benwood-Linze Twin HI Rectifier, 65 amperes, rebuilt, $345. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

1 PAIR PEERLESS LOW LAMPS. ALSO 1 PAIR Pacent Soundheads. Make offer. JAKE ROSENFELD, Woodbine, N. J.

400 LUXURIOUS HEAVILY PADDED, FULLY reupholstered back, reupholstered boxspring cushion chairs, metal lined, rebuilt, $6.95; 370 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 100 Andrews fully padded reupholstered back, boxspring cushion, rebuilt, $5.45; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95; 54" Mohair 60 yard rolls, all colors, worth $3.50, now $1.95 yard. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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ONE MANAGER, TWO PROJECTIONISTS DEsire positions together. Will go anywhere. BOX 1056, New Bern, N. C.

MANAGER PRESENTLY EMPLOYED ON LONG Island desires change anywhere in New York State or South. Qualified in all phases of theatre management. BOX 2155, MOTION PICTURE HERALD.

COMPETENT MANAGER WISHES POSITION with independent or small circuit. Dependable, conscientious and loyal. Available immediately. Reply BOX 2156, MOTION PICTURE HERALD.

MANAGER AT LIBERTY—DISTRICT, CITY OR individual house. Long experience in first-class operation. Capable in all essentials. Sober and responsible in every respect. Reliable references. Prefer Southern location. V. R. BERTRAM, Selwyn Hotel, Charlotte, N. C.

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530 SEAT THEATRE FOR SALE, NEW JERSEY. Closed by fire damage. Will sell as is or rebuild for buyer. BOX 2147, MOTION PICTURE HERALD.

THEATRE AND 35MM PORTABLE CIRCUIT near Denver. Very profitable. Sell all or part. BRAUKMAN, 737 Glencoe, Denver, Colo.

WANTED—TO LEASE SMALL MOTION PICture theatre. Mail particulars. P. O. BOX 124, Bridgeport 1, Conn.

THEATRE CORPORATION, TWO THEATRES (one dark) in closed situation. 8,000 draw. Corporation shows $27,000 yearly net with all hired help. 13 apartments, 6 store spaces (all rented). Real estate included. $60,000 will handle all Corporate stock THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

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THEATRE WANTED. WILL LEASE OR BUY neighborhood house in Southern California. Particulars desired. BOX 2154, MOTION PICTURE HERALD.

THEATRE WANTED, NEW YORK STATE OR New England. Up to 700 seats. Send full particulars. BOX 2150, MOTION PICTURE HERALD.

WANTED—THEATRE, 300-800 SEATS, SMALL town, suburban; outright, booking rights, or partnership. Private party. BOX 2158, MOTION PICTURE HERALD.

WANTED, TO BUY OR LEASE THEATRE BY showman of 20 years' experience. Have the cash and know how to make theatre click. Prefer California or Middle West. Write BOX 2159, MOTION PICTURE HERALD.

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16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for equipment catalog. THE CAMERA MART, 70 West 45th St., New York.

FAMOUS CINEPHON 35MM CAMERA, 4 lenses, 9 magazines, sunshade, motor, complete, $1,795; Arriflex, 4 lenses, 5 magazines, motor, $1,095; Eyemo Q Spider, 3 lenses, $995; wall Bell & Howell type single system Studio Camera, 5 lenses, 2 magazines, motor, tripod, cases, all for $2,990; DeBrie Studio Camera, 2 lenses, 9-400' magazines, tripod, $279.50; new Bell & Howell D 5-way 35mm. Printer, $3,250; 5000W Studio Spots, $89.50; Bardwell Floodlights, $57.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

NEW EQUIPMENT

COMPLETE SET NEW MOTION PICTURE show equipment. BEN CHLAPEK, 1114 East Adams Ave., Temple, Tex.

GE ¼ H.P. MOTORS, 110 A.C., $29.95; 1/3 H.P., $34.95; Griswold splicers, shelfworn, $17.95; chlorophyll air freshener, evaporating bottle, $1.50; GE Tungar bulbs, 6 amp., $2.95; panic bolts, $22.50; snowlike Soundscreens, sizes to 10' 4", special 21½c square foot; coated lenses, Series I, $50; Series II, $75; (trades taken). New Catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

FOR SALE—6 NEW ELECTRIC CORN KING pop corn machines, fully equipped, $320 for quick sale singly or lot. Inquire DENHAM THEATRE, Denver, Colo.

AMAZING WIRELESS NEON SIGN WITH INterchangeable 4" letters; simply slip letters in or out. Portable ready to plug in anywhere, 52" wide, 8" high, guaranteed two years, $69.50. Blue, white or green letters, $1.50 each. Complete font of 93 letters or special theatre group of 35 letters recommended. Change copy anytime. It's a cinch! Immediate deliveries. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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New School Inaugurates Department of Screen

New York City's New School for Social Research inaugurated its Film Department Wednesday with an open meeting on "The Future of Motion Pictures in New York," at the President theatre. The school's Film Department is offering five courses in motion picture techniques: Film Workshop, Experimental Film Studio, March of Film, Film Music, and the Institutional Film. Sidney Kaufman is chairman of the department. Speakers at Wednesday's meeting included: Richard De Rochemont, Judge Edward C. Maguire and Roger Albright.

Foreign Unit Formed

A new foreign films distributing company, Westport-International Films, Inc., has been formed in New York by L. Kipnis, president, and Alexander Kipnis and Emil Lustig, vice-presidents. U. S. distribution of the company's first production, the Italian "Furia," will be handled by Film Classics.

THEATRE SALES



THE SWEET TOOTH *and* THE THEATRE PUBLIC

—from Hollywood

TID-BIT BAR BOOSTS SALES

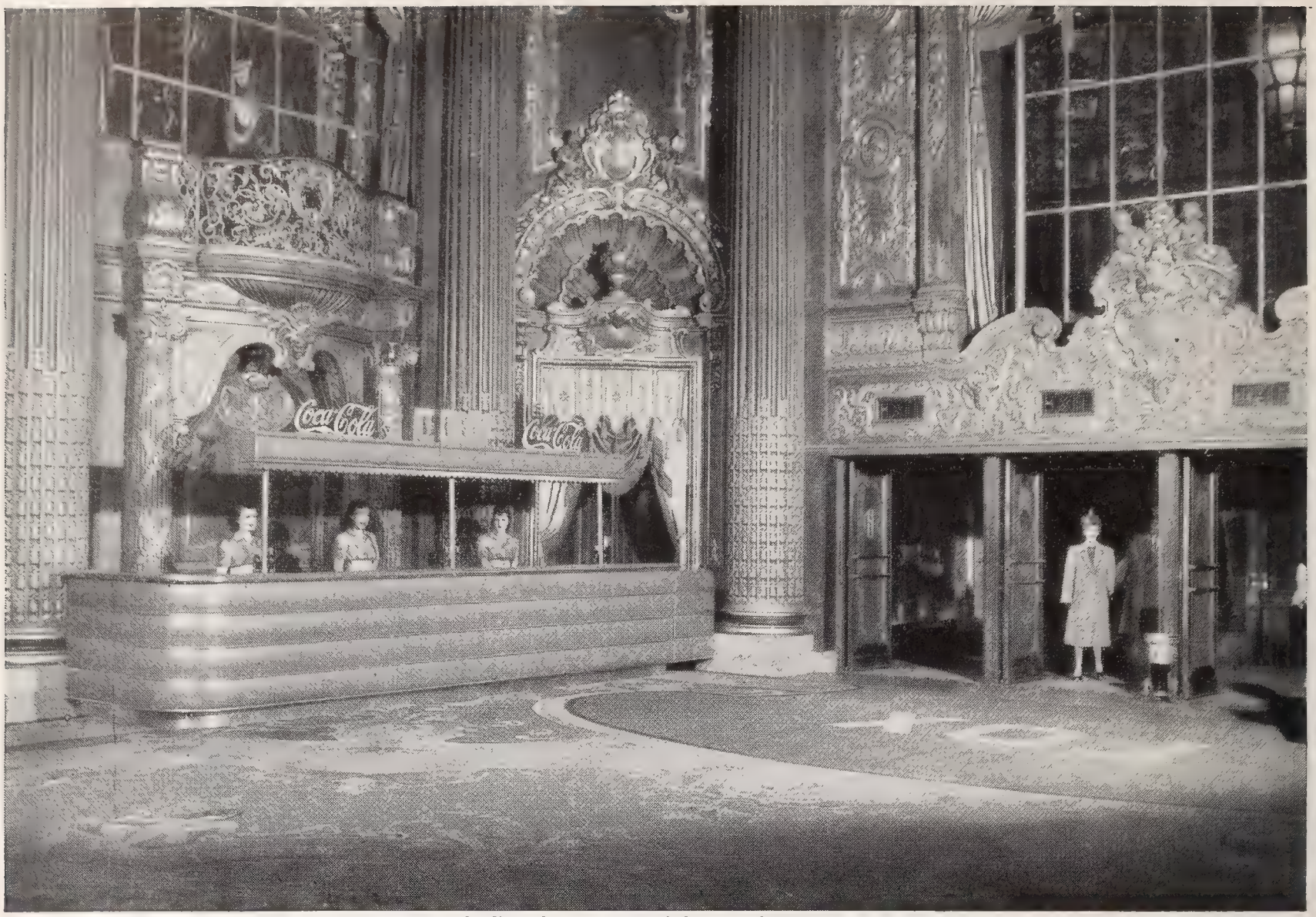
—from New York

MEALS AT THE MOVIES

—from London

THE VENDER-VANE

News of men and merchandise for theatre patrons



This stand sells Coke to patrons of the Fox Theatre, San Francisco

SELLING COCA-COLA MAKES EXTRA PROFITS FOR THEATRES

THEATRES all over the country are now installing counters, bars, or machines to sell ice-cold Coca-Cola to their patrons.

This new service has already proved to be a major source of extra profits for exhibitors. It attracts additional customers. Patrons welcome the opportunity to enjoy *the pause that refreshes.* Sales of Coca-Cola generally parallel theatre attendance. Your profits can reach important figures.

Counters, bars and machines for selling Coca-Cola range from simple, low-cost units to luxurious installations handling thousands of bottles a day.

We will gladly tell you more about this new development in the theatre business and what type of installation experience has shown should prove most suitable for your theatre. For full information, write National Sales Dept., The Coca-Cola Company, 515 Madison Avenue, New York 22, New York.

Coca-Cola
REG. U.S. PAT. OFF.
"Coke"
REG. U.S. PAT. OFF.

Ask for it either way . . . both trade-marks mean the same thing.

THEATRE SALES



THIS NEW DEPARTMENT of service by Motion Picture Herald to its showman readership arrives in recognition of the rapidly expanding development of the market for "indulgence merchandise" among the amusement customers who flow through the box office. They are in spending mood. It is a river of pocket money — jingling to be spent.

The patrons who turn in under the beckoning lights are already committed to a quest of pleasure. The exhibitor is continuously discovering that he can render service and earn new profits with attention to whim and fancies, soft drinks, candies, gum, popcorn and a growing array of inviting items incidental to an evening at the pictures.

This development has become, in consequence, a new field of selling, quite distinct and apart from the concerns of the promotion and presentation of motion pictures. It involves expedients and skills of its own. Also, it entails special equipment of many sorts and new technologies.

A whole new area of "know how" and also of "know what" is being explored and developed. The pioneering has been on the way for a long period, but there is now a new order of interest and opportunity which pertains to the "after-the-war" mood and a spread of buying power among the box office multitudes. Increasingly, the theatre becomes a special sort of center and in many places it is the brightest spot on Main Street "after hours."

These pages of "Theatre Sales" are now to present each four weeks a forum of experience and the news of the new order of merchandising.

These are the pages of "what" and "how" and "who" of the new business behind the marquee.

MOTION PICTURE HERALD

WHAT THE FOX WEST COAST CIRCUIT FOUND OUT ABOUT

SWEET TOOTH AND THIRST OF THE AMERICAN PATRON

. . . and what it's doing to satisfy them now better than ever.

By WILLIAM R. WEAVER
Hollywood Editor
MOTION PICTURE HERALD

FOX WEST COAST theatre circuit now has 220 theatres in California equipped with foyer candy and popcorn bars. In 150 of these patrons can also buy ice cream, in 60 roasted nuts, and in 42 Coca-Cola. That, in roundish numbers, is the score of the National Theatres merchandising department as it enters upon its seventh year with the appointment, by Charles P. Skouras, president of National Theatres, of Andy Krappman, 19 years in the Skouras service and holder of one of its 10-year employment contracts inaugurated in 1946, as chief of the refreshment division.

Mr. Krappman has been commissioned to launch an all-out program of expansion. His appointment was accompanied by assignment of four other circuit veterans as his assistants in carrying out the new program—Victor Adams, as candy buyer; Dave Boyd, to develop new merchandising techniques; George Simpson, as supervisor of distribution; and Murray Mosby, as warehouse supervisor.

National Theatres instituted its foyer refreshment activity in 1941, a little speculatively and after exhaustive tests and analyses which produced a hard and fast policy that has been maintained, in the face of many problems, ever since. It was made a feature of this policy that none but recognized, standard brands of merchandise would be offered the circuit's customers, and despite the war shortages none other has been. It was decided also that the circuit would design and build its own installations—sealed unit self-refrigerating equipment within a collapsible counter—and from this decision has flown a facility for blending installation with background which may be observed in full flower in the illustrations accompanying this article.

The original type of candy bar (*see photo of the Loyola, Los Angeles*) was installed throughout the circuit and, as has become well known, proved welcome to the customers and successful in operation. It was another year before popcorn was added, again after thorough analysis and planning. This item was tested out in California beach towns (Ocean Park, Venice, Redondo, Manhattan, etc.), where, it was reasoned, a patronage drawn largely from vacationers might be somewhat more popcorn-minded than others.

It turned out that the popcorn appetite is not a matter of geography, or of season, but is about as universal as the appetite for motion pictures. Arrangements were made for popping the corn at a centrally located point and transporting it in 10-gallon bags to the theatres in the area. It is cased and kept fresh in an originally conceived and designed enclosure (*also seen in the Loyola photograph*).

While the war was restricting the supply, not only of merchandise for foyer sale, but also of materials required for manufacturing the required installations, the Merchandising Department, under the late William G. Lyris, was making observations and laying plans. A year ago, when supply pressures had begun to show signs of easing, Mr. Krappman was assigned to study the possibility of adding other items of merchandise to the then standard candy and popcorn. Many articles had been proposed for consideration—fan magazines, pictures, a long list of products within appropriate price



This installation well demonstrates the original path of Fox West Coast development in confectionery selling. In the Loyola theatre in Los Angeles, the candy bar is one of the original types, the popcorn service shown in front of the bar came later.

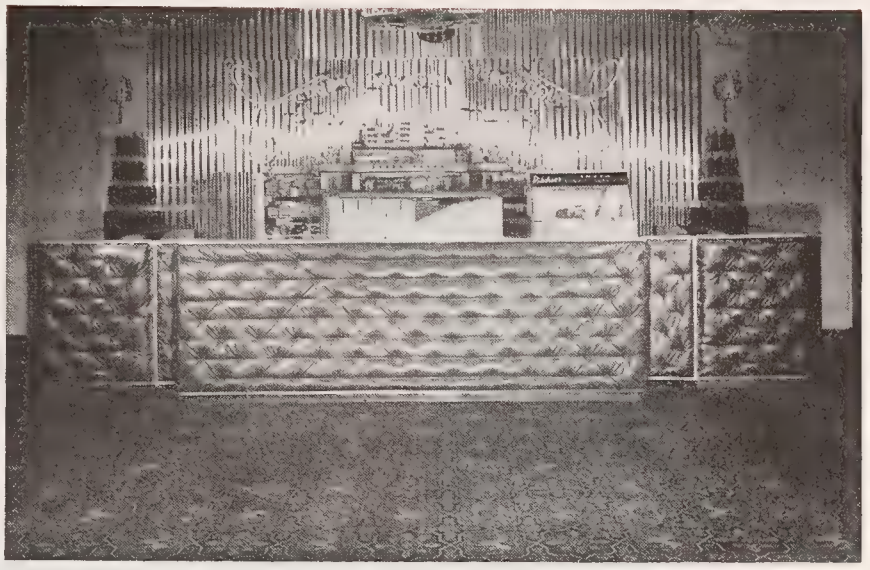




In the Denver theatre, as in other of the large houses of National Theatres (parent company of Fox West Coast), two service bars are operated, separating drinks from candy, popcorn, ice cream, etc. Shown first above is the "liquids" service. The "solids" bar is placed directly across the foyer from it.



This refreshment bar in the Academy, Pasadena, is thought best of the 220 installations in Fox West Coast theatres.



The refreshment bar of the Sequoia theatre in Redwood City has some of the more elaborate features.

range—but company executives decided, after thorough study of all factors and on the basis of circuit experience, to offer for sale only merchandise which could be consumed in the premises. A further sifting of suggestions narrowed these down to ice cream bars, roasted nuts and Coca-Cola.

Something like a half acre of the floor space in the National Theatres headquarters building in Los Angeles is now given over to a vast personnel engaged in implementing this decision as rapidly as possible to meet a demand which, where these items have been made available, has greatly exceeded expectation.

The contemplated expansion involves problems of space as well as of supply. Many theatres built before foyer merchandising was instituted do not afford sufficient area in their foyers for installations. This has been overcome in some instances through the availability of space that is not serving any need—for example, a stairway that can be converted to the purpose. In other theatres it has been necessary to recess the back wall of the foyer, at the sacrifice of as many as ten seats, to acquire required space. In still others, space is obtained from tenants occupying next door store space owned by the circuit, with resultant reduction in rentals.

Although in certain instances where existing architecture makes it necessary (as at the Denver and the Fox, in San Francisco, shown in accompanying photographs), installations have been made on both sides of the foyer, but it is policy based on experience to place a single installation directly in the center, where it greets incomers head on, in all possible cases. Next best position is on the right side of the foyer, as tests and checkups show that 80 per cent of the people entering a theatre tend to turn toward the right aisle. Generally speaking, ingoing customers buy more candy than anything else, and outgoing customers want Coca-Cola. Altogether, in its six years of experience, the circuit has come to these conclusions:

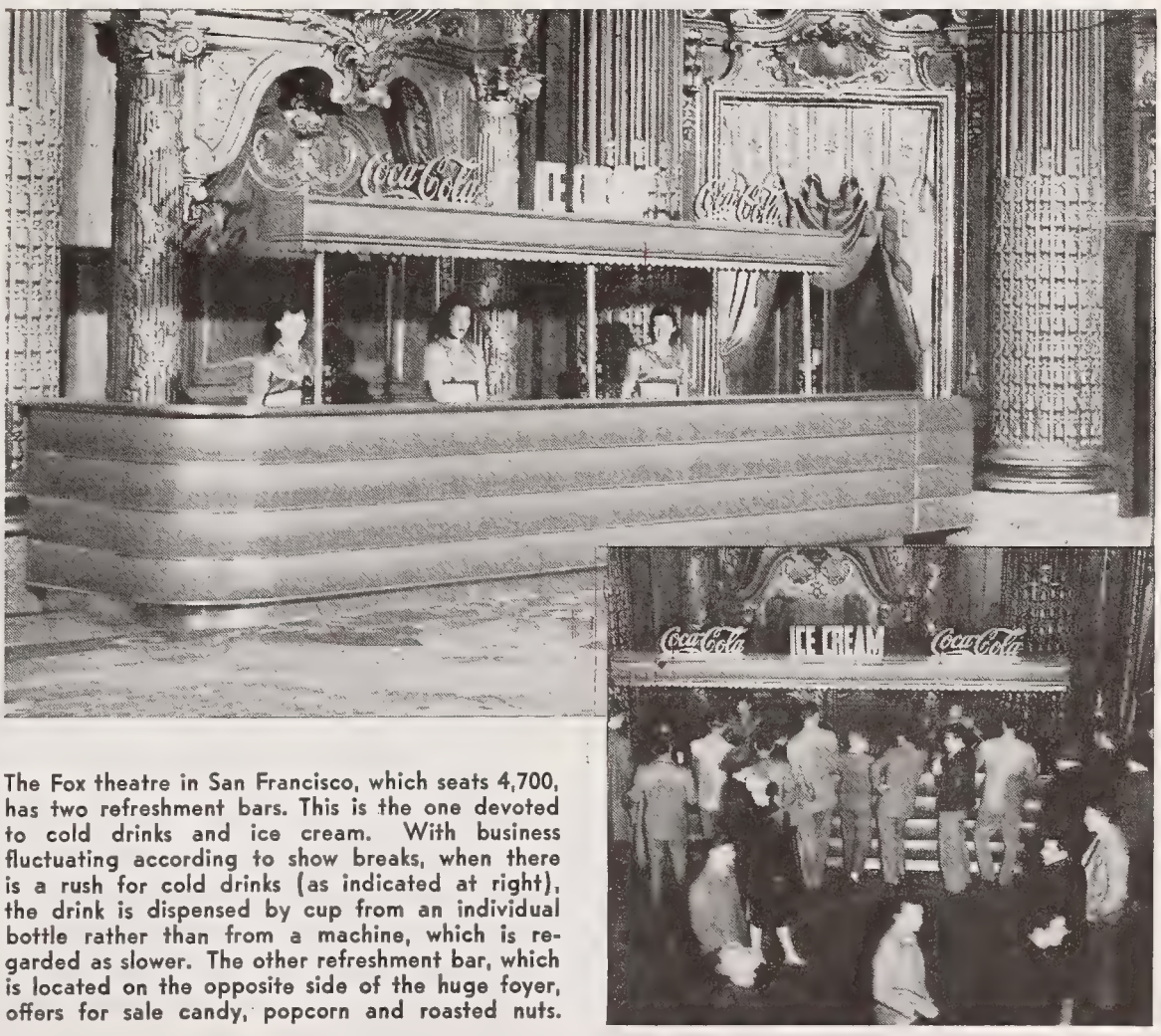
1. Instead of adversely affecting the sales of confections and other items at adjacent stores offering the same ones, the operation of the foyer refreshment facilities has stimulated them, by increasing the community demand.

2. The addition of new articles does not cut down sales of the articles already established.

3. Because of the nature of the sales activity—coming in peak loads at determinable intervals, with almost complete lulls between—counters are best attended by usherettes, directresses or ticket girls. Five per cent of the gross from foyer sales goes weekly to theatre and district managers; 25 per cent of the profits go into a fund for perpetuating the circuit's pension plan, established by Mr. Skouras; and a quarter of that 25 per cent is distributed to junior employees—usherettes, janitors, etc.—at Christmas time as an addition to their regular Christmas bonus.

The extent to which foyer merchandising can and will be developed is not yet determinable. The five items now offered may or may not be added to eventually, depending on the outcome of continued close observation of demand and of possibilities.

As to the validity of the demand and the appropriateness of the facility, there has long since ceased to be a question. Foyer merchandising is here to stay.



The Fox theatre in San Francisco, which seats 4,700, has two refreshment bars. This is the one devoted to cold drinks and ice cream. With business fluctuating according to show breaks, when there is a rush for cold drinks (as indicated at right), the drink is dispensed by cup from an individual bottle rather than from a machine, which is regarded as slower. The other refreshment bar, which is located on the opposite side of the huge foyer, offers for sale candy, popcorn and roasted nuts.



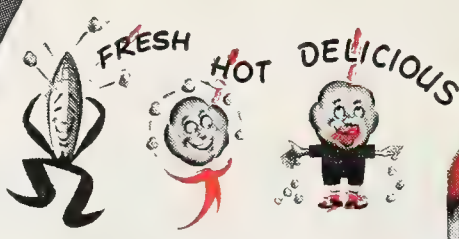
EARN BOX OFFICE SELL-OUT PROFITS EVERY DAY!

Feature a *Manley* popcorn machine in your lobby!

Like a smash hit on your screen, a Manley Popcorn Machine in your lobby will roll up profits that to many are unbelievable, but, and with apologies to Packard Motor Car Company, "Ask the man who owns one."

This sleek, streamlined, colorful machine adroitly placed in your line of traffic is a stellar attraction to every eye. The aroma of freshly popped corn is ditto to every nose. And, bingo, a deluge of additional dimes out of every entertainment dollar plays a happy jig tune in your coin drawer. Completing the whole thing, of course, is fine Manley Popcorn, seasoning, salt and colorful cartons—they're your 3 M's to profitable popcorn business.

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Manley MERCHANDISE

It takes the best merchandise to win the largest profits. Manley Popcorn is quality-controlled—grown from company-furnished seed—to high company standards. Pop it in Manley Popcorn Seasoning and use only Manley's Popcorn Salt. Serve in a Manley Carton or Bag and *you'll make more money with Manley.*

Manley METHODS

Manley has compiled a valuable booklet explaining how to operate a successful popcorn business and included many proven, sales-building practices accumulated during our twenty-five years of acknowledged leadership. A copy is yours for the asking. Use the handy coupon. Mail it today and *make more money with Manley.*







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MEALS AT THE MOVIES

England's Cinema-Restaurant Business

Like confectionery vending in American houses, Britain's 400 theatre cafes began as an accommodation—and grew to mean important supplementary revenue.

By PETER BURNUP
London Editor
MOTION PICTURE HERALD

AMONG the 1,500 motion picture theatres in Great Britain which seat one thousand patrons or more, are some 400 cafes and restaurants ranging from diminutive teabars to first-class dining places.

Due probably to their facilities for bulk-buying, the circuits lead the field. Associated British run 82 dining and refreshment services, Gaumont-British 65, Odeon 85. Around 7,500 persons are involved in the operation of the 400 establishments, whose annual turnover is about £2,500,000 [approximately ten million dollars].

Theatre men look upon their cafe business as part of their community service—but all the same, it brings them rich profits. Financial returns accruing to the operation are not customarily revealed in the several companies' balance sheets, but it is estimated that annual profits exceed £100,000 [about $400,000]. Associated British serve in excess of a quarter million meals of various kinds weekly. Taking a line through that figure it may be said that the country's cinema cafes dish up well over a million meals a week.

Paradoxically, the recent war, despite its rigid food rationing and (at times) desperate shortages, has brought prosperity to the theatre cafe trade. The Britons, unable to get enough to eat in their homes, eat out more than ever they did. They got the communal habit, too, in the bombing times, and the habit has stuck. That is why what was once looked upon as a slightly tiresome adjunct to the main business of motion picture exhibition, has now become geared into a great profit making machine.

It would be a greater one were it not for Governmental restrictions on food supplies, fantastically high prices and the difficulty of obtaining equipment. Refrigerators take, for example, from ten to eighteen months to deliver. Theatre architects, too, never appreciated, generally speaking, food service possibilities. They built four walls for an auditorium and left it at that. The motion picture men *who saw their theatres as civic centres in the best sense of the word,* not merely booths for the projection of pictures, now reap rich harvests.

SELLING 'EM TWO WAYS

Exhibitor Noel Ayres, for example, in the county town of Baldock, Hertfordshire, finds that his theatre restaurant serves more people than any hotel in the town. Up in the North-country, Associated British have a largish theatre in the market town of Beverley. By some freak of planning the architect attached a dance hall to the theatre. That has now been converted into a banqueting hall which can take care of one thousand people at a time. All Beverley's banquets, and those organized by people in the surrounding countryside, now go to the theatre restaurant.



Tea time at the Odeon theatre, Marble Arch, London. The restaurant charmingly overlooks Hyde Park.

WHAT YE'LL HAE AT EDINBURGH'S REGAL

ON Burns Night, Scotland's festival in honor of its-own national poet, restaurants bring out their proudest Scottish menus. If you have trouble with bills of fare using French names of dishes, try to determine what you'd have got in the restaurant of the Regal theatre in Edinburgh, where this was the Burns Night menu:

BILL O' FARE.
What we'll Hae.

SOUPS.
Sheep's Heid Broth.
Broon Soup (Made wi' a Stot's Tail).

FISH.
Biled Cod wi' Pairsley Sauce.

RAREBITS.
Haggis.
Stewed Ox Tripe wi' Ingan Sauce.
A wee Chop wi' Bashed Neeps.

HOT JOINTS.
Roastit Soo's Leg wi' Aipple Sauce.
Roastit Beef wi' Beetroot.

VEGETABLES.
Bashed Neeps.
Tatties (Biled, Roastit or Champit).

SWEETS.
Burns Pudding. Aipple Tairt.
Prunes wi' Custard
or
Biscuits wi' Cheese.

Attracted, maybe, by the "different" character of a restaurant located in a theatre, business people in mercantile sections all over the country more and more get the habit of lunching daily there. Theatre men find it a useful two-way traffic: *They profit from the sale of food, and find that their restaurant is a first-rate medium for advertising their screen attractions.*

British showmen lately have submitted to the department of MOTION PICTURE HERALD, several ingenious examples of the fashion in which menu cards and the like can be adapted to the job of selling the picture. It's habit, moreover, that thrives on itself. Familiar with the service he found in his local cinema, the traveller during the war, finding himself in a strange town often made for the theatre at lunch time.

Before the war it was the custom among the circuits at least to farm out their cafe services to an outside caterer; no one in the business wanted to be bothered with the job. Exigencies of short supplies, however, and the manifest profit-making potentialities altered all that [paralleling the decision of more and more American exhibitors

(*Continued on page 72*)

A Standardized "Tid-Bit Bar" That Increased Sales 20%

Study of public preferences has led New York's Century circuit to a new policy and equipment.

Executives of the Century Circuit in New York, motivated by a desire to step up extra profits, recently investigated the sale of books, records, ice cream and magazines. Today, with the experiment past, the candy bar and the soft drink have been installed as the circuit's source of additional revenues.



LESLIE SCHWARTZ
President, Andrews, Inc.

The realization of what the public wants and how it wants it was by no means the result of an overnight process. Century circuit executives felt they were heading a young organization with unlimited expansion possibilities. They wanted to enter a field which offered only a few scattered precedents. They proceeded slowly and methodically to test public reactions to the sale of items connected with enjoyment of the theatrical performance, and those not directly associated with that function.

As time passed, the public's attitude towards theatre vending crystallized, and



Each counter of the Alan "Tid-Bit Bar" has a full complement of candy on display. Above is the lobby side.

the circuit organized Andrews, Inc., as its merchandising division. Today that division serves 37 Century houses.

Having established what it considered the right course, Century then concentrated its efforts on the sale of candy and soft drinks. It also added a new wrinkle of its own with the designing and establishment of a "Tidbit Bar," an attractive modern candy stand costing from $2,500 to $5,000, which jumped candy sales 20%.

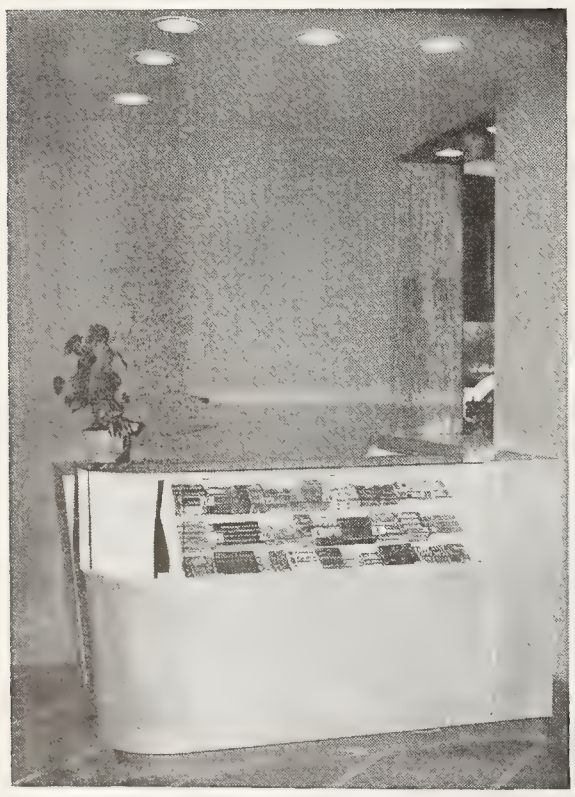
Century learned some vital things about public attitudes. As Leslie Schwartz, head of Andrews, Inc., puts it, "The public will buy if they feel the theatre doesn't want to earn an extra dollar. Service is what counts."

Mr. Schwartz considers the Tidbit Bar the best type of stand now in operation in any of the circuit's houses. Before the first such installation was set up—in the Avalon theatre in Brooklyn—experiments were conducted in two Century houses, with managers studying traffic both on the upper and the lower levels of theatres. The second Tidbit Bar, in the recently opened Alan theatre, was included in the plans.

Five more such stands are in the planning stage. "We found that we got the best results by throwing out the junk and putting only attractive merchandise on our candy-counters," Mr. Schwartz said. "A variety of about 25 different items is adequate. The six-cent solid chocolate bar seems to sell best. Our candy bar sales average about four cents per patron and the sales curve is rising.

"Candy vending centers around customer impulse. Our goal is to sell patrons from two to three bars each. The sale of liquid refreshment remains fairly constant with an average of about one and one-half cents per patron."

While the Avalon theatre sells drinks over the counter, the Alan has two automatic vending machines, both of them standard canteen single-unit dispensers.



The new Alan theatre's "Tid-Bit Bar" opens on both lobby and standee-foyer. Above is the foyer side.

Be Sure...with O.V.T.*

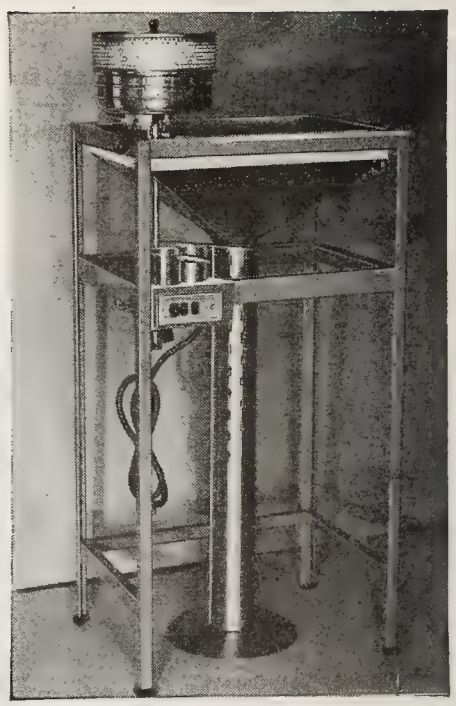
New Standard Popcorn

***OFFICAL VOLUME TESTER**

Cretors O.V.T. is the *only* official measuring yardstick of the popcorn industry. For the first time, you are assured of a uniform method and standard tester that allows you the same margin of profit *every* time.

Capacity of 6 ounces per popping. Frame of heavy welded steel with stainless steel hopper and accessories. Measures are accurately calibrated. May be plugged in ordinary base plug. A.C. motor. D.C. when available (at extra cost). Dimensions: height 48", width 24", depth 18".

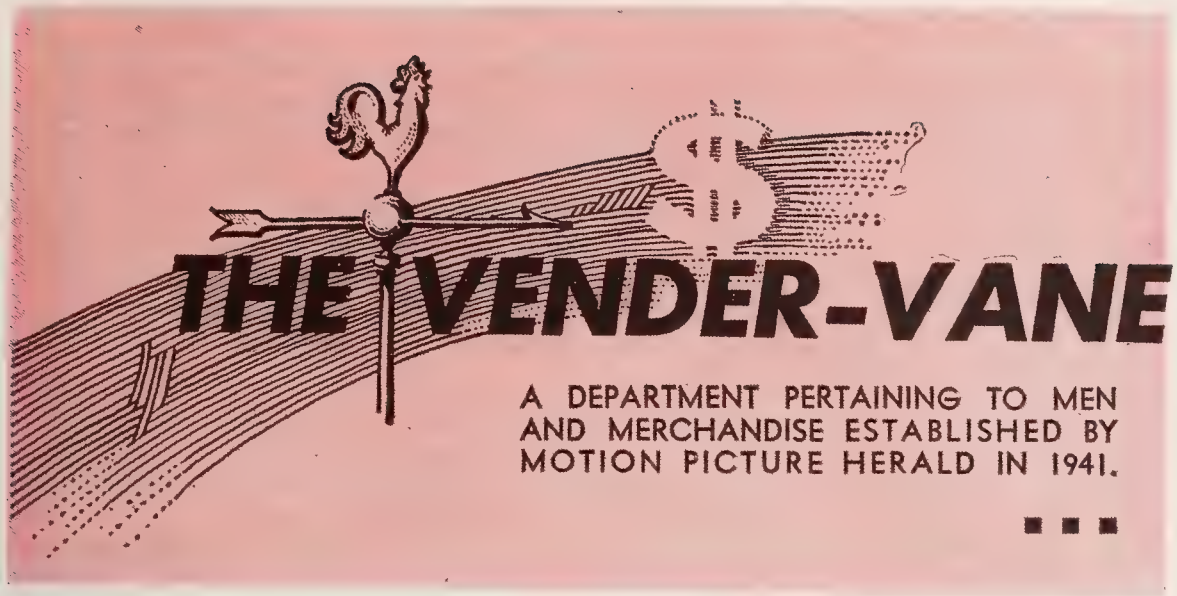
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AN AUTOMATIC hot coffee vending machine was demonstrated in New York last week. The device keeps a coffee concentrate and cream under refrigeration, and is charged with enough to supply about four hundred cups on one filling. Push buttons control the proportion of coffee, cream and sugar to the taste of the consumer. The present promotional program for the device contemplates a five-cent cup of coffee. The vendor takes a space two by three feet on the floor and stands about six feet high. Incidentally, the coffee people are considerably interested. There has been a two-year development period and some test installations in factories where they like to keep the workers awake.

New Drink Robot For Cup Service

A DRINK dispenser, which, it is claimed, combines the speed of a hot-shot soda jerker with the wariness of a sharp cashier, and is as germ-conscious as a registered nurse, has been announced by the Westinghouse Electric Corporation and the Coca-Cola Company. A model for 1,000 cups is in production at the Westinghouse plant in East Springfield, Mass., and a 400-cup size is to follow. Here's how it works:

When a customer inserts a coin, a paper cup promptly slides down a shoot and takes its position in a completely-enclosed chamber. Measured amounts of syrup and carbonated water are dispensed into the cup under pressure, automatically mixing the drink. The customer then lifts a small glass window, and as he removes the filled cup, the window slides back into place, leaving the machine ready for the next purchase. The drink dispensing chamber is guarded at all times by a germicidal lamp.

The vendor accepts nickels, dimes or quarters. If a dime is inserted, an automatic changemaker returns a nickel; if a quarter is inserted, four nickels are returned. If ever the machine runs out of nickels for change, a "Use Nickels Only" lamp goes on. When sufficient coins for changemaking are again supplied, the lamp goes out.

Every coin is instantly checked for correct diameter, thickness, weight, magnetic properties, holes and bounce. Slugs are returned.

The machine even manufactures its own carbonated water from city water supply.

THE PAUL F. BEICH Company of Bloomington, Illinois, produces a new candy bar center in its Whiz Candy Bars which holds its freshness approximately three times as long as the old-style marshmallow. A special, newly-patented process produces very fine bubbles in "Whizmallow"—the name of the new product—and moisture is sealed in much more thoroughly than in the old type bar. Jobbers and dealers are hailing this new development with great interest, as the merchandise is said to be sure to be constantly fresh. At present Whizmallow is being used exclusively in Whiz candy bars.

UNITED STATES Popcorn Company of Cleveland, Ohio, announce their advance 1948 model of the famous Frenchflake Kettle Poppers now on a one-week delivery basis. They are special theatre models with all the new innovations in stainless steel and plastics. They are the pioneer, and oldest, builders of all-electric popcorn machines.

THE DRINK-O-MAT — Drink-O-Mat Manufacturing Company, Lawrence, Mass. —is a 1,00-drink cup vendor that is practically fool-proof. It makes change automatically, returns slugs, contains its own water purifier, water filter and carbonator. It also controls the foam on the drink and has a drink adjuster which controls the volume of syrup and water dispensed. The machine even carries a drink recorder counter which provides an accurate printed record of actual drinks dispensed and sold as well as those used for test purposes.

THE POPCORN box put out by General Sales Corporation, Milwaukee, is noiseless, folds compactly, stacks handily and is convenient for both the sales counter and the consumer.

"THE CRETORS" is the name of an old steam popcorn and peanut wagon used by Farmer Boy Corn & Equipment Company of New York City for publicity purposes, and the machine is still in operation.

Always Ahead for 30 Years

WORLD FAMOUS

"Frenchflake Kettle Poppers"

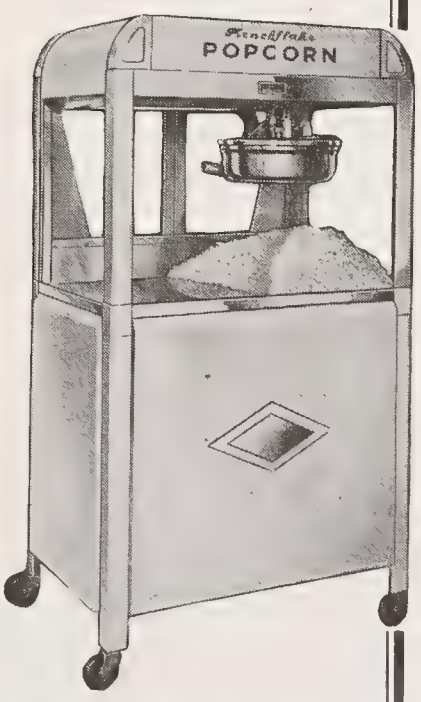
1948 MODELS WITH

All that's NEW — that's good for you.

Polished Stainless Steel Interiors. Framed Lucite Plastic Doors. No terminal, plugs or swinging wires.

3 Day Delivery Now

Advanced Styling — 4 Drawers.



UNITED STATES POPCORN CO.

14909 KINSMAN RD. E. CLEVELAND 20, OHIO

MOVIE MEALS

(*Continued from page 69*)

on the candy and also on the "snack bar" level.—Ed.].

In 1938 virtually all that Associated British had in the way of food-trade were a number of tea-rooms, survivals of the days when women customers at the afternoon performance were given a cup of tea and biscuit with the compliments (and, frequently, apologies) of the management. In 1941, well-known hotelier V. A. Mallman was appointed circuit catering controller. In six years Mr. Mallman has created a restaurant service claimed to be second to none in the country. He installed the best kitchen equipment he could find, hired first-class chefs, most of whom have been through French kitchens. Says Mr. Mallman:

"A good restaurant can make a cinema. Under the regulations of the Ministry of Food, the maximum charge for what is known as a main meal is five shillings [a dollar], with seven shillings and sixpence if the meal is taken in a private room. Eleven shillings is all the restaurant can charge for a dinner dance. Prices being what they are, the bulk buyer has a clear advantage over the individual restaurateur."

Mr. Mallman, who buys in London for the whole circuit, asserts that Associated British can give its five shilling customers in Manchester or Edinburgh, or wherever it is, a dinner comparable to that which they might expect in London's swank Ritz. Example of the Mallman enterprise is the admirably printed eight page monthly "Bulletin" which is circulated among the circuit's restaurant employees. The "Bulletin" is not only the medium of orthodox house organ peptalks, it tells the cooks and the waitresses and the cashiers how best to do their respective jobs, even when it comes to making the homely cup of tea.

The other circuits have moved with like enterprise. Gaumont-British claims that their "Ship" restaurant at Brighton (Britain's counterpart to Atlantic City) is the town's best. Odeon's Marble Arch theatre restaurant overlooking Hyde Park, is looked upon as reminiscent of a fine restaurant on Paris' Champs Elysees.

So-called "other sales"—tobacco, ice cream and the like—have been similarly organized. Sweet-stuffs present a difficulty because candy in England is strictly rationed. The candy eater has to surrender coupons from his food ration book before he gets his share, so that, unless a given theatre has a confectionery booth where an assistant can clip out the coupons, there's no sweet-stuff trade. But cigarettes, ice-cream and iced drinks don't require coupons. Gaumont-British estimate that its theatres sell between fifteen and twenty thousand ice cream servings and soft drinks daily during the summer months.

Alcoholic drinks, by and large, are not on sale. Licensing Justices frown generally on drink being sold in motion picture theatres, although several of the larger Associated British and Gaumont restaurants serve drinks *with meals*.

Impressed with the mounting size of the cinema food trade, the National Association of Theatrical and Kine Employees lately negotiated a catering workers wage and hours agreement with the Exhibitors' Association. This calls for a minimum weekly wage of a chef, for example, of from £6. to £6.5s [approximately $25]. Assistant managers get from 95 to 100 shillings weekly [$20]; waiters from 77 shillings to 82 shillings [$16.40].

READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

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. . . . . .

. . . . . .

. . . . . .

(*Name*) _____

(*Theatre*) _____

(*City*) _____



PRODUCT DIGEST

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SHORT SUBJECTS
SHORT SUBJECTS CHART
COMPANY CHART
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Wistful Widow of Wagon Gap

***Universal-International*—Abbott and Costello**

Bud Abbott and Lou Costello present their characteristic antics in a film designed for laughs. Abbott and Costello romp merrily through a medley of bizarre incidents with the valued assistance of the mighty Marjorie Main. In a horse opera setting, these comedians turn out a show that should register well with their large following.

Abbott and Costello, en route to California, find themselves in the wild West. They arrive in the town of Wagon Gap, after being warned they will need six-shooters. The pair, timid and afraid, go into the town and Costello is unjustly accused of a murder. As a group of lawless men are about to hang him, he is taken to jail and given a trial. At that moment an old Montana law is discovered which makes the killer responsible for the debts and dependents of his victim. Marjorie Main is the widow with six children. Now the fun begins. Costello has to work during the days for the widow on her farm and at night for the saloon keeper to pay the dead man's debts. The widow becomes romantically interested in Costello and he is continually trying to avoid her.

The townspeople eventually make Costello the sheriff and by sheer accident he prevents a stagecoach robbery. After a number of laugh-provoking situations Abbott and Costello leave Wagon Gap for California.

This comedy was produced by Robert Arthur and directed by Charles T. Barton. Robert Lees, Frederic I. Rinaldo and John Grant wrote the screenplay based on a story by D. D. Beauchamp and William Bowers.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 78 min. PCA No. 126000. General audience classification.
Duke Egan .....Bud Abbott
Chester Primm .....Lou Costello
Widow Hawkins .....Marjorie Main
Audrey Young, George Cleveland, Gordon Jones, William Ching, Peter Thompson, Olin Howlin, Bill Clauson, Billy O'Leary, Pamela Wells, Jimmie Bates, Paul Dunn, Diane Florentine, Rex Lease, Glenn Strange, Edmund Cobb, Wade Crosby, Murray Leonard

Dick Tracy Meets Gruesome

***RKO Radio*—Melodrama**

Dick Tracy of comic strip fame comes to the screen in another adventure story starring Ralph Byrd as the detective. The film contains a succession of action scenes which makes it better than average in this series. Boris Karloff portrays Gruesome, an ex-convict who is working on a bank robbery scheme. A mysterious type of gas is used in the planned robbery which adds a gruesome, melodramatic touch to the story.

Dick Tracy and his assistant Pat, played by Lyle Latell, are called in on a bank robbery and the simultaneous disappearance of a noted scientist. Dick Tracy studies the problem and eventually tracks down the gang. Gruesome is the adroit and powerful leader of the gang. There are a collection of murders, hair-raising automobile chases and then finally Tracy single-handedly apprehends Gruesome.

Herman Scholm produced and John Rawlins directed. The screenplay was written by Robertson White and Eric Taylor. It was based on the widely-read cartoon strip "Dick Tracy," created by Chester Gould.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, not set. Running time, 65 min. PCA No. 12377. General audience classification.
Gruesome .....Boris Karloff
Dick Tracy .....Ralph Byrd
Tess Truehart .....Anne Gwynne
Edward Ashley, June Clayworth, Lyle Latell, Tony Barrett, Skelton Knaggs, Jim Nolan, Joseph Crehan, Milton Parsons

The Gangster

Monogram-Allied Artists
Retribution Drama

With a sure-fire title, one that it doesn't seem possible could have lain idle so long; with the co-stars of the still remembered "Suspense," Barry Sullivan and Belita, teamed again, and names of Joan Lorring and Akim Tamiroff added for good marquee measure, and with the "know how" of the Kings Brothers, as producers of underworld and gangster films well established, at first glance this one looks like bumper box office.

But a complete look at the picture itself, whose theme follows the psychological reactions of a partly penitent hoodlum trying to escape his inevitable comeuppance, leaves the final answer in the laps of the general admission buyers. Whether the picture's producers, responsible for such other earthy melodramas ar "Dillinger" and "Suspense," have strayed too far from their success formula thus remains to be decided. To leave an audience laughing, happy, or even thoughtful, is an axiom of the theatre. This one may leave too many customers puzzled.

It staggers, for the most part, under a burden that has long proved fatal or crippling to film and stage productions alike—too much talk. Sullivan, in the title role, trying to escape retribution for his past misdeeds, tries to talk himself out of his fate, instead of leaving it to action. His cast colleagues aid and abet him until he's going around in circles, ridden with fear and suspicion until at the end he walks deliberately into a hail of gunmen's bullets.

The blame for all this verbal violence taking the place of straight action drama must be laid to the script. Adapted from a novel, "Low Company," by Daniel Fuchs, the author himself wrote the screenplay.

Sullivan looks his part, and does the best he can with it. Belita plays a straight dramatic role here—no skating or dancing—as the gangster's sweetheart who can't convince the hoodlum she loves him. Tamiroff is a restaurant keeper who, because of his gangland affiliations, winds up on a morgue slab. Miss Loring does a good job with a bratty cashier role. The supporting cast has a number of long known names and personalities on the screen—Fifi D'Orsay, Sheldon Leonard, Leif Erickson, Elisha Cook, Jr.—together with Henry Morgan, John Ireland, Charles McGraw and John Kellogg.

It is the first effort of Gordon Wiles, a former Academy Award art director, as a full fledged screen director.

Previewed at Ambassador theatre, Los Angeles. Reviewer's Rating: Fair.—W. J. McGRATH.

Release date, November 22, 1947. Running time, 83 minutes. PCA No. 12424. General audience classification.
Shubunka .....Barry Sullivan
Nancy .....Belita
Dorothy .....Joan Lorring
Nick .....Akim Tamiroff
Shorty .....Henry Morgan
Karty .....John Ireland
Cornell .....Sheldon Leonard
Mrs. Ostroleng .....Fifi D'Orsay
Virginia Christine, Elisha Cook, Jr., Theodore Hecht, Leif Erickson, Charles McGraw, John Kellogg

REISSUE REVIEWS

BAD MEN OF MISSOURI
(Warner Brothers)

Directed by Ray Enright and to be reissued in October by Warner Brothers, this is an outdoor action story of the Younger Brothers, Midwest terrors who are here treated as "Robin Hoods," and stars Dennis Morgan, Wayne Morris, Arthur Kennedy and Jane Wyman. When it was reviewed from Hollywood in MOTION PICTURE HERALD'S August 2, 1941, issue, the reviewer said: "Using physical rather than emotional impacts as attention holders, the film, with which historians may quarrel, shows the three brothers turning desperado after their father is killed and their home burned by a land shark." The reviewer also pointed out that the director "successfully used a series of action packed incidents, that command audience attention to push the story along to a mounting climax."

SHUT MY BIG MOUTH
(Columbia)

"Joe E. Brown takes the traditional melodrama for a ride and makes it yield up a lot of laughs in this combination of satire, slapstick, parody and Joe E. Brownism," wrote William R. Weaver in the February 21, 1942, issue of the HERALD. Now reissued as of August 1, 1947, the picture "is a film for comedy purposes only . . . about the tenderfoot who comes west and gets elected sheriff by accident." Produced by Robert Sparks, the picture features Victor Jory and Adele Mara.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, page 3863.

Running times are those furnished by the distributor.

CARLE COMES CALLING (RKO)
Musical Featurettes (73,204)

Frankie Carle, his piano and his orchestra, plus a couple of vocalists, offer: "Carle Meets Chopin," "Carle Meets Mozart," "I Don't Want to Meet Anymore People," and "La Paloma." Featured is 10-year-old Joey Preston, a drummer.

Release date, September 12, 1947 16 *minutes*

ROLLING DOWN TO RENO (Columbia)
All-Star Comedy (9431)

Harry Von Zell, in the role of a newscaster, threatens the exposure of the town's No. 1 racketeer. When his life is threatened, he boards the train for Reno for his health. One of his traveling companions is the racketeer's wife on her way to Reno for a divorce.

Release date, September 4, 1947 16½ *minutes*

HOLIDAY IN SOUTH AFRICA (20th-Fox)
Movietone Adventure (8251)

A little more than 100 years ago 15 people got together in South Africa to found a town. They named it after the Governor of the Cape, Sir Benjamin Durban. Durban today, the holiday city, is the subject of this short. In Technicolor.

Release date, August 22, 1947 8 *minutes*

MOLLY CURES A COWBOY (RKO)
Ray Whitley Western Musicals (83,501)

Ray Whitley and his Six-Bar Cowboys take an interest in the case of Ma Lacey, a rich widow who thinks she is very sick. Ray finds that Dr. Hepburn is deliberately making Ma feel she is ill so he can profit by the fat fees he collects. With songs.

Release date, September 5, 1947 18 *minutes*

KERNELS OF KORN (Universal)
Sing and Be Happy (2386)

Harry Ranch and his Kernels of Korn offer their crazy musical routines in this two-reel short. They include "Why Did I Teach My Girl to Drive," "Little Sir Echo," "I'll See You in My Dreams" and "It's Above the Adam's Apple," all wound up in a story.

Release date, August 18, 1947 11 *minutes*

TELEVISION TURMOIL (RKO)
Edgar Kennedy (73,406)

Edgar, wishing to buy a television set, refuses to pay $450 for one, but spends $60 for raw materials and decides to build his own set. During the construction, he wrecks his home, tears his clothing and loses all his money.

Release date, August 15, 1947 18 *minutes*

WELL OILED (Universal)
Lantz Color Cartune (2327)

Woody Woodpecker versus the coppers. When Woody runs out of gasoline while driving through a forest, he finds a policeman's car and siphons the gas out of it. The cop doesn't take this action very gracefully and makes an attempt to arrest Woody.

Release date, June 30, 1947 7 *minutes*

HOLLYWOOD COWBOYS (Columbia)
Screen Snapshots (9851)

Off-stage glimpses of Hollywood cowboy stars are the ingredients of this short. Included are scenes of Gene Autry, Roy Rogers, Will Rogers, Tom Mix, Buck Jones, Hoot Gibson, William S. Hart, Hopalong Cassidy, Johnny Mack Brown, Robert Young, Jackie Coogan and many others.

Release date, September 4, 1947 9½ *minutes*

T-MEN IN ACTION (20th-Fox)
March of Time (*Vol.* 14-2)

The story of the Federal sleuths who track down dope smugglers, bootleggers, veterans' check forgers and income tax evaders is interestingly described in the current March of Time. These are the T-men—T for Treasury. Under the Treasury Department, these operators perform a difficult and valuable service and receive little or no publicity for their work. This informative March of Time points out that these law enforcing agents come under the jurisdiction of the Treasury Department and include activities for the Customs Service, Revenue Intelligence Unit, Alcohol Tax Unit and Coast Guard. There are action sequences which show the pursuit and capture of dope smugglers, the roundup of bootleggers and the apprehension of veterans' check forgers. Actual case histories give authenticity to the film. The subject is well produced and dealing as it does with a dramatic type of material it may be expected to register well with audiences.

Release date, October 3, 1947 18 *minutes*

A DATE FOR DINNER (20th-Fox)
Terrytoon (8503)

Some mice decide to tease a cat. Trouble is that the cat is a hungry cat and a determined one. The mice tire easily and so are caught by the cat. As they are about to be eaten, Mighty Mouse comes to the rescue. In Technicolor.

Release date, August 29, 1947 7 *minutes*

THE MILD WEST (Paramount)
Noveltoons (P6-7)

This short offers the audience a community sing tour of the west—swinging songs and some crazy developments in the desert. Featuring Slim the Cowboy. In color.

Release date, August 22, 1947 7 *minutes*

VACATION MAGIC (20th-Fox)
Sports Review (8351)

Jamaica, in the British West Indies, is only a short hop by air from the U. S. and, in this short, we make the hop to discover the island is a vacation land. In Technicolor.

Release date, September 26, 1947 8 *minutes*

EVERYBODY TALKS ABOUT IT (Paramount)
Pacemakers (K6-6)

It used to be that everybody talked about the weather and nobody did anything about it. Well, things are a little different now. Things are being done about it, as this short shows. The work of the U. S. Weather Bureau, airports, and other institutions is demonstrated.

Release date, August 1, 1947 10 *minutes*

RHAPSODY IN RIVETS (Warner Bros.)
Blue Ribbon Cartoon (3310)

This entire production is animated to the musical score of the Second Hungarian Rhapsody. Interspersed with gags, a building is constructed to the rhythm of the music. In Technicolor.

Release date, August 16, 1947 7 *minutes*

FILM TOT FAIRYLAND (Paramount)
Unusual Occupations (L6-6)

Daisy farmers, a woman who arranges seaweed into coffee table decorations and Gail Patrick, who runs a clothing shop especially for children of motion picture actresses, are the featured unusual occupations in this short. In Magnacolor.

Release date, September 5, 1947 11 *minutes*

ENRIC MADRIGUERA AND HIS ORCHESTRA (RKO)
Jamboree Series (84,401)

This rerelease features the Latin American rhythms of Enric Madriquera and his orchestra, with Patricia Gilmore as vocalist. Selections include "Brazil," "Bim Bam Bum" and "Pan American Way."

Release date, September 5, 1947 8 *minutes*

FOXY DUCKLING (Warner Bros.)
Merrie Melodies Cartoon (3704)

A simple story well told. A fox is troubled with insomnia. Desperately he tries everything to fall asleep, but nothing will do the trick. Finally he discovers that what he needs is a duck down-filled pillow. Off he goes, attempting to ensnare a duck, but his tricks fail. In Technicolor.

Release date, August 23, 1947 7 *minutes*

BRIDELESS GROOM (Columbia)
All Star Comedy (9401)

Shemp's uncle dies and leaves him a cool half million on the condition that he be married within 48 hours after the will is read. Shemp gets Larry and Moe to help him out and together they start out on the town to scare up a willing woman.

Release date, September 11, 1947 16½ *minutes*

FLYING SOUTH (20th-Fox)
Terrytoon (8502)

The Talking Magpies decide to the devil with it—they won't fly south for the winter. Instead they pose as orphans and get a kindly old grandmother to look after them. Grandmother turns out to be a wolf with an appetite for magpie stew. In Technicolor.

Release date, August 15, 1947 7 *minutes*

BRANDING IRONS (Warner Bros.)
Technicolor Adventure (3806)

Here are reenacted scenes from the days in the history of the ranch when each branding iron was an official emblem. The quarter circle "U" ranch was the stamping grounds of the Apache Kid. The "C" circle cross was the brand of the Mormon church herds in Utah. The famous Hash-Knife Ranch was the scene of much cattle rustling and bloodshed.

Release date, August 16, 1947 10 *minutes*

GRIDIRON GREATNESS (20th-Fox)
Sports Review (8301)

Behind the scenes of football training at Miami University, North Carolina and California, some of the gridiron greats are seen in action: Johnny Lujack, Emil Sitko, Doc Blanchard, Glenn Davis, Clint Frank, Bob McLeod and others.

Release date, August 1, 1947 9 *minutes*

THE SEA HOUND (Columbia)
Chapter Play (9120)

Buster Crabbe is featured in these daredevil adventures of Captain Silver. Buster is cruising along with his friends when he picks up an SOS from a yacht under attack by modern-day pirates. The girl on the boat is in search of her father who has been looking for fabulous treasures of Spanish gold. After being captured by natives, attacked by super criminals, and fighting against tremendous odds, the treasure is found and the girl reunited with her father. Crabbe, Jimmy Lloyd and Pamela Blake are featured.

Release date, September 4, 1947 15 *episodes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8407	Hold That Lion (16½) (Stooges)	1-17-47	3607
9401	Brideless Groom (16½)	9-11-47	3862
9402	Sing a Song of Six Pants (Stooges)	10-30-47	....
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16)	5-1-47	3669
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	3759
8427	Training for Trouble (15½) (Schilling & Lane)	7-3-47	3759
9421	Wedding Belle (17) (Schilling & Lane)	10-9-47	....
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	3862
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	....

COLOR RHAPSODIES

8501	Loco Lobe (6)	1-9-47	3348
8502	Cuckatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Hubba-Hubba-Hubbard (6)	5-29-47	3715
8505	Up'n Atom (6)	7-10-47	3715
9501	Swiss Tease (6)	9-11-47	....

COLOR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequence (6½)	6-5-47	3714

COLOR FAVORITES (Re-releases)

9601	Dreams on Ice	10-30-47	....

THRILLS OF MUSIC

8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3298
8958	Ray Anthony & Orch. (10½)	5-22-47	3715
9951	Boyd Raeburn & Orch. (10)	9-18-47	....
9952	Claude Thornhill & Orch.	10-16-47	....

COMMUNITY SING

8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½) (Leibert)	5-22-47	3715
8660	No. 10 Managua, Nicaragua (9½) (Baker)	7-19-47	3715
9651	No. 1 Heartaches (10) (Leibert)	9-4-47	3818
9652	No. 2 April Showers	10-2-47	....

SCREEN SNAPSHOTS

8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Bingeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This Is 'Ollywood) (10)	6-12-47	....
9851	No. 1 Hollywood Cowboys (9½)	9-4-47	3862

WORLD OF SPORTS

8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	3715
8810	Volley-Oop! (Badminton) (8)	7-26-47	3818
9801	Cinderella Cagers (9)	9-25-47	....

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth (21)	6-21-47	3715

FITZPATRICK TRAVELTALKS (Color)

T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3702
T-814	On the Shores of Nova Scotia (8)	6-28-47	3715
T-815	Glimpses of New Scotland (9)	8-30-47	....

PETE SMITH SPECIALTIES

S-852	Sure Cures (9)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing by Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife, But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	3714
S-951	Football Thrills No. 10 (10)	9-6-47	....

M-G-M TECHNICOLOR CARTOONS

W-834	Hound Hunters (7)	4-12-47	3702
W-839	Uncle Tom's Cabana (8)	7-19-47	3807
W-931	Slap Happy Lion (7)	9-20-47	....

TOM AND JERRY CARTOONS

W-382	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3351
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	3715
W-837	Dr. Jekyll and Mr. Mouse (8)	6-14-47	3715
W-838	Salt Water Tabby (7)	7-12-47	3807
W-840	A Mouse in the House (8)	8-30-47	....

PASSING PARADE

K-872	Tennis In Rhythm (10)	8-23-47	....
K-873	The Amazing Mr. Nordill (10)	8-30-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	3759
L6-5	Arctic Artisan (11)	7-4-47	3807
L6-6	Film Tot Fairyland (11)	9-5-47	3862

GEORGE PAL PUPPETOONS (Color)

U5-8	Shoe Shine Jasper (8)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	3715
U6-3	Date With Duke (8)	10-31-47	....
U6-4	Rhapsody in Wood (9)	12-19-47	....

POPEYE (Color)

E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (8)	3-14-47	3435
E6-1	Abusement Park (8)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	3715
E6-3	Popeye and the Pirates (8)	9-12-47	....
E6-4	The Royal Four Flusher (7)	9-12-47	....
E6-5	Wotta Knight (7)	10-24-47	....
E6-6	Safari So Good (7)	11-7-47	....

POPULAR SCIENCE (Color)

J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings (11)	7-25-47	3785
J7-1	Radar Fisherman (10)	10-17-47	....

SPEAKING OF ANIMALS

Y6-2	Pooch Parade (9)	12-27-46	3435
Y6-3	Country Life (10)	2-21-47	3551
Y6-4	They're Not So Dumb (9)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends (10)	6-27-47	3807
Y7-1	Dog Crazy (11)	10-3-47	....
Y7-2	Ain't Nature Grand (10)	11-14-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3531

SPORTLIGHTS

R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3485
R6-5	Jumping Jacks (10)	1-10-47	3539
R6-6	Selling the Sun (11)	1-31-47	3539
R6-7	Under White Sails (10)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals (10)	7-18-47	3807
R7-1	Riding the Waves (10)	10-3-47	....
R7-2	Running the Hounds (11)	10-31-47	....
R7-3	Quizzing the Fans	11-28-47	....

MUSICAL PARADES (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing (20)	8-8-47	3807
FF6-4	Paris In the Spring (19)	9-26-47	....
FF6-5	Midnight Serenade	11-21-47	....
FF6-6	Jingle, Jangle, Jingle	1-2-48	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose In the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie (6)	7-18-47	3785
D6-3	A Bout with a Trout (8)	10-10-47	....
D6-4	Super Lulu (7)	11-21-47	....
D6-5	The Baby Sitter (7)	11-28-47	....

NOVELTOONS (Color)

P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island (9)	6-27-47	3807
P6-5	Much Ado About Mutton (8)	7-25-47	3785
P6-6	The Wee Men (10)	8-8-47	3807
P6-7	The Mild West (7)	8-22-47	3862
P6-8	Naughty But Mice (7)	10-10-47	....

PACEMAKERS

K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (10)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It (10)	8-1-47	3862
K7-1	It Could Happen to You (11)	10-3-47	....
K7-2	Babies, They're Wonderful	11-14-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	3749
74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47	3818
74,105	Bootle Beetle (7)	8-22-47	3831
74,106	Wide Open Spaces (7)	9-12-47	3831
74,107	Mickey's Delayed Date (7)	10-3-47	....
74,108	Foul Hunting (6)	10-31-47	....
74,109	Mail Dog	11-14-47	....

SPORTSCOPES

74,304	Kentucky Basketeers (9)	12-13-47	3435
74,305	College Climbers (8)	1-10-47	3460

Prod. No.	Title	Rel. Date	P.D. Page
74,306	Ski Champion (8)	2-7-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuth (8)	5-2-47	3669
74,310	A Summer's Tale (8)	5-30-47	3715
74,311	Ski Belles (8)	6-27-47	3759
74,312	Chasing Rainbows (6)	7-25-47	3807
74,313	Reading and Riding (8)	8-22-47	3831
84,301	Ski Holiday (8)	9-19-47	....

EDGAR KENNEDY

73,402	Do or Diet (18)	2-7-47	3539
73,403	Social Terrors (18)	4-11-47	3587
73,404	Heading for Trouble (18)	6-20-47	3702
73,405	Host to Ghost (18)	7-18-47	3759
73,406	Television Turmoil (18)	8-15-47	3862

LEON ERROL

73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	3-28-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
73,705	Blonde's Away (18)	7-11-47	3807

FLICKER FLASHBACKS

74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3596
74,207	No. 7 (9)	5-23-47	3691

THIS IS AMERICA

73,102	Germany Today (18)	12-13-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-7-47	3488
73,105	San Francisco (14)	3-7-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-30-47	3679
73,109	Passport to Nowhere (17)	7-27-47	3714
73,110	Whistle in the Night (18)	7-25-47	3749
73,111	Treasure House (16)	8-22-47	3807
73,112	The 49th State (16)	9-19-47	....

MUSICAL FEATURETTES

73,202	Follow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	3702
73,204	Carle Comes Calling (16)	9-12-47	3862

RAY WHITLEY WESTERN MUSICALS

73,504	A Buckaroo Broadcast (18)	12-20-46	3587
73,505	Mollie Cures a Cowboy (18)	9-5-47	3862

SPECIAL

73,901	Football Highlights (19)	....	....

JAMBOREE SERIES

84,401	Enric Madriguera & Orch. (8)	9-5-47	3862
84,402	Tommy Tucker Time	10-3-47	....
84,403	JJohnny Long & Orch.	10-31-47	....
84,404	Duke Ellington	11-28-47	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea (8)	6-20-47	3715
7258	Romance of the Fjords (8)	6-27-47	3715
8251	Holiday in South Africa (8)	8-22-47	3862
8252	Home of the Danes (8)	10-17-47	....
8202	The 3 R's Go Modern (9)	11-7-47	....

SPORTS REVIEW (Color)

7353	Playtime's Journey (8) (Black and White)	12-13-46	3539
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind (8)	7-18-47	3715
8301	Gridiron Greatness (9)	8-1-47	3862
8351	Vacation Magic (8)	9-26-47	3862

Prod. No.	Title	Rel. Date	P.D. Page

TERRYTOONS (Color)

7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3537
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7517	Cat Trouble (7)	4-11-47	3611
7518	The Sky Is Falling (7)	4-25-47	3714
7519	The Intruders (7)	5-9-47	3715
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	3715
8502	Flying South (7)	8-15-47	3862
8503	A Date for Dinner (7)	8-29-47	3862
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....
8507	A Fight to the Finish (7)	11-14-47	....

MARCH OF TIME

V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (18)	5-16-47	3630
V13-11	Your Doctors—1947 (18½)	6-13-47	3679
V13-12	New Trains for Old? (18)	7-11-47	3725
V13-13	Turkey's 100 Million (16)	8-8-47	3759
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action (18)	10-3-47	3862

DRIBBLE PUSS PARADE

7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	3679
8901	Album of Animals (8)	11-21-47	....

UNITED ARTISTS

LOEW MUSICOLOR

....	Engulfed Cathedral (7)	6-47	3850
....	Moonlight (7)	9-47	....

WORLD TODAY, INC.

....	Wonder Eye (10)	5-47	3631

UNIVERSAL

LANTZ COLOR CARTUNES

2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Bird (7)	6-9-47	3831
2326	Overture to William Tell (7)	6-16-47	3669
2327	Well Oiled (7)	6-30-47	3862
2328	Solid Ivory (7)	8-25-47	....

JUVENILE JURY SERIES

2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575
2363	No. 3 (11)	5-26-47	3749
2364	No. 4 (11)	6-2-47	3715

VARIETY VIEWS

2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museum (9)	6-2-47	3715
2346	Bronco Babes (9)	6-23-47	3715
2347	Brooklyn, U.S.A. (10)	9-4-47	....
2348	Play and Plenty (9)	8-11-47	....

NAME-BAND MUSICALS

2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (15)	4-2-47	3575
2307	Tommy Tucker & Orch. (14)	4-9-47	3402
2308	Charlie Barnet & Orch. (15)	4-16-47	3818
2309	Charlie Spivak & Orch. (15)	5-14-47	3807
2310	Jitterumba (15)	6-25-47	3807
2311	Record Party (15)	7-2-47	3715
2312	Tony Pastor & Orch. (15)	8-27-47	....
2313	Tex Williams and His Western Carnival	8-27-47	....

SING AND BE HAPPY SERIES

2382	The Singing Barbers (9)	2-17-47	3460
2383	Let's Sing a College Song (10)	4-14-47	3669
2384	Let's Sing a Western Song (10)	5-19-47	3807
2385	Let's Go Latin (10)	7-21-47	3818
2386	Kernels of Korn (11)	8-18-47	3862
2387	Manhattan Memories	8-25-47	....

THE ANSWER MAN

2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575
2395	No. 5 Storm Warning (9)	6-9-47	3715
2396	No. 6 Here's Your Answer (9)	7-28-47	....
2397	No. 7 Lights of Broadway (9)	8-18-47	3807
2398	No. 8 Hoop Skirt, Bustle and Skin	8-25-47	....

TWO-REEL SPECIALS

....	Harnessed Lightning	....	....
2201	Fight of the Wild Stallions (20)	8-27-47	3850

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	3807
3805	Glamour Town (10)	8-2-47	3807
3806	Branding Irons (10)	8-16-47	3862
4801	Land of Romance (10)	9-6-47	....

TECHNICOLOR SPECIALS

3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	5-1-47	3575
3005	Song of a Nation (R) (20)	5-31-47	3702
3006	Hollywood Wonderland (20)	8-9-47	3785
3007	Romance and Dance (20)	8-30-47	3831
4002	Soap Box Derby	10-18-47	....

FEATURETTES

3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598
4101	Power Behind the Nation (20)	10-11-47	....

SPORTS PARADE (Color)

3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	3702
3508	Flying Sportsman in Jamaica (10)	5-24-47	3702
3509	A Day at Hollywood Park (10)	6-7-47	3691
3510	Tennis Town (10)	6-21-47	3818
3511	Sportsman's Playground (10)	7-5-47	3785
3512	Carnival of Sports (10)	8-23-47	3831
3513	Fishing the Florida Keys (10)	9-27-47	....

MELODY MASTER BANDS

3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
3606	Zero Girl (R) (10)	7-19-47	3785
4601	Freddy Martin & Orch. (10)	9-13-47	....
4602	Swing Styles	10-11-47	....

BLUE RIBBON CARTOONS (Color)

3304	Have You Any Castles (7)	2-1-47	3488
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	3850
3309	The Sneezing Weazel (7)	7-26-47	3785
3310	Rhapsody in Rivets (7)	8-16-47	3862
3311	Sniffles Bells the Cat (7)	9-20-47	....
3312	Cagey Canary	10-11-47	....

MERRIE MELODIES CARTOONS (Color)

2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scent-imental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	3691
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy (7)	6-14-47	3818
3701	Inki at the Circus (7)	6-21-47	3807
3702	Crowing Pains (7)	7-12-47	3785
3703	Pest in the House (7)	8-2-47	3818
3704	Foxy Duckling (7)	8-23-47	3862
3705	House Hunting Mice (7)	9-6-47	....
3706	Little Orphan Airdale	10-4-47	....
3707	Doggone Cats	10-25-47	....

"BUGS BUNNY" SPECIALS (Color)

2726	Hare Grows in Manhattan (7)	3-22-47	3575
3719	Easter Yeggs (7)	6-28-47	3807

VITAPHONE VARIETIES

3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
3404	So You're Going to Be a Father (10)	5-10-47	3679
3405	So You Want to Be In Pictures (10)	6-7-47	3807
3406	So You're Going on a Vacation (10)	7-5-47	3818
4401	So You Want to Be a Salesman (10)	9-13-47	....

MEMORIES OF MELODY LANE

4201	Let's Sing a Song of the West (10)	9-27-47	....

MISCELLANEOUS

	Operation Underground (Telenews) (18)	12-11-46	3349
	Divorce—USA (Telenews) (14)	7-10-47	3735
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.) Vol. I, Release 5 (10)	12-46	3466
	Vol. I, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539
	When a Man's a Prince (Grant Intl.) (13)	6-18-47	3702

SERIALS

COLUMBIA

8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	3850
9120	The Sea Hound (15 episodes)	9-4-47	3862

REPUBLIC

691	Son of Zorro (13 episodes)	1-18-47	3349
693	Jesse James Rides Again (13 episodes)	3-21-47	3715
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
694	The Black Widow (13 episodes)	6-10-47	3785
....	G-Men Never Forget (12 episodes)	....	....

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
837	Last of the Redmen	Aug.,'47
....	Arizona (R)	Aug. 1,'47
....	The Daring Young Maa (R)	Aug. 1,'47
....	Doctor Takes a Wife (R)	Aug. 1,'47
....	Golden Boy (R)	Aug. 1,'47
....	Good Girls Go to Paris (R)	Aug. 1,'47
....	More Than a Secretary (R)	Aug. 1,'47
....	Shut My Big Mouth (R)	Aug. 1,'47
....	Texas (R)	Aug. 1,'47
813	The Son of Rusty	Aug. 7,'47
....	Let Us Live (R)	Aug. 9,'47
....	Mr. Smith Goes to Washington (R)	Aug. 9,'47
870	Riders of the Lone Star	Aug. 14,'47
851	Smoky River Serenade	Aug. 21,'47
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
....	Key Witness	Oct. 9,'47
....	Buckaroo from Powder River	Oct. 14,'47
....	Blondie in the Dough	Oct. 16,'47
....	Sweet Genevieve	Oct. 23,'47

EAGLE LION

107	Red Stallion	Aug. 16,'47
712	Gas House Kids in Hollywood	Aug. 23,'47
709	Philo Vance's Secret Mission	Aug. 30,'47
106	Green for Danger	Sept. 13,'47
....	Bury Me Dead	Sept. 20,'47
710	Railroaded	Sept. 25,'47
....	Black Hills	Sept. 27,'47
....	Out of the Blue	Sept. 27,'47
....	Caravan (Brit.)	Sept. 30,'47
755	Return of the Lash	Oct. 11,'47
756	Gun Law	Oct. 18,'47

MGM

728	The Hucksters	Aug.,'47
729	Romance of Rosy Ridge	Aug.,'47
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
806	The Women (R)	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
809	Good News	Dec.,'47
810	Killer McCoy	Dec.,'47

MONOGRAM

2	Black Gold (Allied Artists)	Aug. 16,'47
623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Sept. 27,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
625	Bowery Buckaroos	Nov. 22,'47
3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Red Hornet	Nov. 29,'47

PARAMOUNT

4617	Desert Fury	Aug. 15,'47
4625	Jungle Flight	Aug. 22,'47
4618	Variety Girl	Aug. 29,'47
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47

REPUBLIC

618	Wyoming	Aug. 1,'47
667	Marshal of Cripple Creek	Aug. 15,'47
620	The Pretender	Aug. 16,'47
651	Along the Oregon Trail	Aug. 30,'47
629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47

RKO-RADIO

SPECIALS

861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47

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BLOCK I

805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

SCREEN-GUILD

4702	Killer Dill	Aug. 2,'47
S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47

20TH CENTURY-FOX

723	I Wonder Who's Kissing Her Now	Aug.,'47
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct.,'47
730	Nightmare Alley	Oct.,'47

UNITED ARTISTS

....	Carnegie Hall	Aug. 8,'47
....	Body and Soul	Aug. 22,'47
....	Hal Roach Comedy Carnival	Aug. 29,'47
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Sept.,'47
....	Mad Wednesday	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Ride the Pink Horse	Oct.,'47
....	Black Narcissus (Brit.)	Oct.,'47

UNIVERSAL

620	Brute Force	Aug.,'47
623	Slave Girl	Aug.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47
....	Ride the Pink Horse	Oct.,'47
....	Black Narcissus (Brit.)	Oct.,'47

WARNER BROTHERS

626	Marked Woman (R)	Aug. 9,'47
627	Dust Be My Destiny (R)	Aug. 9,'47
625	Cry Wolf	Aug. 15,'47
701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
....	Escape Me Never (T)	Oct. 27,'47

ADVANCE SYNOPSES

THIS TIME FOR KEEPS
(MGM)

PRODUCER: Joe Pasternak. DIRECTOR: Richard Thorpe. PLAYERS: Esther Williams, Jimmy Durante, Lauritz Melchior, Johnnie Johnston, Dick Simmons, Sharon McManus, Moyna MacGill.

MUSICAL. The son of an opera star falls in love with the star of an aquacade show. He goes with her to Mackinac Island to win her grandmother's permission to marry the girl. While he is away, his father announces the boy's engagement to a society girl. The aquacade star refuses to let him explain, and some months pass before matters are straightened out and the two are reunited.

WHERE THERE'S LIFE
(Paramount)

PRODUCER: Paul Jones. DIRECTOR: Sidney Lanfield. PLAYERS: Bob Hope, Signe Hasso, William Bendix, George Coulouris, George Zucco.

COMEDY-DRAMA. On his deathbed, the monarch of a mythical kingdom reveals that he has a son by morganatic marriage who is heir-presumptive to the throne and resides in New York. A delegation from the kingdom goes to New York to appraise the young man, who is a "platter jockey" for an all-night radio program, of his inheritance. An opposing faction, representing anti-royalist interests, tries to assassinate the young man. After many complications, it develops that the delegation has contacted the wrong young man. Meanwhile, the monarch of the mythical kingdom regains his health, and all ends well.

INDIAN SUMMER
(RKO Radio)

PRODUCER: Michel Kraike. DIRECTOR: Boris Ingster. PLAYERS: Alexander Knox, Ann Sothern, George Tobias, Myrna Dell, Florence Bates, Sharyn Moffett.

ROMANTIC DRAMA. A middle-aged judge, bored with his home life and his daily routine, disappears during a business trip. He falls in love with a waitress, and wishes to marry her, but upon contacting his wife he finds that she and his family need him, and he returns to them.

THE PIRATE
(MGM)

PRODUCER: Arthur Freed. DIRECTOR: Vincente Minnelli. PLAYERS: Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, Jerry Bergen, Ellen Ross.

PERIOD MUSICAL. In the 19th century, on a Caribbean island, a young girl is pledged to marry a wealthy but fat, bald and middle-aged man. However, she is secretly enamoured of a dashing pirate whom she has never seen. When a group of actors arrives, one of them recognizes her betrothed as the pirate, but being in love with the girl, decides to play the part of the pirate himself. Taking advantage of this impersonation, the true pirate orders the actor to be hanged, but by a clever ruse the pirate discloses his real identity and a happy ending ensues.

THE EXILE
(Universal-International)

PRODUCER: Douglas Fairbanks, Jr. DIRECTOR: Max Opuls. PLAYERS: Douglas Fairbanks, Jr., Paule Croset, Maria Montez, Robert Coote, Nigel Bruce, Henry Daniell, Otto Waldis.

PERIOD DRAMA: Near the end of the Cromwell regime in England, exiled King Charles II and his cavaliers are living in Holland. Warned that Cromwell's soldiers are closing in, Charles posed as a peasant and becomes a farm hand at an inn owned by a pretty farmerette. When one of Cromwell's officers arrives at the inn and draws his sword on an actor believed to be the deposed king, Charles reveals himself as the real king and a duel ensues. Charles then flees from the inn and takes refuge in an abandoned windmill. There a fight takes place in which the enemies of the King are scattered by his loyal cavaliers, and the leader of Cromwell's men is killed. Charles is then told that news has been received recalling him to the throne.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3863-3864, issue of October 4, 1947.

Feature product listed by Company on page 3865, issue of October 4, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3819
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	....	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3819
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	..	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (Reissue)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3819
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	....	Eddie Dean-Roscoe Ates	Sept. 27,'47	....	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Oct.,'47	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	....	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	.....	....	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3819
Buckaroo from Powder River	Col.	....	Charles Starrett-Smiley Burnett	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....

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Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	....	Mark Daniels-June Lockhart	Sept. 20,'47	66m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3667
Call It Murder (Reissue) (formerly Midnight)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	80m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart-Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3819
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	...
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	....	3759	....
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	2263	....	3577
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Christmas Eve	UA	....	George Raft-George Brent	Sept.,'47	90m	.....	....	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3851
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3819
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3851
DANGEROUS Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	....	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3819
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3851
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	62m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome	RKO	....	Boris Karloff-Ralph Byrd	Not Set	65m	Oct. 4,'47	3861	....	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmunde Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (R.)	Col.	....	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	101m	Aug. 2,'47	3757	3126	3851
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	.	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	....	.....	....	3850	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3819
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3795
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	(T) Oct. 27,'47	....	.....	....	2861	....
Exile, The	Univ.	....	Douglas Fairbanks, Jr.-Maria Montez	Not Set	....	.....	....	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	88m	Mar. 1,'47	3502	3475	3851
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3851
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Aug. 16,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....

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For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct.,'47	118m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	70m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	....	David Farrar-Glynis Jonns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	....	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	222m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	....	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	.
Green for Danger (British)	EL	106	Sally Gray-Trevor Howard	Sept. 13,'47	91m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	..	
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	...	....
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	...	....
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	....	Franchot Tone-Lucille Ball	Not Set	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	65m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	.
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3747
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3819
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	.....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	.....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	78m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3819
It's a Joke, Son (Reissue)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patrick Knowles	June,'47	99m	June 14,'47	3677	....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3851
JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Sept. 20,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....

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KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	....
Key Witness	Col.	....	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	...
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	...
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Ann Blyth-Brian Donlevy	Dec.,'47	....	.....	....	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	....
Kit Carson (Reissue)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady Chaser	EL	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	67m	.....	....	3787	....
Last of the Mohicans (R.)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	....	Gene Autry-Jean Heather	Not Set	....	.....	....	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	....	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
Life with Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3851
Lighthouse	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	71m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3851
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	..
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3819
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	....	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	..
More Than a Secretary (Reissue)	Col.	....	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3851
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....
NEVER Say Good-bye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3851
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Aug. 9,'47	68m	June 21,'47	3689	....	....

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Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct.,'47	....	.....	....	3830	....
Night Song (formerly Memory of Love)	RKO	....	Dana Andrews-Merle Oberon	Not Set	....	.....	....	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	84m	May 3,'47	3610	....	....
On the Old Spanish Trail (col.)	Rep.	....	Roy Rogers-Jane Frazee	Oct. 15,'47	....	.....	....	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	....	George Brent-Virginia Mayo	Sept. 27,'47	86m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	73m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	70m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	58m	Feb. 22,'47	3487	3348	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	....	.....	....	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red Hornet, The	Mono.	626	Roland Winters-Louise Currie	Nov. 29,'47	....	.....	....	3850	....
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	100m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3851
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	EL	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Ride the Pink Horse	Univ.	....	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Aug. 23,'47	53m	.....	....	3850	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	61m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Not Set	....	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3819
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.		Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553

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Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3851
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	69m	Aug. 2,'47	3758	.	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	...	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	...	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty-Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	....	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Oct. 4,'47	3861	....	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	.....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3851
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3851
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Boby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	EL	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	....	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Not Set	....	.....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3851
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas (Reissue)	Col.	....	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
Time Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	....	.....	....	3865	....
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt (color)	Mono.	666	Documentary	July 26,'47	44m	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3795
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	Not Set	146m	Sept. 27,'47	3849	3809	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Unexpected Guest	UA	....	Bill Boyd-Rank Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	....
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	....
Untamd Fury	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	68m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web., The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3819
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	....	.....	....	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	....	Helmut Dantine-Mary Anderson	Not Set	101m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	....	.....	....	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	....
Wild West (color)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	....	Bud Abbott-Lou Costello	Not Set	78m	Oct. 4,'47	3861	....	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3819
Women, The (R.)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	73m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3865

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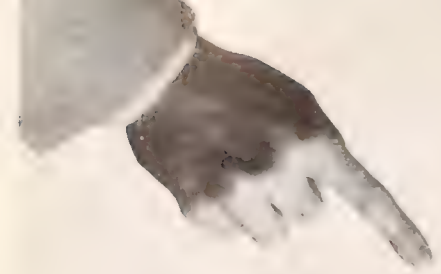
Behind Closed Doors at the KMTA Meeting

"CRUCIAL" IS THE WORD FOR FOREIGN OUTLOOK AS DOLLAR CRISIS SPREADS ACROSS MAP

DEMILLE TAKES TO ROAD TO SELL "UNCONQUERED"

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From Bosley Crowther's Article, N. Y. Times, September 28, 1947

WE'LL give you three guesses (and no fair peeking) as to what picture showing today is doing the most amazing business, not only in New York but all around. Give up? All right, we'll tell you. It's the oldie, "Gone With the Wind." And if that doesn't strike you as surprising, you are much more blase than we. Now in its fifth week at Loew's Criterion, where it has been steadily packing the house, and doing likewise in other cities, it looks good for one of the "big money" films of the year.

Indeed we are of the opinion that this eagerness for "Gone With the Wind" is occasioned by wide common knowledge that it is full, rich entertainment on the screen. This knowledge, of course, is circulated by those who have seen the film, and it must be a major inducement when one considers most pictures of today. But it is also of large significance that audiences seeing this film are composed in considerable measure of those who have never seen it before. Spot checks of audiences in Loew houses around the country where the epic is now showing have revealed that approximately three-quarters of those seeing it in the afternoons are "first-timers" and that one-quarter of the night audiences (mostly elders) is a pristine crop. In short, between 35 and 40 per cent of the customers today are youngsters (and possibly a few oldsters) who have become moviegoers since the film was last released.



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asks Bosley Crowther in the N. Y. Times-

and here's his answer:

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MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 2 — October 11, 1947

FROM BRITAIN

COME what may, and one wonders what, of the impending visit to confer on the British-American films impasse, by Mr. Walter Reginald Fuller and Mr. Bernard T. Davis of the Cinematograph Exhibitors Association, due presently in Washington, it is an errand of grace.

It is far from apparent that anything new is to be said in a situation where the British government says "no dollars" and the American industry says "then no films". At latest accounts Sir Stafford Cripps was adamant on his restrictive tax position, which America takes as an effective prohibition of import.

What Mr. Fuller and Mr. Davis, friendly ambassadors of dismay, may hope to add to that situation by way of amelioration will be awaited with interest. They will be coming with an understandable message of the plight of the British exhibitor who, it is admitted, cannot see his way to continued existence without the Hollywood product.

The while the United States was this week getting its own reminder of the stringencies of the after-the-war economy with the official, if not legally applied, rationing of meat, bread, poultry. In New York, lush with spending, this week even bread and butter at restaurant tables arrived with reluctance, and only on special order.

Complexly, up in Canada, short on American dollars, long on product, top grade steak, ripely aged and marbled with fat, was selling at 50 cents a pound retail, less than half the price in New York.

* * * *

SIR STAFFORD CRIPPS, speaking from his new authority as Minister for Economic Affairs for Britain, gave out in London his idea of how to run the exhibition of motion pictures. He has a notion, officially promulgated, that the British screens should present a lot of "high quality shorts", to supplant second-feature films, some of which he considers "to constitute a disgrace". He would have the shorts somewise concerned with an advertising program, and considers that such pictures could be exported, too.

Sir Stafford is apparently too naif in his new authority to know that he is getting in front of himself in his progress toward a totally planned economy. For awhile yet he will be well advised to let his motion picture industry take care of the details of programing. So far it is only in the totalitarian states that the house programs are so ordained.

Not only does he say to America "no dollars, no films", but also he would say to Britain what films.

■ ■ ■

THE CUSTOMERS

TWO spectacular manifestations of the day, in this period of uncertainties and problems, give assurance to the world of showmanship that the greatest of all assets, the customers, continues in a state of vigorous aggressive interest, ruled utterly by appetite.

The attentions given the World Series games in New York demonstrated by national manifestation. This series of events, as completely fabricated to beguile the customers as any motion picture made in Hollywood, became of paramount interest to the millions and shared Page One along with world hunger and international crisis. Incidentally, the World Series also established a high mark for television, in its greatest demonstration. It is said there are fifty thousand television receivers in the New York metropolitan area and about forty-three thousand elsewhere. It would be a reasonable calculation that perhaps as many as a million persons were in electronic attendance at the ball parks.

Then, over in Pittsburgh, that great metropolis of coal and iron was swept by the DeMille invasion in behalf of "Unconquered" with demonstrations extraordinary, parades, historical programs with speech-making by officials of state and city—leading, inevitably, to the box office of Loew's Penn theatre. The event was made, obviously, by the multitudes, the customers. It was demonstration, again, of the success of the spectacular premiere device of giving provocation and focus to that state of mind which makes the industry.

It is notable, too, that for "Unconquered" Mr. Cecil B. DeMille has given himself an assignment to its special promotion in eleven cities, a sort of personal appearance tour quite without precedent, whereby the customers meet and see producer, director and impresario-in-general. It tends to personalize the product beyond the fictions of stars and story, creating a new order of intimacy with the screen public.

* * * *

Concerning television and the audience, there just may be a straw in the wind in the fact that the Brooklyn National League Baseball Club, Inc., has filed certificates in Albany addressed at arrangements to permit the organization to produce, distribute and exhibit films, to deal in equipment and to work with radio and television. That will at least tend to establish a trading position for the sale of rights should the "Bums" again be in demand.

■ ■ ■

TIRED PRINTS

OVER in the inside of each week's issue of this journal is that internationally famous department entitled "What the Picture Did for Me". It is the tribune and meeting-place-in-print of a great array of showmen who are very close, indeed, to their audiences. Probably most of them know the names of all their patrons; where and how they live and how they think. Those showmen write with a special sort of uninhibited candor. An examination of the flow of galley proofs across this laden desk has recently been finding repeated observation and protest on the condition of prints. They are to be taken to indicate that the customers in the far places are getting too many worn, tattered, uninspected prints. Many of the complaints pertain to important productions with which the distributors should be especially concerned. The little theatre and the country customer is a unit in the total audience. They count as much as any.

■ ■ ■

¶ Just accidentally the other day we discovered that American stage shows in Britain continue to make remittances of dollars to participating interests on this side. One may assume that that is oversight, not discrimination. Anyway, it does not run into millions. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

NEGOTIATIONS—BUT NO PROGRESS

THERE WAS a great deal of conversation both sides of, and across the Atlantic this week about the 75 per cent British tax on American film revenues, but the stalemate at midweek remained. While London was bidding bon voyage to William R. Fuller and B. T. Davis, Cinematograph Exhibitors Association officials, leaving for America to talk to Eric Johnston and other Motion Picture Association executives (see page 16), Sir Alexander King, Scottish theatre owner, lunched in New York Wednesday at the 21 Club with major company presidents and proposed an alternative to the tax. His offer was rejected by Spyros Skouras, president of Twentieth Century-Fox, and Barney Balaban, head of Paramount, speaking for all.

Sir Alexander, who was flanked at the luncheon table by Sir Sidney Clift, English theatre owner, and Mark Ostrer, official of Gaumont British, Ltd., asked the American industry to guarantee a minimum return of "at least $12,000,000 for exhibition of British pictures for the United States and all America." If possible, he wanted $16,000,000, "one third of estimated remittables." The second third of the remittables, under Sir Alexander's plan, would be invested in Great Britain, and the final third could be taken out of the country "with no strings attached."

Both Mr. Skouras and Mr. Balaban agreed that "there is a basis of negotiation somewhere."

Nobody has found it yet.

Outlook

Hollywood Bureau

WEDNESDAY in Hollywood Gradwell Sears, president of United Artists, predicted a 65 per cent drop in foreign market revenue and said that the dollar shortage in countries has been and will continue to be responsible for curtailing this revenue.

Concerning the British film tax Mr. Sears said he was convinced the Labour Government there was determined, for ideological reasons, to prevent the influx of American films by heavy taxation and stringent regulations. "Such films of ours, showing banquet scenes, folks eating steaks, spooning sugar into coffee, or throwing cigarets away one-quarter smoked are not conducive to the plans of a government seeking socialization of people and nationalization of the country," he explained.

The UA president also said that contracts for four of RKO's features and possibly 10, will be closed within a few days. Other major companies have offered United Artists similar deals, he said.

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EXHIBITION girds to fight Ascap and advanced admissions Page 13

MPA issues census report on theatres in Omaha and Oklahoma City Page 14

MONOGRAM and Pathe in England to form new producing companies Page 14

INDUSTRY facing crucial period in problems of world trade Page 15

TENEBRIFIC in London, but Fuller ready to fly here, smiling Page 16

ON THE MARCH—Red Kann in comment on industry affairs Page 18

FRANCE is stalling on remittances due U.S., says RKO's Lissim Page 18

BEHIND closed doors at KMTA—from high prices to high popcorn Page 27

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Cut in Half

HOLLYWOOD production costs could be cut in half, producer Hal Roach told the trade press at a conference in New York Tuesday. Mr. Roach was talking about the possible effects on the American industry of the British film tax. Although he doesn't believe the tax constitutes a "big threat," Mr. Roach said that if film profits should drop to the point where drastic action is warranted then salaries of stars, writers, directors and producers could be cut 50 per cent. This wouldn't work too much of a hardship, Mr. Roach believes, because the people involved would "still be getting 20 times more than can be gotten in any other industry."

Offer

A LARGE BUILDING in the heart of Manhattan and a 17-acre plot of land are among a half-dozen "attractive offers made by private capital and real estate firms" to producers willing to work in New York City. These offers were announced last Wednesday by Edward C. Maguire, Coordinator of Motion Picture Industry, for Mayor William O'Dwyer. Speaking at the Dramatic Workshop of New York's New School, Mr. Maguire deplored the "air of mystery thrown over the production of motion pictures" and asserted, "We (in New York) have the artists, the technical men, everything that is essential to the production of good motion pictures on a sound economic basis."

High Finances

Washington Bureau

THE FILM INDUSTRY'S net income for 1944 was $264,141,000, according to figures released Tuesday by the Treasury Department. This net was based on gross receipts of $1,458,299,000 taken in by the 3,868 corporations reporting income taxes.

The figures exclude any unincorporated firms, but do not include theatres as well as production and distribution.

The 3,868 companies paid a total of $35,430,000 in Federal taxes and wrote off depreciation of $829,262,000 during 1944. Cost of operation for the year was $767,757,000.

Stockholders received $61,219,999 in cash dividends, plus another $392,000 in stock.

A breakdown of the figures shows that theatres had a net income of $152,495,000, while the production end earned $116,549,000. Production paid $58,780,000 in Federal taxes and exhibition paid $88,198,000.

Production dividends amounted to $27,703,000; those of the theatres to $34,347,000.

Bright Lights

"THE OUTLAW" has never been a picture to hide its light under a bushel, but in New York this week it looked like a court order might dim those lights a little.

Tenants in an apartment building across the street from the Broadway theatre, housing "The Outlaw," appeared in court the end of last month to complain that a large electric sign advertising the picture was kept burning after 2 A.M. That, they claimed, was a menace to their health—they couldn't get their sleep.

Magistrate Charles F. Murphy last week suggested that United Artists, which owns the theatre, might compromise by turning off the lights at 11 P.M. That, said UA, was an "unreasonable" request.

All right, said the magistrate, proper police action will be taken to get the lights off.

Exhibit

BERLINERS, presumed to be in need of a refresher course on Hollywood faces and product after many years of UFA diet, are being treated to one of the most elaborate film photo exhibits held in Europe since VE day. It was organized by Dr. S. H. Fuehr, head of publicity for the Motion Picture Export Association in Germany, who cabled the New York office that thousands already had visited the 1,800 square feet of exhibit in the Cafe Bristol on the Kurfuerstendamm. What they see includes murals built up around each of the MPEA member companies; shots of the studios and two walls full of stills from old and new productions; a Hall of Fame, where all the "Oscared" names of the past few years are on view; stills of starlets and an exhibit on "Stars at Home," where 43 personaliites of all member companies are represented.

Zoom

PARAMOUNT NEWS has purchased the "Zoomar" lens. Newsreels, tests and actual, made with the lens, were shown to trade writers at a screening Monday afternoon at the Paramount New York office. The definition seemed normal and the lens was able to advance from wide angle to telephoto effect in constant focus. It apparently eliminates the need for telephoto lenses in covering news events and dollies in studio shooting.

This is the first radical innovation in newsreel photography since Pathe's introduction of the Watkins slow motion camera in 1919.

Paramount paid $12,500 for the lens, the only one so far made for 35mm use. Others selling at $1,400 are made for 16mm and another Zoomar is made for television, in which field it is in use currently. The lens has 28 elements, the center ones moving in the lens barrel as the camera operator "zooms" closer to his object. The maximum stop for the 35mm lens is F:4.5. The Viewfinder Corporation, manufacturer, hopes to achieve a larger stop. The Zoomar 35mm lens gives, with an interchangeable socalled "wide-angle front lens," the equivalent of lenses from 40mm focal length to 120mm focal length and, with a "Tele-Front," also interchangeable, the equivalent of lenses from 80mm to 240mm focal length.

Violation ?

THE FIRST LEGAL action to be filed charging a distributor with violating the terms of the New York Federal Court's decree issued December 31, 1946, in the U. S. vs. Paramount et al anti-trust suit, is scheduled to be argued soon in New York before Federal Court Judge John Bright, New Salinas Theatres, Inc., operating the Vogue at Salinas, Calif., has accused Twentieth Century-Fox and its subsidiary, National Theatres, of opening a new theatre, the Alisal, in Salinas on April 10, 1947. The Decree banned all further theatre acquisition without court approval effective April 1, 1947.

Common Fight

EXHIBITORS throughout the nation this week were cooperating in making Americans conscious of National Fire Prevention Week through the use of trailers, posters and pamphlets supplied by such organizations as the National Fire Protection Association, the U. S. Chamber of Commerce and the Fire Protection Institute. The observance started October 5 and continued through October 11. In New York, the Fire Protection Institute furnished two theatres, the Rivoli and the Astor, with a special Fire Prevention Week trailer prepared by Filmack, urging audiences to remove fire hazards and to safeguard homes with approved fire extinguishers. There also was full cooperation on the part of all newsreel companies which used effective clips and presented fire prevention messages.

PEOPLE

THOMAS F. O'CONNOR, supervisor of RKO Theatres real estate and maintenance departments, was elected treasurer by the board of directors in New York Monday, replacing A. W. DAWSON, who has resigned as a director, vice-president and treasurer. HAROLD E. NEWCOMB, former auditing department executive, was elevated to the treasurer's department.

B. BERNARD KREISLER, former film executive, was to leave New York Friday on the *Queen Mary* for a four-month motion picture study in 14 European countries. He will make the survey for the Harvard Graduate School of Business Administration.

HUGH SIKES, JR., and A. W. BELL have merged their Charlotte, N. C., booking offices and will open shortly as the Queen City Booking Agency.

ERIC JOHNSTON, president of the Motion Pioture Association, and chairman of the board of directors of the Family Life organization, will attend the National Conference on Family Life to be held at the White House, May 6-8.

CARROLL PUCIATO, formerly with Producers Releasing Corporation as an executive assistant to the vice-president, Monday joined Realart Pictures in New York as office manager and head of exchange operations.

W. T. KEITH has been promoted from salesman to branch manager in New Orleans for United Artists, succeeding the late T. L. DAVIS.

HARRY BUCK, who left the Twentieth Century-Fox Minneapolis sales staff recently, has joined Independent Film Distributors there as a salesman covering the Minnesota territory.

JACK AUSTIN, city manager of North Carolina Theatres in Charlotte, has been named public information chairman of the Mecklenburg County Red Cross chapter.

JOHN ETTLINGER, former Paramount publicist in Glen Falls, Cal., has transferred to the San Francisco office, replacing ROBERT VARNEY, resigned.

G. S. EYSSELL, president and managing director of Radio City Music Hall, has returned to New York after a three-week trip to Hollywood.

EDWARD C. RAFTERY, former president of United Artists and senior partner in the law firm of O'Brien, Driscoll, Raftery and Lawler, Tuesday was elected a member of the advisory board of the Chemical Bank and Trust Company, Times Square branch.

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THIS WEEK the Camera reports:



REELECTED, at the annual convention of the National Film Carriers, last week, at the Muehlebach Hotel, Kansas City. Seated, Thomas Gilboy, vice-president; James P. Clark, president, and Clint Weyer, secretary. Standing, John Vickers and E. E. Jameson of the executive committee. The Carriers' affiliate, National Film Distributors, met at the same time.



By the Herald

HARRY SHERMAN, producer of westerns, told the industry in New York last week, while visiting, that he had made 157 features and always reaped a big profit—in this country. "Stop worrying about the British market," he said. "Regard it as gravy. Get down to earth in story appeal—and in production expenses."





By the Herald



ON THE SET of London Films' "Bonnie Prince Charlie": Star David Niven, visitor Cary Grant and producer Sir Alexander Korda.

GIVE THE PEOPLE what they want and business will be good. Business is good for him, David Siegel, left, president of Triumph Pictures, said in a New York visit last week. Mr. Siegel's product will be released through Republic and Eagle Lion.

BIG DAY in Portland, Ore., as Jorja Curtwright, star of "Heaven Only Knows", visited the Century theatre's opening—and the Gamble family, operating the house. Left to right, above, Sid Taylor, Gamble Enterprises city manager; Mrs. Taylor; Mrs. Willard Gamble; Mr. Gamble, general manager; Miss Curtwright; Nelson English; Earl Hunt, advertising manager; Mrs. English; Willard Coghlan, United Artists exploiteer; Morris Tonkin, legal adviser; Mrs. Roy Brown; Mr. Brown, film buyer.



A. W. SCHWALBERG, vice-president and general sales manager of Eagle Lion Films, as he addressed the sales convention, last week, in the Hotel Warwick, New York.



By the Herald

ARTHUR FREED, MGM producer, snapped during a visit to New York during which he saw home office executives and the best of the current legitimate theatre.



DOCTOR PAT O'BRIEN. The film actor, right, is shown as he received from the president of St. Francis College, Loretta, Pa., the Reverend Father Adrian J. M. Veigle, a Litt.D. degree. His Eminence, Cardinal Spellman of New York, attended the ceremonies. Pat's next RKO Radio release will be "Fighting Father Dunne".



THE CLIFTS IN HOLLYWOOD. The permanent president of the Cinematograph Exhibitors Association of Great Britain, the recently knighted Sir Sidney Clift, has been visiting Hollywood studios with his family. Above, at the RKO commissary, Denise Clift, his daughter; Mrs. Clift; Phil Reisman, RKO foreign sales vice-president; Sir Sidney and Paul Hollister, RKO national publicity director.



By the Herald

THEY RETURNED from Europe, and in New York last week told the trade what they had seen and done. See page 14. Left to right, Norton V. Ritchey, Monogram International president, and Samuel Broidy, Monogram and Allied Artists president.



ANOTHER NEW STAR—this one from Central Europe: Florence Marly of Czechoslovakia in a scene from "Krakatit", from the novel by K. Capek. Miss Marly, wife of the French director, Pierre Chenal, has been signed by Paramount to appear with Ray Milland in "Sealed Verdict".

DeMille Sells "Unconquered"

PITTSBURGH was the first stop in an eleven-city campaign for Paramount and Cecil B. DeMille's film, "Unconquered". The Pittsburgh opening, October 3, was a DeMille production. He will attend, supervise and star in the ten others. Mr. DeMille, having made the picture, is now selling it—and well. On this page are scenes from the premiere at the Loew's Penn theatre in the Golden Triangle. The jamboree began with the arrival of Hollywood and other notables, continued with press receptions, radio programs, breakfasts, luncheons, parties, banquets, etc.—and was featured by a three-hour parade with 13,500 marchers, 40 bands. Mr. DeMille led the parade, right.



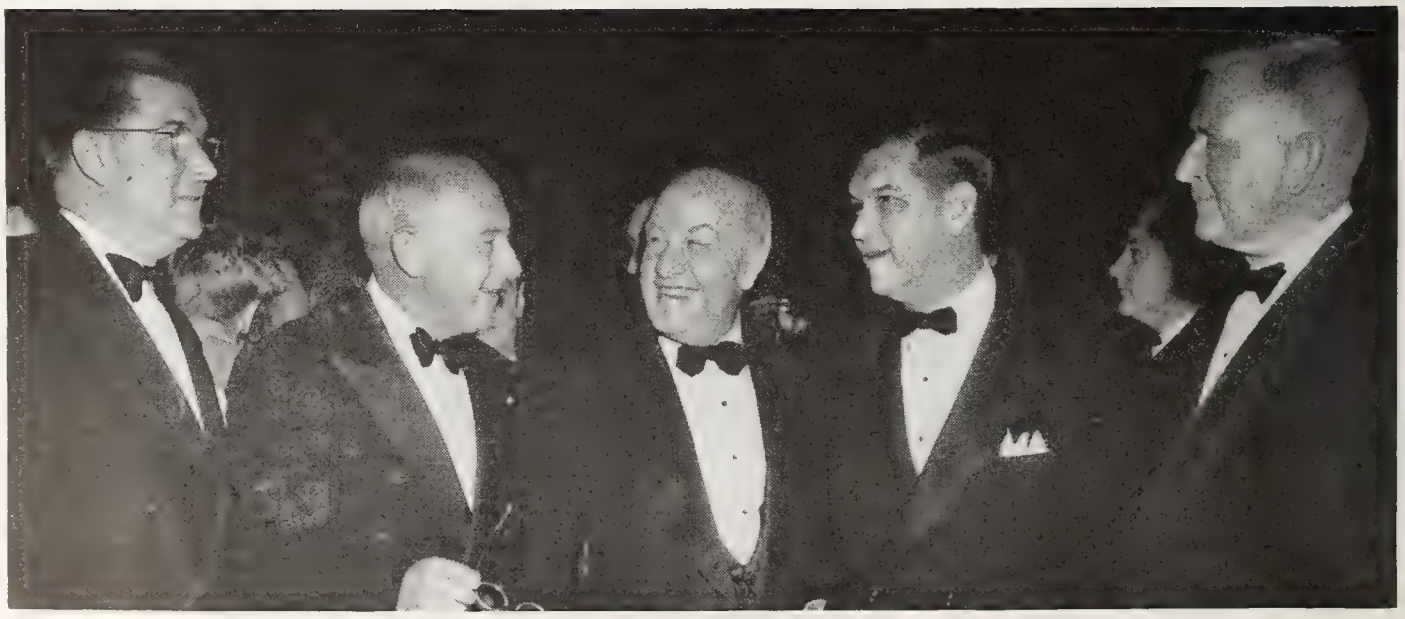


MR. DE MILLE entertains the stars and the author, in his hotel suite. Left to right, MacDonald Carey, Olga San Juan, Howard DaSilva, Virginia Welles, Billy DeWolfe, Mr. DeMille, and Neil Swanson, author.



MR. DE MILLE, right, assists Charles M. Reagan, center, in cutting the cake, at the banquet in the Hotel William Penn's grand ballroom. Governor James Duff of Pennsylvania looks on. The 67 candles each represent a DeMille picture.

MR. DE MILLE greets executives and politicians, right, at cocktails in the hotel's Urban Room. The cocktails preceded the banquet which preceded the premiere. Left to right, Ralph Ward, president of Drake's Bakeries, Inc.; Mr. DeMille; William M. Jeffers, retired president and board vice-chairman of the Union Pacific; Charles M. Reagan, Paramount vice-president in charge of sales, and Governor James Duff. They were among many other notables who were in attendance at the banquet, the climax of the opening celebration.



EXHIBITION GIRDS TO FIGHT ADVANCED PRICES, ASCAP

Nine Meetings Scheduled in 2 Months; Affiliation with TOA Is Stressed

Organized exhibition is stirring this autumn, and stirring in force.

The calendar shows nine meetings for this and next month starting and ending with Allied's directors' meeting next week in Detroit and their national convention in Milwaukee, December 1. In between exhibitors will be gathering and debating in Tennessee, Kentucky, West Virginia, Indiana, Texas, Pennsylvania and Michigan.

The programs reflect the times. Instead of the strenuous but local discussions revolving around the perennial subjects of checking, percentage pictures and the iniquities of the distributors, the advance rumblings are of bitter debates, strongly worded resolutions and programs of action.

Advanced Prices, Ascap Pressing Problems

Foremost among the problems at all the meetings will be the advanced admission price pictures, the Ascap rate increase, and affiliation with the newly formed Theatre Owners of America.

The first two matters also will be on the agenda of the national Allied States board meeting scheduled for the Statler Hotel, Detroit, October 14-16. As a result of a poll of Allied's directors, Ascap will be given top billing with the subject of increased admission price pictures running a close second. The directors also have expressed a desire to be informed of the status of the Government suit and of the chances of reaching a decision during the October, 1947, term of the Supreme Court.

Other topics suggested for discussion included a progress report by the committee in charge of Allied's 1947 national convention set for Milwaukee December 1-3; the current print shortage; free television shows; regional bulletins; "Power Behind the Nation," and other matters.

Allied Anti-Ascap Drive Said to Be Progressing

Anticipating the Ascap license discussions, the Allied announcement of the board meeting said regional bulletins and reports indicated that the anti-Ascap campaign in the several Allied territories was proceeding "smoothly and efficiently." It said Allied leaders were convinced that Ascap's conciliatory attitude was the result of "the heat continuously and increasingly applied by militant independent exhibitors." And it continued: "They know that if the anti-Ascap campaign were to be suddenly abandoned, the appeasers who are operating under Allied fire would be left high and dry."

ON THE AGENDA

Exhibitor organizations will be following a strenuous convention schedule this autumn. Following is a list of the meetings set so far:

Allied Theatre Owners of Michigan, Detroit, October 13 - 15; Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Chisca, Memphis, October 14 - 15; Kentucky Association of Theatre Owners, Louisville, October 22 - 23; West Virginia Managers Association, Daniel Boone Hotel, Charleston, November 6 - 8.

Associated Theatres of Indiana, Indianapolis, November 18 - 19; Allied Theatre Owners of Texas, Dallas, November 24 - 25; Allied Theatre Owners of Pennsylvania, Pittsburgh, November 24 - 25; Allied of Upper Michigan and the national Allied convention, Milwaukee, December 1 - 3.

On the question of advanced admissions the announcement said there appeared to be a disposition on the part of the producer-distributors to "make a killing" during the open season and that one question to be decided was whether to press this issue before the Congressional joint-committee now engaged in investigating the high cost of living.

Allied board members scheduled to attend the Detroit meeting include: W. L. Ainsworth (Wis., dir. and treas.), Maxwell A. Alderman (Conn., dir.), Benjamin Berger (Minn., N. & S. Dak., dir.), Ray Branch (Mich., dir., reg. v.-p.), Harry Chertcoff (En. Pa., dir.), H. A. Cole (Tex., dir., exec. comm., reg. v.-p.), W. H. Holt (W. Va., dir.), Jack Kirsch (Ill., pres., dir., exec. comm.), Edward Lachman (N. J., dir.), Meyer Leventhal (Md., dir.), Charles Niles (Iowa-Nebr., dir.), W. A. Prewitt, Jr. (Gulf States, dir.), Trueman Rembusch (Ind., dir., secy), M. A. Rosenberg (Wm. Pa., dir., exec. comm.), John M. Wolfberg (Rocky Mtn., dir.), P. J. Wood (Ohio, dir., rec. secy.), Nathan Yamins (New Eng., dir., exec. comm.), Abram F. Myers (D. C., Chrm. & Gen'l Counsel).

In addition to the designated directors the following will be seated at the tables: Irving Dollinger (N. J., reg. v.-p.), S. E. Samuelson (En. Pa., exec. comm.), and Martin G. Smith (Ohio, exec. comm).

Discussions of the Ascap increase also highlighted proceedings at a regional meeting of Allied Independent Theatre Owners of Iowa and Nebraska, which took place at the Fontenelle Hotel in Omaha early this week. The 20th-Fox plan for aid to small towns and "distress" situations, as well as local and Federal taxes were items on the conference agenda.

Levy Sees TOA Constitution Refuting Allied Charge

While Allied planned its board meeting, Herman M. Levy, general counsel for the newly created Theatre Owners of America, declared this week that TOA's constitution stood as a refutation of charges by national Allied that TOA was dominated by distributor-affiliated circuits within its ranks. He made the statement while mailing out copies of the TOA constitution to all TOA members.

In Ronceverte, West Virginia, the MPTO of West Virginia voted unanimously last week to join TOA, while in New York the election of the first three directors of TOA by affiliated exhibitor organizations in the field and the likelihood of a board meeting toward the end of the month were announced by Robert W. Coyne, TOA executive secretary.

Directors named by three of the 29 organizations include Richard Biechele, Kansas-Missouri Theatre Owners; Martin Mullin, Allied Theatres of New England, and James Shanklin, West Virginia Theatre Owners. Mr. Coyne said he also understood that Arthur Lockwood had been elected by the Theatre Owners of Connecticut, but that he had not been advised of this officially.

All Affiliated Groups Entitled to Directors

Every one of the 29 exhibitor groups was entitled to a director on the TOA board, Mr. Coyne said, adding that the number of board members might increase as other organizations join. The exact time and place of the TOA board meeting was to have been announced late this week.

Informal meetings with officials of Ascap may continue, Mr. Coyne stated, but no definite stand will be taken pending the decision of the TOA board on whether exhibitors will try to compromise or whether they will elect to fight it out in the courts. The fact that Ascap had seen fit to grant an extension of six months he took to mean that the Society was in the mood for a compromise on the music tax boost. TOA now is polling its membership on the general attitude toward the Ascap matter.

TOA also is hard at work gathering material to document discussions on advanced admission prices. Points investigated include the impact of roadshows on the box office; audience traffic; effect on subsequent runs; comparisons with films shown at normal rates; the number of people brought into the theatre by this practice, and the rapid release of such pictures.

OKLAHOMA CITY LISTS 509; OMAHA COUNTS 432

Summaries of the Oklahoma City and Omaha directories, the third and fourth, respectively, in a series of 31 theatre directories compiled by the Motion Picture Association in its census of U.S. theatres by exchange territories, were released this week.

OKLAHOMA CITY EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	509	238,828	Circuit-operated theatres#	206	128,944
Closed theatres	16	7,231	Non-circuit theatres	303	117,115
Totals	525	246,059	Totals	509	246,059

Seating capacity of theatres now in operation, according to population groupings:

Population**	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
250,000-100,001	2 (Okla. City, Tulsa)	..	56	.	41,135	.....	734
50,000- 25,001	1 (Enid)	3	5	61	3,740	44,875	748
25,000- 10,001	17	20	69	130	46,135	91,010	669
10,000- 5,001	22	42	63	193	35,112	126,122	557
5,000- 2,501	35	77	73	266	35,437	161,559	485
2,500 and under	211	288	243	509	77,269	238,828	318

* Excluding three drive-in theatres, total capacity 2,250 automobiles.
A circuit is defined as "four or more" theatres operated by the same management.
** There are no cities in this exchange territory ranging in population from 50,001-100,000.

OMAHA EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation	432	166,106	Circuti-operated theatres#	87	62,707
Closed theatres	12	2,862	Non-circuit theatres	357	106,261
Totals	444	168,968.	Totals	444	168,968

Seating capacity of theatres now in operation, according to population groupings:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
250,000-100,001	1 (Omaha)	..	27	..	27,438	.....	1,016
100,000- 50,001	2 (Sioux City) (Lincoln)	3	17	44	17,269	44,707	1,016
50,000- 25,001	1 (Council Bluffs	4	3	47	3,142	47,849	1,047
25,000- 10,001	5	9	13	60	9,544	57,393	734
10,000- 5,001	11	20	20	80	12,791	70,184	639
5,000- 2,501	24	44	38	118	15,919	86,103	419
2,500 and under	309	353	314	432	80,003	166,106	255

A circuit is defined as "four or more" theatres operated by the same management.

Berger Urges Solid Front Against Roadshow Policy

A plea for exhibitors to stand together in a "solid front" against the distributors' roadshow policy was made this week by Ben Berger, president of North Central Allied, in Minneapolis, in a bulletin to members of that organization.

Mr. Berger warned that "any exhibitor who forces his customers to pay these advanced (roadshow) admission prices and suffers the consequent loss of business before and after this one engagement without getting at least half of the receipts can't see beyond the end of his nose."

He called Samuel Goldwyn's recent statement, citing the British tax and its effect on American production, "a smoke screen to exact 60-70 per cent rentals on roadshows."

Negro Theatre for Shelby

Plans for the first Negro theatre in Shelby, N. C., have been announced by officials of Washington Theatre, Inc., who reported the theatre will be built at a cost of $30,000. It will seat 500.

Monogram-Pathe To Set Up 2 New Producing Units

Plans for the establishment of two new production companies—one British and one American—by Monogram-Allied Artists and Pathe Pictures, Ltd., of England, were disclosed last week on their return from Europe by Samuel Broidy, president of Allied Artists-Monogram Pictures Corporation, and Norton V. Ritchey, president of Allied Artists-Monogram International Corporation. Finalization of the production program hinges upon its ratification by the boards of the respective companies.

The deal covers production of a maximum of four pictures each by the two new companies, and includes distribution. Pathe would handle British release, and Monogram elsewhere worldwide. Monogram would distribute all Pathe films in all world markets and joint exchanges would be set up wherever there is no Monogram office.

To this end, Monogram has agreed to lift the bars in some agreements with its franchise holders in countries which call for the exclusive distribution of Monogram-Allied Artists product. The establishment of joint exchanges, it is felt, will represent a considerable saving in distribution costs, which would be shared on a pro-rata basis.

The idea of joint Monogram-Pathe production has been in mind since April, 1946, and would serve primarily to use up frozen funds in England, Italy and France, where parts of these films may be produced. In England Pathe would provide studio space, Mr. Broidy said, stressing that he expected a rush on British production facilities should there be no final change in the British tax situation. The profits of the British company would be shared 50-50 in pounds and the profits of the American company on the same basis in dollars. The earnings of the British-made films in the U. S. would accrue in a dollar fund to the British company here while the Americans would have pounds to their credit in Britain. Mr. Broidy and Mr. Ritchey also signed a 10-picture distribution deal in Sweden, a 20-picture deal in the Near East and renewed Italian, Swiss and French releasing contracts.

Iowa Owners Condemn ASCAP at Meeting

A resolution calling for Congressional action against the American Society of Composers, Authors and Publishers was prepared by exhibitors attending the northeastern Iowa Allied regional meeting at Decorah September 29 and presented to Henry O. Talle, Iowa Congressman, who addressed the meeting. In presenting the resolution, Paul Good, Arlington exhibitor, called ASCAP a "racket worse than any slot machine.

INDUSTRY FACES CRUCIAL WORLD TRADE CROSSROADS

England, Denmark, France, Australia Trouble Spots for American Product

The password was to be "crucial."

In Washington Monday, up to their elbows in reports on film taxes, boycotts and restrictions, officials of the Motion Picture Association called a board of directors meeting for Thursday in the capital. On the agenda: the pressing foreign problems affecting the American industry.

The usually non-committal officers admitted the meeting would be of "more than ordinary import"—that it might be "crucial."

Not since the immediate post-war period had there been so many problems demanding attention. The most important were:

1. England, the major problem. The Anglo-American impasse resulting from England's 75 per cent tax on foreign films and America's resultant ban on shipments to England is still unsolved. First promising diplomatic overture which might lead to a settlement was to come at the weekend when W. R. Fuller, general secretary of the Cinematograph Exhibitors Association, and B. T. Davis, president, were due in Washington from London. But in London, Sir Stafford Cripps, now Minister for Economic Affairs, was repeatedly stating: "No dollars—no films."

2. Denmark, a boycott. October 3 the Danes banned all American films following the MPA's refusal to accept Danish proposals for limiting the withdrawal of profits, fixing a maximum earning power for each film, and fixing prices at which distribution rights might be sold.

3. France, a dollar problem. In Washington, where he has been conferring with President Truman, George Bidault, French Foreign Minister, told newsmen last week that France will have no dollars after November 1 to buy essentials. It would follow, then, the country could not permit the export of dollars for films.

4. Australia, an acquiescence. The MPA has agreed to terms stipulated by Prime Minister J. B. Chifley that no more than 70 per cent of the American industry's current income shall be remitted, the remainder to be frozen for 10 years.

There are problems, too, in Argentina, which has decreed that domestic films play in all theatres seven days a month, and in Italy, where the Italian Association of Exhibitors is to meet in Rome this month to complain about American films and press either for a limiting of American imports or a boycotting of American films.

In England the British tax has almost ceased to be a subject for man-in-the-street conversation, but it is increasingly a subject for governmental discussions. Because Sir Stafford, in his new post, is practically in complete control of his country's import and export program his ideas on American film purchases are the most pertinent.



MARK OSTRER



Herald Photos

SIR ALEXANDER KING

His approach to the problem has been consistent. In his view, Americans have not realized the simple fact that Britain does not have the money to spend. Speaking in London October 2 at a luncheon of the Association of Specialized Film Producers, Sir Stafford had this to say:

"Sooner or later our American friends have to realize that world trade must be on a basis of exchange; that one-sided trade whether in automobiles or films cannot exist for a prolonged period unless, of course, one country was to provide money with which to buy its own goods. Therefore, we shall have most regretfully to tell our American friends 'no dollars, no films'."

Views Differ on Solution Or the Need of One

But there was still private opinion that a solution could be reached, and still private opinion that America does not need the British market.

Harry Buxton, one of England's leading independent exhibitors, arrived in Hollywood from London October 2 and said he was confident "some equitable arrangement of the film tax dispute will be worked out." In New York, producer Harry Sherman said he thought it absurd for the U.S. industry to be "frightened" of losing its British market since a good American film cannot help but make "a handsome profit" in the domestic market.

The Danish problem arose suddenly when, late Saturday, September 27, distributors were informed of new regulations governing remittances effective October 1, 1947, and continuing through December 31, 1948. For the 15-month period a total of only 4,000,000 Danish kroner (approximately $800,000) was granted for all foreign film imports. Of this, the U. S. was to get only 1,200,000 kroner during the period. Although the exact amounts allotted to any importer were not officially announced, the largest sum granted any company did not exceed 150,000 kroner. Beginning March 1, 1948, under the plan, new regulations completely ban all sales on a percentage basis.

These proposals were rejected by the MPA, and the country promptly boycotted American films. As a sidelight, Sweden has decided to discontinue showing any of its films in Denmark because of the currency restrictions.

The Australian agreement provides that remittances of current income to America shall not exceed 70 per cent, that the remainder must be held in Australia for 10 years in a number of different forms: local production, payment of debts, expenditure on improvements, employees' pension fun, purchase of real estate, government and industrial securities, loans to theatre corporations. The agreement went into effect September 1 and continues to December 31, 1948.

SCOTTISH EXHIBITOR HOPES FOR SETTLEMENT

"I sincerely hope that a solution to the British tax situation will be found, but the whole matter now has been taken out of the hands of the industry and has become a subject of discussion on a higher Government level in Washington and London." The speaker was Sir Alexander King, leading Scottish exhibitor, who arrived in New York last week for a two-month stay, during which he will visit the west coast.

Six Alexander said all British exhibitors

(*Continued on following page, column 3*)

Tenebrific in London; Fuller Flies Smiling

by PETER BURNUP
in London

TENEBRIFIC* despondency marked the breakup of the dining occasion between Minister for Economic Affairs Sir Stafford Cripps and British exhibitor leaders.

The occasion, showmen had hoped (rather, it is true, in the mood that it was time some good card turned up), that a way out might be vouchsafed them of their Dalton Tax tribulations. But adamantine Cripps gave short shrift to those hopes. There were no more dollars in the kitty, he said. So where was the usefulness of debating any of the alternatives to the 300 per cent duty hitherto put forward?

Freezing Variations Out

In particular, those several variations on the "freezing" theme were very much out. For His Majesty's Government just wouldn't consider giving added weight, even in the remote incalculable future, to what they call the Dollar Millstone. Sir Stafford and his coadjutors plan to balance the dollar account or perish. In other words, exhibitors by the thousand might reconcile themselves to shutting down their theatres for good and all within a space of months.

Despair was very much the mood; seeing that the Americans, from Ambassador Lewis Douglas and John Wesley Snyder downwards, were in outward seeming disposed to do nothing about exhibition troubles hereabouts. Certainly no gleam of hope was discernible in the grim, melancholy, austere. landscape painted by ascetic Friar Cripps.

But the tireless toiler after sweet reasonableness, Walter Reginald Fuller, of the Cinematograph Exhibitors Association, wasn't content. He engaged in small-hours talks with MPAA's Fayette W. Allport and certain other confidants. There was high drama in those back-of-the-throne, last-minute, parleys. Hurriedly drafted cables went hither and thither across the Atlantic.

See Creeping Paralysis

Tenour thereof was that creeping paralysis threatened Anglo-American motion picture trading; that American coffers might suffer—if no attempt were made to break the stalemate—just as much as the modest exhibitor in Barnoldswick, Yorkshire, England; that both-sided *amour propre* had had full run; that it'd be a rare pity if calamity came just because both sides were too prideful to make the first approach.

Whatever sober logic there might be in that reasoning, new Anglo-American talks were made possible. In less than 24 hours —the emergency having persisted for twice the number of days—Mr. Allport was assured that Mr. Fuller's American voyage was not only acceptable to MPAA but welcomed. So shrewd, smiling, bucolic-facaded, 54-year-old W. R. Fuller gets his flying passage booked for him.

*In London, where they ought to know, this means gloomy.

Visit Is Exploratory

Despair among exhibitors—also, it falls to be recorded, among American distribution representatives here—has given way, in a spirit of near-feverish relief, to hipe hope. Primary purpose of his U. S. visit, says Mr Fuller, is exploratory. He wants to put before New York home offices a realist picture of the plight into which continuance of the American embargo will lead the industry here. Certainly, in his brief case are suggestions that he will put forward in due course. But, warns he, he is no miracle-man.

Back of Mr. Fuller, widely-regarded as the one person in the whole of the industry this side with a statesmanlike approach to major affairs, is an impressive record of achievement. He was reading law when on March 21, 1922, the late W. Gavazzi King, first general secretary of the CEA, persuaded him to take on as assistant-secretary of the Association. Mr. King died shortly afterwards and Mr. Fuller stepped in. He duly became a barrister-at-law, but his life since has been devoted to running the affairs of the country's exhibitors. That is a whole-time job.

But Mr. Fuller has led the inordinately vocal, occasionally truculent, resentful, brethren out of many a tight corner. And in the process he has acquired the respect of persons in many diverse circles. He is *persona grata* in Whitehall's higher quarters. Walking with kings and talking with cinema usherettes is an everyday task.

Called Shrewd, Likable

Americans will find him shrewd, smiling, occasionally acid, and—in the ultimate resort—mightily tough. But, they'll like him.

Many eager, clamant, canvassers have proposed that they should journey to New York and "talk to the Americans."

Against all that is the circumstance that Mr. Fuller—in spite of his declaration that he goes only on an "exploratory" mission—is a man who now stakes the reputation of his future on the turn of one card.

Travelling with him is the CEA president, 40-year-old, chubby, twinkling, Bernard T. Davis. He is by profession an accountant, who became an exhibitor 21 years ago. Mr. Davis has presided most tactfully and with hidden wisdom over all CEA deliberations this year. He is highly regarded by his brother exhibitors for the sapience he has revealed through critical periods.

It is no reflection on Mr. Davis that Mr. Fuller will be the mission's leader.

TROUBLE SPOTS

(*Continued from preceding page*)

were opposed to the prohibitive tax and regretted that it had been imposed without consultation with the industry, but he pointed out that the British Government's action had been taken with a realistic eye to the stringent dollar shortage.

Sir Alexander controls bookings in some 90 Scottish theatres. He said British houses were showing 20 per cent British pictures and 80 per cent American, and pointed out that the theatres under his control were showing all "worthwhile" films from both the British and the American studios.

OSTRER HITS QUALITY OF U. S. FILMS

The quality of American pictures has deteriorated ever since 1943 and this, together with the war-born increase of nationalistic feeling in Britain, accounts for the definite preference of British pictures—good, bad or indifferent—over American films on the part of the public, Mark Ostrer, joint managing director of the 300-theatre Gaumont-British circuit, said in New York last week.

Mr. Ostrer said attendance was off about 40 per cent, but added that this was due not only to "bad" films, but also to the hot weather spell. To illustrate the new trend in the British public's taste, he pointed to the grosses garnered by "Wicked Lady," which exceeded RKO's successful "Bells of St. Mary's."

Mr. Ostrer said he saw no modification of the British tax "until and unless the whole economic relationship between the U. S. and Europe is stabilized." Having just booked seven United Artists pictures, he said his circuit could hold out comfortably until next June even without reissues. In addition, he foresaw a possible 50 per cent step up in British production over 1947, when some 45 films were turned out by Mr. Rank's and other studios.

21-Day Clearance Set for Three Cleveland Theatres

The first 21-day clearance contract for subsequent run houses in Cleveland has been closed with Warner Brothers for the Vogue, Uptown and Variety theatres. According to I. J. Schmertz, Twentieth Century-Fox branch manager, these theatres currently playing 35-day clearance, under the new arrangement, will play day and date with Keith's East Tenth Street theatre starting with the Twentieth Century-Fox picture, "Mother Wore Tights."

Detroit House Closed

Harry Lankowsky, operator of the Detroit neighborhood house, the Amo, has been ordered by Ordinance Judge John D. Watts to close his theatre for operating without a license. His license was revoked by police three months ago after numerous complaints of delinquency at the house had been received.

LATE FEATURE REVIEW

Forever Amber

***Twentieth Century-Fox*—Like Book, Like Film**

"Forever Amber," the sensation-packed novel by Kathleen Winsor, sold over 2,000-000 copies. "Forever Amber," the film, can never disavow its parentage, nor does it try. The answer is an attraction which lives up to the advance buildup created for it by 20th Century-Fox. It will sell a torrent of tickets and amass a gross which only the foolhardy would attempt to forecast.

Reports returned to New York from the hinterland declare the negative cost was $6,400,000. This reviewer is in no position to confirm the figure, but he can advise that a fortune was spent in bringing the novel to the screen. "Forever Amber" is handled from start to finish on a broad canvas. It is rich in costuming, in sweep and in all of the other elements having to do with production investiture; and it is photographed breathtakingly in soft Technicolor.

But the attraction is also rich in the same kind of cheap and tawdry situations which made the Winsor novel sell like so many hot cakes.

Linda Darnell plays Amber, and does it surprisingly well. She is costumed magnificently and handled throughout with loving camera hands and eyes. That makes her something to behold. Under Otto Preminger's direction, moreover, Amber is made to appear to act like a lady, but, brother, she simply ain't.

Her parentage is left in doubt, which is not her fault. By the time the revolution by Oliver Cromwell is ended and the House of Stuart is returned to the British throne in 1660, Amber is just sixteen, but sweet only when required. The fires of womanhood are cooking and induce her to leave the Puritanical hearthside of her foster parents for the gaieties of London under the reluctant patronage of Bruce Carlton, played with satisfaction by Cornel Wilde. With Carlton off on a privateering expedition and the money he left her lost through a swindle, Amber goes to prison and later escapes under the patronage of highwayman Black Jack Mallard (John Russell). In a den of thieves, Amber's child by Carlton is born only he doesn't find out until several years later.

Amber becomes a decoy for footpads, faces arrest, falls on the mercies of Captain Rex Morgan (Glenn Langan) who places her—for a consideration which should require no designation—in the theatre where she enjoys the King's protection. There, King Charles, played beautifully by George Sanders, is attracted for the first time. There, too, the Earl of Radcliffe (Richard Haydn) is first drawn to the sultry heroine.

It goes on and on. And so, too, does Amber from man to man. It's from Carlton to the highwayman to the dashing captain. Then back to Carlton who kills the captain in a duel and thereafter, by marriage to the Earl of Radcliffe. Eventually, Amber reaches what is peak load —as the favorite of the King.

By this time, Carlton has returned from Virginia with a bride and anxious to adopt his and Amber's child. In an effort to compromise Carlton's wife, Amber trips herself out of the favor of the King. Her child elects to join his father. Her position at the court is gone. The film closes with her acceptance of a supper invitation from the King's equerry with a crystal clear indication that Amber intends continuing down her chosen road until she reaches the end of her tether.

All of these adventures in illicit relations are credited to Amber's unquenchable love for her first man. This is not convincing and, finally, gets decidedly far-fetched. The bald fact of her history seems to be that she was just a gal on the loose in 17th Century England where morals and conventions were on the bawdy side anyway. Moreover, many of the deciding climaxes are pat and conveniently arranged for proper dovetailing.

"Forever Amber" adds nothing to the stature of motion pictures and is neither epic nor epochal. But, to get back to the beginning, it has every chance of being victorious in both of these divisions if translated into terms of dollars.

The long, supporting cast delivers creditably. All technical contributors deserve unstinted praise for their individual and combined efforts for, in that area, "Forever Amber" clearly is one of Hollywood's most magnificent.

William Perlberg produced, working from a screenplay by Philip Dunne and Ring Lardner, Jr., based on an adaptation by Jerome Cady.

Seen at home office projection room. Reviewer's Rating: Excellent—for money.

RED KANN

Special release, October, 1947. Running time, 140 min. PCA No. 11495. Adult audience classification.
Amber .....Linda Darnell
Bruce Carlton.....Cornel Wilde
Lord Almsbury.....Richard Greene
King Charles II.....George Sanders
Glenn Langan, Richard Haydn, Jessica Tandy, Anne Revere, John Russell, Jane Ball, Robert Coote, Leo G. Carroll, Natlie Draper, Margaret Wycherly, Alma Kruger, Edmond Breon, Alan Napier.

Asks Injunction On Ascap Tax

Harry Brandt, president of the Independent Theatre Owners Association, Tuesday filed a motion in the New York District Court asking for an order enjoining and restraining the American Society of Composers, Authors and Publishers from terminating its existing license agreements with the 164 exhibitor-plaintiffs which Mr. Brandt represents and from adopting and applying the new and increased music tax rates.

ASCAP, Mr. Brandt told the court, intends to ask for new fees which will increase current charges from 200 per cent upwards to 1,500 per cent.

Mr. Brandt also made a motion for restoring his pending anti-trust suit against ASCAP for immediate trial. The suit was filed about six years ago.

The motions are scheduled to be heard by the court October 17.

RKO Managers Shifted

Joseph Smith, formerly RKO manager of the Portland exchange, has been transferred to the San Francisco area to replace N. P. Jacobs, resigned, as branch manager. Dick Lang, formerly sales manager at Los Angeles, takes the Portland vacancy, and John D'Costa, formerly with Columbia, is the new branch manager at Los Angeles.

Urges Congress Action on Ascap, Higher Prices

Requests for Congress to be informed of the increased admission policies adopted by the distributors to lead them to "sounder thinking and more moderate action," and to amend the Copyright Law to force the distributors to pay for the public performance rights for film music were made last week by Sidney E. Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pennsylvania, in testimony before the sub-committee of the Joint Congressional Committee on the Economic Report in Philadelphia.

Stating he represented 215 theatre owners, Mr. Samuelson tore into the increased admission practice which, he said, held a threat of a general price rise in all theatres. Basing his argument on the assertion that "Congress should be alert to detect arbitrary and unwarranted increases in amusement costs" he said exhibitors as a matter of self-interest "fix the prices at levels which will attract the maximum attendance and yield the highest return. Thus, automatically admission prices become adjusted to the needs and means of the community."

He informed the committee that up to a few months ago the practice of increasing admission prices was not too great a burden because relatively few films were shown on such a basis. "Recently, however," he declared, "the distributors have already announced that from seven to nine pictures will be released at advanced admissions and there are persistent rumors that still more will be added to the list." He expressed the fear that in the year left the distributors—prior to a decision by the Supreme Court on price fixing—might run "hog wild" and that this would contribute to the inflationary spiral. And he appealed to the group to "bare the facts and place the blame where it belongs."

On the matter of the 300 per cent music tax increase recently announced by the American Society of Composers, Authors and Publishers, Mr. Samuelson called it a "Government-sponsored monoply" and said Ascap's license fee boost was "a monopolistic gouge, pure and simple" which would not be possible "if Ascap did not control virtually all the tunes and if its monopoly were not based on the Copyright Law."

CPA Receives $198,000 From Boston Industry

A total of $198,000 was subscribed by the motion picture division's Combined Jewish Appeal drive in Boston last Wednesday evening. This is only $52,000 short of the $250,000 goal set for the Boston film industry. Guest speaker at the dinner was Lou Novins, executive assistant to Barney Balaban, president of Paramount.

ON THE MARCH

by RED KANN

BOB WILBY, able typewriter in hand, writes from Atlanta: "Your speculations in the September 27 issue of MOTION PICTURE HERALD are very interesting, but a bit devious."

He refers to a number of impressions which took root at the formation of TOA in Washington and thereafter found themselves in print. We felt:

> That the blanket-like presence of the Paramount theatre partners suggested a move to control the new organization with an assist from National Theatres which 20th Century-Fox controls.
>
> That election of directors from the field in the interest of "grass root" representation —this to include national circuits—suggested Loew's, RKO and Warner might be crowded out whereas Paramount partners and National Theatres faced no such eventual difficulty or even possibility. This idea, broached by Wilby, was adopted and softened later by inclusion of three directors-at-large.
>
> That some thought Wilby's purpose, or one of them, was to make it clear he was an independent exhibitor although affiliated with Paramount.

His letter develops the challenge of his opening paragraph by outlining why he views these impressions [speculations to him] as somewhat dubious. Wilby now takes over:

"Take that matter of the so-called Paramount partners' attendance in numbers at St. Louis and again at Washington for the efforts to organize a trade association on a national level. These men have considerable investments in the theatre business. I suppose all of them have some contacts outside that business. Not unnaturally they see the results in some places of sound trade associations. [Coca Cola is officially a food, beer isn't; a 20-cent theatre ticket is a luxury, a $12 orchid isn't, just to take a couple.] So they come to a couple of meetings, and you suggest that it's to control something. Rather more obviously to encourage and aid something, the need of which they know. Just as simple as that.

"And my own motives in arguing that a national association of state or territorial trade organizations should not logically include also five affiliated and two independent theatre chains, which are commercial organizations, not trade associations, with the right of appointing six of about twenty-five directors. I said that the arrangement was a liability to the old MPTOA, that it was illogical and that it would work against the new organization getting the support it needed from almost everyone except those circuits. In anything which was common to all theatres, such groups needed no special representation, for intelligent representation of theatres must also be representative of them. In matters involving a conflict between theatres and production-distribution such affiliated chains would have, to say the least of it, conflicting interests. And again, there is that continuing of the idea of separation, the idea that affiliated or independent chains are a group apart, as though some "protection" were needed by them against all other theatre owners.

"About those things I said at Washington: They could so obviously stand for themselves. If they be sound, and many thought so, there need be no motive except the simple one of hoping to get the most effective organization for the interest of theatres, including those known as the Wilby-Kincey ones.

"It's against my interest, or that of any exhibitor, to have the organization 'controlled' by any group, if we grant that a worthy organization be at all to our interest. For the so-called Paramount partners to seek such control —and its responsibility—would seem a bit stupid, unless the interests of their theatres be different from the interests of other theatres. Obviously they are not.

"As for my seeking to prove my 'independence,' it's a bit late for that."

BRITAIN'S newly appointed economic dictator, Sir Stafford Cripps, talking:

"Sooner or later our American friends have to realize that world trade must be on a basis of exchange; that one-sided trade whether in automobiles or films cannot exist for a prolonged period unless, of course, one country was to provide money with which to buy its own goods. Therefore, we shall have most regretfully to tell our American friends: 'No dollars, no films'."

Regretfully, it becomes required to observe Sir Stafford appears pretty smug as well as glib.

If he means underwriting dollars for British films in this country by buying them outright, that's one matter. In pre-tax days [British style] when J. Arthur Rank was getting himself set up in the American market, Spyros Skouras suggested an arrangement whereby Rank and Britain would be assured of a lot of American dollars in unbroken flow, moreover. The idea was for the major companies here to purchase whatever Rank intended shipping into the country. But this was rejected. What Rank declared he was after was a fair shake, based on production quality and commercial appeal. On this twin approach, he was prepared to take his chances.

Perhaps, this is what Cripps is after. If so, he has yet to declare himself.

If he means dollars for Britain on a straight competitive approach, that's entirely different. English films are developing greater acceptance in the United States, yet their most pronounced champion must acknowledge the remaining distance to travel is very considerable. The waves of enthusiasm sent rolling by big city critics, segments of major city audiences and university towns are markers on the way, but the way is long and it is well to anticipate that it will be hard.

Once there was occasion to remark the politics and strategies of big business can arrange preferred playing time for British pictures. However, the audiences they attract cannot be influenced by any other factor but the product itself.

Rank and other British producers know this if Cripps does not.

France Stalling On Remittances, Lissim Declares

The French Government, having remitted one quarter of its $11,400,000 debt to the American motion picture companies last April, is stalling on the remittance of the remaining 75 per cent despite an official agreement between the French Ministry of Finance and the American Embassy. But Government officials insist that the debt will be honored "if and when the Marshall plan goes into effect," Wladimir Lissim, general European manager for RKO Radio, told a news conference in New York last week.

He said negotiations had been under way to settle payments for the coming year, but that these had been held up in view of the French Government's action in freezing American dollar earnings. The $11,400,000 figure covers the remittable income of the companies from the end of the war to June 30, 1947. The agreement with the French was valuable, Mr. Lissim said, because it established exactly what the French Government owed the companies, and fixed the rate of exchange—119 francs to the dollar.

European business promised to be good this and next year, the RKO executive declared, with grosses in European currency perhaps as much as 100 per cent above 1946. RKO's "Man About Town," the Maurice Chevalier picture, would earn 80,000,000 francs ($700,000) in France alone and would retrieve its whole cost from French-speaking territories, he said.

He was optimistic on the general trading situation in Europe. The Danish decision to ban American films was "tragic," Mr. Lissim said. In Sweden 50 per cent of American earnings are frozen; in Norway films play at a 30 per cent top; Switzerland is a free market, but has an import quota based on 1937 film imports; in Italy business is "terrific" and liras are accumulating. RKO may produce some films there to use up its frozen funds; in Egypt business has dropped 20 per cent because of the withdrawal of British troops and the political situation; Portugal is planning restrictions, and costs and taxes in Spain are so high, U. S. companies operating there can hardly make a profit; business is good in Greece, and there is little likelihood of private operations in Germany before the next eight to 10 years.

Percentage Suits Filed

Seven distributors have filed separate suits in the U. S. District Court in Cleveland against Harold Makinson, Frank N. Gaethke and the Park Theatre Company. The suits involve returns on percentage pictures. The theatres involved are the Lake, Lyric, Park and Pastime in Barberton, Ohio, and the Deuber and McKinley in Canton. Filing the suits were Universal, United Artists, Warners, RKO Radio, Paramount, Twentieth Century-Fox and Loew's.

Why

Cecil B. DeMille's

UNCONQUERED

is

THE MOST IMPORTANT SCREEN ATTRACTION
OF 1947...



Because

Its Background

IS THE DRAMA OF AMERICA'S BIRTH

America's past is full of hidden chapters . . . stories of pioneers weaving the pattern of an unborn flag.

In UNCONQUERED, Cecil B. DeMille opens one of these chapters that has been untouched by previous historical pictures. It tells how indentured slaves—white men and women from England—were sold on the auction block in the American colonies and, by their bravery and devotion, helped build our land to greatness.

The slave girl of this story is beautiful and tawny-haired. A man-of-destiny buys her as his legal property, and together they face a danger-infested wilderness and join the stubborn defenders of Fort Pitt in the bloodiest and longest siege of frontier history.



The Rescue from the Senecas



The Siege of Fort Pitt



Because

Its Bigness

ANSWERS THE DEMAND OF TODAY'S MARKET

The DeMille hallmark, instantly conveying large-scale entertainment, today has a new importance—because at this time the "big picture" market is the most lucrative source of boxoffice income. Recent results conclusively indicate that now only outstanding attractions consistently return profits at the highest levels.

Reel for reel, the grandeur, color and solid audience values of "Unconquered" give it an entertainment quotient at the very top of this "big picture" market.

Because

Its Production

ENCOMPASSES THESE AMAZING FACTS

1763 America authentically re-created from 3,000 sources.

* * *

93 speaking parts—4,916 atmosphere roles—make it one of the biggest of all productions.

* * *

5,000 miles traversed to find the 8 panoramic backgrounds for its key exterior settings.

* * *

Historical characters include Colonel George Washington, John Fraser . . . . Mason and Dixon, Ottawa Chief Pontiac . . . . Seneca Chief Guyasuta.

* * *

Fort Pitt took 2 months to build; its siege 12 days to shoot.

* * *

Unusual props in battle sequence; 1,800 arrows, many with flaming points; 3,000 fireballs; 50 pounds of gunpowder; 30 flintlocks; 10 gallons of synthetic Technicolor blood.



The Slave Auction



Master and Slave



Because

Its Spectacle

INCLUDES THESE UNFORGETTABLE BOXOFFICE SCENES

White women sold to the highest bidder on the auction block in the New World. . . . . .

* * *

The escape by canoe down torrential rapids . . . . pursued by hundreds of Indians. . . .

* * *

Goddard, the slave girl, tortured by the savage Senecas.

The lusty fun of the colorful Peakstown Colonial Fair. . . .

* * *

The historical siege of Fort Pitt.

* * *

The Death March of the celebrated Black Watch Regiment.

* * *

The fabulous splendor of the famous King's Birthday Ball.

Display of original full-color paintings (reproduced in 2 colors on this and 3 preceding pages) can be arranged thru Paramount Advertising Dept. if importance of tie-up warrants. Full-color reproductions are available for lobbies.



The Toilette

Because

Its Cast

PRESENTS STRONG MARQUEE STARS IN GREAT DRAMATIC ROLES

GARY COOPER
as Chris Holden

he saw the clouds gathering over the Ohio but could not guess the terror that lay ahead

PAULETTE GODDARD
as Abby Hale

bond slave, sentenced to servitude, and sold on the auction block to the highest bidder

HOWARD DA SILVA
as Martin Garth

shrewd, powerful trader. Secret treaties were his weapon and pretty women his weakness

BORIS KARLOFF
as Guyasuta

whose tribes assaulted Fort Pitt in history's longest frontier siege — a ninety-day agony

CECIL KELLAWAY
as Jeremy Love

the lovable rogue whose heart was as light as his fingers and who wore his past gaily

WARD BOND
as John Fraser

his shop cradled a great industry as his forge grew to the giant steel mills of Pittsburgh

Because

Its Appeal

COVERS MORE GREAT POTENTIAL AUDIENCE GROUPS THAN ANY OTHER DeMILLE PICTURE.

ITS GREAT AMERICANISM . . . provides a special appeal to patriotic organizations and civic societies.

* * *

ITS GREAT LOVE STORY . . . of the beautiful bond slave bought at public auction has a *different* romantic appeal for women and 'teen-agers.

* * *

ITS DOWN-TO-EARTH ADVENTURE . . . and fascinating authentic detail of Indian warfare make it a great children's picture.

ITS GREAT HISTORICAL INTEREST . . . offers a special attraction to schools and women's clubs.

* * *

ITS GREAT STARS . . . and supporting cast make it a natural for dyed-in-the-wool film fans.

* * *

ITS MAGNIFICENT TECHNICOLOR . . . its great production values, will draw the vital plus patronage of those who attend only the greatest film attractions.

The Council of War



TWO OF HOLLYWOOD'S GREATEST COLUMNISTS SALUTE A GREAT AMERICAN

Cecil B. DeMille

ON HIS SIXTY-SEVENTH AND GREATEST MOTION PICTURE—



GARY COOPER · PAULETTE GODDARD

in Cecil B. DeMille's

UNCONQUERED

Color by TECHNICOLOR

with HOWARD DA SILVA · BORIS KARLOFF · CECIL KELLAWAY · WARD BOND

Produced and Directed by Cecil B. DeMille

Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. • Based on the novel by Neil H. Swanson

HEDDA HOPPER says:

"DeMille really lets himself go. The picture is so big you wonder why the screen fools around with drawing rooms. It's a great American picture."

LOUELLA PARSONS says:

"Thank Heaven for C. B. DeMille! What a wonderful two hours we spent looking at 'Unconquered.' Keep on making that kind of picture—I love it!"

* * *

Its First 12 Pre-Release Engagements are now establishing the mammoth boxoffice stature of this Great American Adventure from

PARAMOUNT

PRINTED IN U.S.A.

Behind Doors at KMTA—from High Prices to High Popcorn

by WALTER BROOKS
Director, Managers' Round Table

VISITING with friendly exhibitors is an old routine. Having sat in with scores of exhibitor groups in the past few years, it was business and pleasure to be a guest of the Kansas Missouri Theatre Association at the Hotel Phillips in Kansas City, last Tuesday and Wednesday. These were old friends, Homer Strowig, Dick Biechele, Tommy Edwards, C. C. "Doc" Cook, George Baker and all the rest—convivial and smiling hosts, representing 300 members of the KMTA in annual convention.



***THE OFFICERS** of the Kansas-Missouri Theatre Owners Association. Seated are Fred Meyn, treasurer; Homer Strowig, president, and Elmer Bills, vice-president. Standing, R. R. Biechele, representative to the Theatre Owners of America, and C. C. Cook, secretary.*



***LINEUP** during a lull: left to right, P. A. Peterson, Greenfield, Mo.; Glen Caldwell, Aurora, Mo.; Glen Hall, Cassville, Mo.; Henderson M. Richey, MGM public relations director; Mr. and Mrs. Herman Illmer, Kansas City; Harley Fryer, Neosho, Mo.*

Homer Strowig Again Reelected President

As usual, Homer Strowig, of Abilene, was returned as president. He loves it; but not for any reason of vanity. He does a good job for the members and they know it. Homer flies his own plane, and visits other exhibitor groups. He and "Doc" Cook are always appearing at Omaha, Des Moines, St. Louis, Little Rock and elsewhere. A week or so ago we met them at the Shoreham in Washington.

It was a privilege to sit in, this time, at "closed meetings." Advanced admission prices were a topic of discussion. They want it known that advances of as much as 300 per cent in the box office scale in small situations is out of reason. One member told of counting the house of his competition where the prices were 75 cents to 5 P.M. and $1.25 to closing. Up to 5 P.M. the opposition got most of the business, and the friendly "checker" was a little disconsolate. But on the hour, things changed. Between 5 and 6 P.M., the advanced priced picture had just nine admissions; between 6 and 9 P.M., they got less than 100. For the day as a whole, the house with its regular show and regular prices, did as much gross business as the opposition, at advanced prices.

The Popcorn Business Is A Subject for Discussion

Popcorn is a matter of importance at exhibitor conventions and this was no exception. Crop conditions are the worst in history and members were told that prices would advance as much as $3.50 per hundredweight within 60 to 90 days. The convention voted to deposit $1 per bag on all commitments made now for future delivery. Larry Larsen of Webb City, Mo., said an assured popcorn supply meant he could stay in business; another member admitted to a popcorn business of $1,800 per month, and still another vowed to go back home and "reorganize" his popcorn and concession business on hearing what some of the other boys were doing.

Colored patronage in downtown houses came in for discussion, led by W .W. Williams, exhibitor from Topeka, Kan., who said that indiscriminate seating of colored patrons would cost theatres in his city as much as 40 per cent loss in gross revenue, unless something could be done to stop professional agitators. The Mayor of Topeka, he reported, had questioned an Episcopal and a Baptist minister, who appeared at the hearing in support of indiscriminate seating, but who both admitted on direct question by the Mayor, that neither church permitted colored seating in their own congregations. Fred Wehrenberg, guest of the convention from St. Louis, said political agitators are not concerned with the encouragement of better facilities for colored citizens when it is more profitable, politically, to picket downtown theatres.

The acceptance of the Theatre Owners of America merger was Mr. Wehrenberg's mission in Kansas City, and he spoke favorably of the new policies and personnel of the reborn organization. They voted to accept the new designation, but to choose their own way of financing this membership. Elmer Rhoden, key-man in the Kansas City area for Fox Midwest, spoke in behalf of TOA.

H. M. Richey, speaking for his company at the opening session, said MGM was serving 512 drive-in theatres, and that only the problems and restrictions in the building field held back a flood of other new theatres.

There were also two other conventions going on in Kansas City, simultaneously, the Film Carriers and the National Film Distributors, at the Muehlebach Hotel across the street. We saw friends from both meetings, in passing, and around the same tables.

There was also a "side-show." Col. H. A. Cole of Texas, representing national Allied States Association; Jack Stewart, of Allied Theatres of Michigan, and John Wolfberg, of Allied Rocky Mountain Theatres, Denver, who attended the Carriers & Distributors meeting, were guests of the KMTA.

EXHIBITORS GIVE VOICE ON ADMISSION RISE

THE pro and con of advanced admission prices for roadshows, as was demonstrated in some recent letters to the Herald, is a problem attracting considerable attention from exhibitors. While most protest that increased prices are hurting the industry because such prices are likely to mean smaller audiences now and in the future, some favor higher prices for better pictures, since more is paid for better in other commodities. Below is another sampling of exhibitor opinion on a recent Herald news story pointing out that six distributors soon will have seven roadshows at advanced admissions.

CARL M. HULBERT
Gem Theatre, Cornell, Wis.

As a small town exhibitor, my main objection stems from the differential between our prices and large town admissions. At a large town spot, with regular admissions of 92 cents, patrons paid $1.20 to see "Best Years," an increase of about 30 per cent. In our small town prices went from 44 cents to $1.20. Our patrons were asked to increase their ticket cost 173 per cent. Folks expect to see something terrific for that increase and are usually pretty disappointed when they find that the picture is simply a little better than the usual good picture. It leaves a brown taste all around. Our future policy is to refuse to play any advanced price productions.

M. N. McDANIEL
Temple Theatre, East Jordan, Mich.

I have not bought any of the advanced price films because to encourage the policy will, in my opinion, eventually work to the disadvantage of both producer and exhibitor.

TERRY AXLEY
New Theatre, England, Ark.

Advanced admission pictures? I pass them all up.

A. G. PAINTER
Center Theatre, Oakridge, Tenn.

Being in a theatre that has run two roadshows, I can safely say that if many more pictures come to me at the roadshow prices my people will boycott the theatre. We did good business on both, but the enormous amount of kicks about the price didn't do anyone good.

ELMORE D. HEINS
National Theatre Corp., Roanoke, Va.

Increased prices at the present time are out of the question.

LYLE M. WILSON
General Amusements, Inc., Roanoke Rapids, N. C.

It used to be that a roadshow was just what the name implied—reserved seats, something out of the ordinary in the way of an attraction, etc., but now it's merely another name for a regular run at advanced admissions. . . . Frankly, the movie industry is not in a position to lose good will and the fastest way I know of to continue losing it is the continuation of the so-called "roadshow attraction."

ARTHUR H. LOCKWOOD
Lockwood and Gordon Enterprises, Inc.

Starting with the premise that a picture is big enough in scope and entertainment value, as compared with the average picture, to warrant advanced prices, I am not opposed to having such pictures shown at an increased admission. However, I am very much opposed to having the distributors set a uniform admission price for all theatres and insisting that the picture be shown at that admission. . . . I think the producer should give serious consideration to a plan whereby the large cities would show the picture at a uniform admission price of, say, $1.20, then after a short lapse of time, the picture should be released to the smaller cities and towns and exhibited at an admission price 50 per cent higher than the regular admission price of the theatre.

ROBERT L. LIPPERT
Robert L. Lippert Theatres, San Francisco

I am very much in favor of advanced prices. To me, it seems just the same as buying clothes or any other commodity. If you have something that is especially good, and, understand me—the picture should be *especially* good—I think the public should pay more money for it and I feel confident the public will. Bear in mind that I say *if* the picture is big. The history of Hollywood and the history of all distributors is the fact that they have a tendency to oversell and that could upset this increased admission plan. . . . I think the only way we can assure ourselves of big outstanding pictures is to obtain increased admissions.

TRUEMAN T. REMBUSCH
President, Associated Theatre Owners of Indiana

Indiana exhibitors that have played advanced price pictures are most unhappy about the whole thing, for they have found that their business suffers for a week after closing the high pricers, and they all come up with the same statement—"never again." Most of our members also feel that to date the pictures that have been forced at higher admissions are not of a quality that warrant such policy. . . . For the future, sales of high admission pictures, in Indiana at least, will meet more and more resistance.

RAY BRANCH
President, Strand Theatre, Hastings, Mich.

Our business is nothing more than a habit with most people anyway and now that we have them coming to our theatres regardless of what we are showing, I am sure that once they walk up to the box office and find that stumbling block advance price sign they will drop off like flies. I never was in favor of gouging the public just because somebody thinks he has something better than mine run.

R. X. WILLIAMS
President, MPTO of Arkansas, Mississippi and Tennessee

My only complaint about roadshows is that there is too much difference between the matinee and night prices, wherein the small town gets all of the business on the matinee and does not have enough for a night showing to make expenses. Either the matinee should be raised or the night reduced, and the exhibitor should be allowed to cut the showing to not more than two days if he can accommodate all of his patrons who will pay those prices in two days.

MAURICE WHITE
Ohio and Kentucky circuit operator

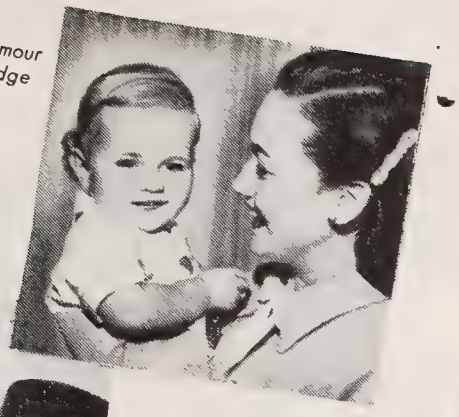
Quite a number of our patrons do pay advanced admissions, but come out feeling as though they had been robbed. In our suburban houses, particularly, we have found that the grosses seem to be O.K., but we are getting a lot of adverse comment from those people who see the picture and from those customers who will not patronize the theatre because of the increased prices. Frankly, after playing one of those advanced price pictures in our suburban theatres, we have noticed a drop-off in our business.

GEORGE P. SKOURAS
Skouras Theatres Corporation, New York

The following is typical of the complaints we have received on increased admission prices and, I believe, speaks for itself as to how the public feels. It is from Harry Lucht, West Englewood, N. J.

"Yesterday at a super market, I am told, meat prices were high, but there was no line at the meat counter; the women were buying fish, refusing meat at the prices. I hope movie-goers will keep away from a $1.20 admission in a small town like Hackensack. My family will not attend (regular patrons), and we are asking others to do the same. Time and again we have paid regular admission, too high already, for the many second rate pictures with nothing better available, and this is just too much."

Other letters protesting the advanced admission pictures came from: A. H. Kaufman, Fountain theatre, Terre Haute, Ind.; J. H. Thompson, president, Motion Picture Theatre Owners and Operators of Georgia; Samuel Goldstein, president, Western Massachusetts Theatres, Inc.; W. F. Crockett, Bayne-Roland Theatres, Virginia Beach, Va.; Elstun Dodge, Elstun theatre, Cincinnati, Ohio; Mack Jackson, president, Southeastern Theatre Owners Association; W. Lee Beckley, Center theatre, Grundy Center, Iowa; A. E. Hancock, Columbia theatre, Columbia City, Ind., and A. C. Edwards, Winema theatre, Scotia, Cal.; Fred Wehrenberg, chairman of the board of the Theatre Owners of America; Martin G. Smith, president, Independent Theatre Owners of Ohio, and R. H. Poole, executive secretary, Pacific Coast Conference of Independent Theatre Owners.

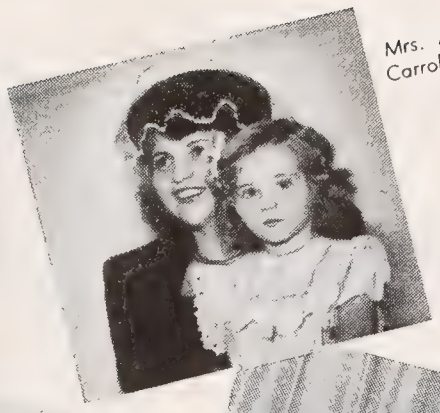


Dorothy Lamour and son Ridge

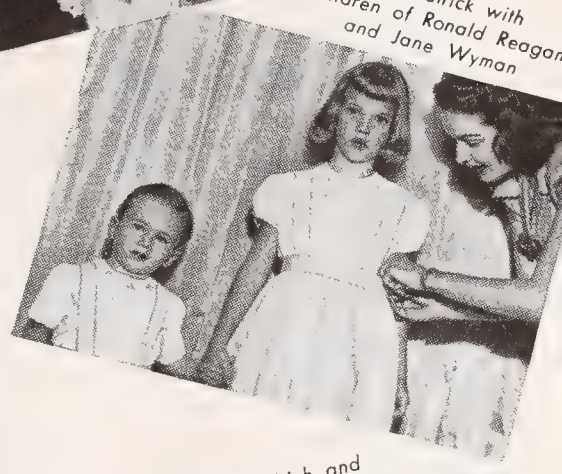


Kay Kyser and Mrs. Kyser (Georgia Carroll) with Daughter Kimberley





Mrs. Alan Ladd (Sue Carroll) with daughter Alana



Gail Patrick with children of Ronald Reagan and Jane Wyman

MY NAME'S ALANA LADD

. . . these are my friends whose daddies and mommies are in the movies. Now *we're* in the movies, too, in

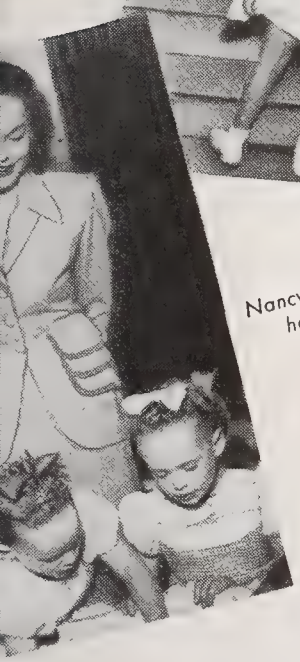
"FILM TOT FAIRYLAND"

An "Unusual Occupation"
Produced by Jerry Fairbanks
IN MAGNACOLOR

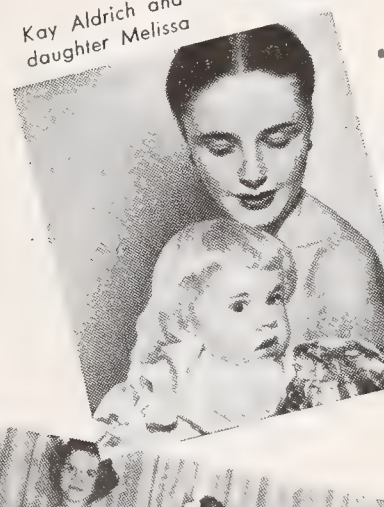


daughter
ar Bergen

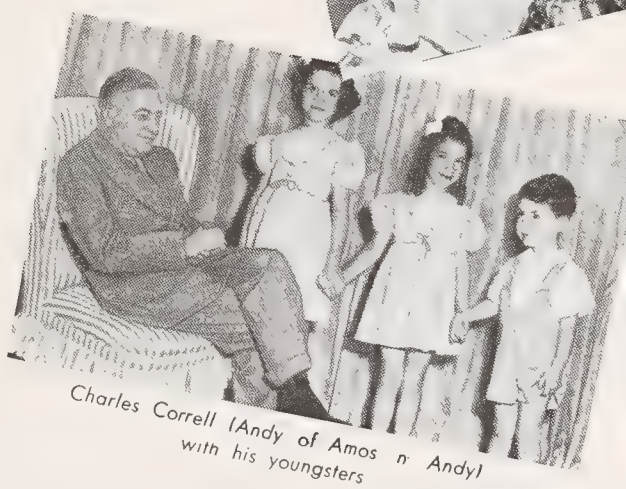
renda Joyce
ws daughter
nela how to
model



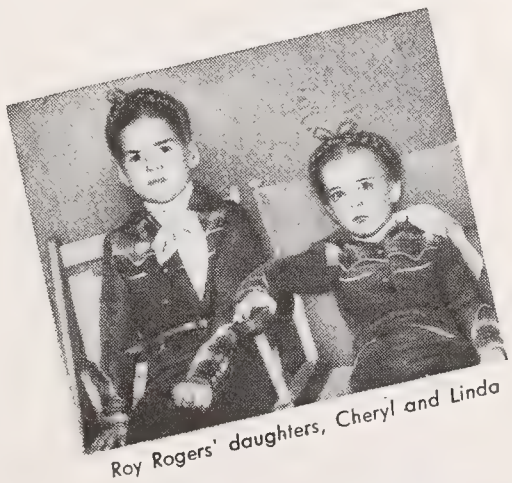
Nancy Coleman and her twin girls



Kay Aldrich and daughter Melissa



Charles Correll (Andy of Amos n' Andy) with his youngsters



Roy Rogers' daughters, Cheryl and Linda

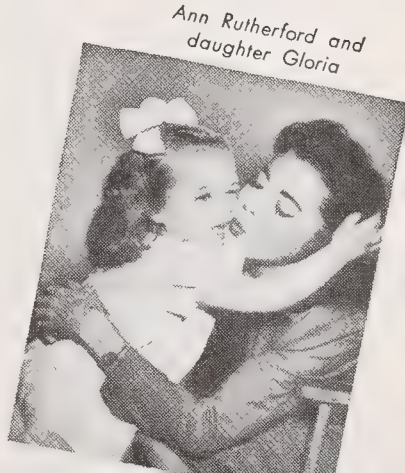
SCOOP-OF-THE-YEAR FOR

Paramount Shorts

because nothing like it was ever filmed before. 20 children of Hollywood stars and 10 famous parents all together in one of the most novel shorts in years. No picture ever packed into such brief footage so much appeal for everybody who loves kids or movies — or both. Make this *a "must" for best playing time.*



Children of John Farrow and
s. Farrow (Maureen O'Sullivan)



Ann Rutherford and daughter Gloria

ALBANY

The Palace presented "Kiss of Death" and "When a Girl's Beautiful." The Strand played a single feature, "Dark Passage." The Grand had "Repeat Performance" and "Strange Journey." The Ritz, after a fairish week of "Life With Father," moved over from the Strand, had "Black Gold" as top picture. A heavy exploitation campaign was put on for the picture — with the three days' stop in Albany of a troupe of Winebago Indians. . . . The Saratoga drive-in has closed for the season, but the Mohawk, second drive-in here operated by the Fabian-Hellman people, remains open. The drive-ins had a poor start this year, due to rain and cold. . . . The Leeds drive-in, owned by Harry Lamont, was badly damaged by fire recently. Lamont has other drive-ins at Lake George and Middletown. . . . Morris Shulman's Gaiety at Inlet was also damaged by fire. . . . The Colonial in Albany has reopened under the management of Orson and Freedman, Yonkers exhibitors, with a first run policy of foreign and domestic pictures—at 65 cents top.

ATLANTA

Paul Engler, of the Engler circuit, Birmingham, Ala.; the Dunn brothers, the South Georgia showmen; Harry McGowan, Peoples theatre, Alexander City, Ala.; R. E. Cannon and Raymond Edwards, Cannon theatres, Lake City, Fla.; J. E. Martin, Grand Montezuna, Ga., all were in the city visiting and booking. . . . Atlanta is about to be hit by an increase in prices at the Paramount theatre, where they are starting to play road-show pictures, starting with "Life With Father" with others to follow. . . . Oscar Howell, president, Capital City Supply Company, back at the office after paying a visit to Washington D. C. . . . Francis White, owner of the Screen Guild at Charlotte, N. C., also owner of the Erlanger theatre in Atlanta, was here. . . . Carlos Moore, formerly with United Artists, has resigned from that company and will be sales representative for Film Classics in Florida. . . . The Southern premiere showing of "The Roosevelt Story" will be staged at Warm Springs, Ga., where the late President spent his last days. . . . Starting October 1 the city of Collinsville, Ala., has levy of one cent on each theatre ticket. The proceeds will go into the town's general fund. . . . Gastonia, N. C., will have another Negro house, to be built by Robert Harrelson. This will make two such houses for this town. . . . Ernest Ingram, owner of the Lineville, Ala., house, has made application to CPA for a permit to enlarge his theatre.

BALTIMORE

Business spotty for week beginning October 2. Beautiful autumn weather. Six new features at first runs. Century fair with "Desire Me". Hippodrome good with "The Long Night," plus vaudeville acts. Keith's good with "Slave Girl". Little good with "They Met in the Dark". Mayfair only fair with "Driftwood". Town okay with "Her Husband's Affairs". New theatre very good with second week of "Foxes of Harrow". Stanley only fair in second week of "Life With Father," at $1.25 top. Roslyn



and Times only fair with "Way Out West" and "A Night In Casablanca" . . . . Testimonial dinner to Gordon Contee at Variety Club night September 29 attended by estimated 285 exchangemen and exhibitors. Committee included Barry Goldman, chairman; Lou Gaertner, Sam Tabor, Harry Kahn and I. K. Makover. . . . Special story in Sunday *Sun* of Baltimore about motion pictures being used for teaching in some public schools here. Donald Kirkley, film critic *Morning Sun,* scheduled to lecture at a midday lecture at Pratt Free Library. Louis Azrael, *News-Post* columnist, made one lecture in the series. . . . Charles McCleary, manager, Loew's Parkway, has a new assistant, William Swartz. . . . Mrs. Ida Shellt died at her home. She had been at the Rialto for about 30 years. . . . New theatre office manager, Mrs. Clara Wible, appointed notary public.

WHEN AND WHERE

October 13–15: Associated Theatre Owners of Michigan convention in Detroit.
October 14–15: Allied States Association national board meeting in Detroit.
October 14–15: Tri-State Motion Picture Theatre Owners annual convention at the Hotel Chisca in Memphis, Tenn.
October 20–24: Society of Motion Picture Engineers 62nd semi-annual convention at the Hotel Pennsylvania, New York City.
October 22–23: Kentucky Association of Theatre Owners convention in Louisville.
November 6–8: West Virginia Managers Association convention at the Daniel Boone Hotel in Charleston, W. Va.
November 18 – 20: Associated Theatre Owners of Indiana convention at the Hotel Antlers, Indianapolis.
November 19: Annual dinner of the Picture Pioneers at the Hotel Plaza in New York City.
November 24–25: Associated Theatre Owners of Texas annual convention in Dallas.
November 24–25: Allied Motion Picture Theatre Owners of Pennsylvania annual convention at the William Penn Hotel, Pittsburgh.
November 29–30: Allied States Association national board meeting in Milwaukee.
December 1–3: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting at the Hotel Schroeder in Milwaukee.

BOSTON

What the weather man called "Indian Summer" made a return to the Hub to hamper box office receipts. Grosses also suffered badly from the 10-hour Sunday parade of the Holy Name Society conventioning in Boston. Loew's State and Orpheum, which opened "Desire Me" on the Sabbath, discovered that first-day business was off by more than half. Business rallied at both houses on Monday and the four-day week ended up about average. The same held true for the whole city. "Welcome Stranger" managed to hold to average of $28,500 for the second week. . . . State and local investigators are probing the $170,000 blaze which razed the Park theatre building in Nashua, N. H. Films on the second floor, combined with paint, varnish and shot gun shells stored in the basement of a hardware company, turned the whole building into an inferno. Fire originated in the basement. Damage to the Park has been estimated at $30,000. . . . Industry in Boston setting up a concentrated drive in support of the Community Fund Drive which begins here in mid October.

CHARLOTTE

With an average of 35,000 visitors daily since September 30, the Southern States Fair, closed at Charlotte, N. C., Saturday, October 4. Despite the enormous daily throngs on the fair grounds, the motion picture theatres of the city did not suffer in attendance. In fact, theatre managers report that admissions were somewhat above the average. . . . Charlotteans vote October 28 on a $2,500,000 bond issue to build a modern auditorium and show house. Council decided the city needs another amusement center in addition to the present Army Auditorium. The present structure will be used solely for athletic events, while stage shows and motion pictures will be held in the new auditorium. . . . Barney Slaughter, former office manager and salesman for Republic Pictures in Charlotte, N. C., has been named branch manager of the Film Classics company of Charlotte. . . . Bob Ingram, southern district manager of Columbia, is in Charlotte on business with George Roscoe, branch manager of Columbia.

CHICAGO

First run houses had their ups and downs with business in the Loop flooding some and drowning others. "Carnegie Hall" opened to steady holdouts while "Kiss of Death" did exceptional business at the 1,000-seat Garrick. "Life With Father" bowed out disappointingly despite heavy ad and publicity campaign and was replaced with "Wild Harvest" at the State Lake. Last of the long runs, "The Secret Life of Walter Mitty," Woods, and "Welcome Stranger," Apollo, fading fast. . . . Col. Joseph Goetz in town from New York for several days prior to reporting for 15 days

(Continued on page 32)

WARNER BROS.' TRADE SHOWINGS OF

RONALD REAGAN · SHIRLEY TEMPLE

in

"THAT HAGEN GIRL"

with

RORY CALHOUN

and

PENNY EDWARDS · LOIS MAXWELL · HARRY DAVENPORT

TUESDAY, OCT. 21st, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	Uptown Thea.	Huntington Ave.	10:30 A.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:30 P.M.
New York	Home Office	321 W. 44th St.	11:00 A.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	11:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

(Continued from page 30)

of active duty with the Air Corps in Washington. . . . Funeral services were held in Milwaukee last week for Frank H. Siem, 62, former South Side theatre operator and later head of film pickup service, who died in the home of his son, Kenneth, PRC salesman in the Milwaukee territory. . . . Warner Club held its annual outing at the Lincolnshire Country Club. Harry Turrell, Warner Theatres district supervisor, is new president of the club.

CINCINNATI

Cecil B. De Mille, who arrived here October 6 for a several days' stay in connection with the opening of the "The Unconquered," at the RKO Capitol theatre, on October 7, was given a testimonial luncheon at the Pavilon Caprice, Netherland Plaza Hotel, October 7, under auspices of the Cuvier Press Club, with Roger H. Ferger, publisher of the Cincinnati *Enquirer,* as toastmaster. He also was a luncheon guest at the Cuvier Press Club, at which Hulbert Taft, publisher of the *Times-Star,* presided. In addition to several radio appearances, Mr. De Mille spoke before various civic and educational organizations. . . . H. B. Snook, president of Midwest Theatre Supply, Inc., has announced formation of the Midwest Sound Equipment division for the distribution, installation and service of RCA sound equipment. R. H. Stimpert, formerly in charge of RCA sound-product sales, in Atlanta, has been named manager of the new division, with George S. Moore, Jr., former president of Audio Electronics, as sales manager. . . . The Cincinnati Variety Club, Tent No. 3, undertook the management of a booth at the Mercy Hospital Festival here, October 5, with members of the club in charge. . . . Jules Ziegler, formerly with 20th Century-Fox theatres, in Wisconsin, and RKO theatres, in New York, has taken a position as salesman for the local Columbia branch. He succeeds Nat Kaplan, who resigned recently to devote his time to Theatre Enterprises, Inc., which is erecting a drive-in theatre near here. . . . The new Chakeres theatre, at Fairfield, Ohio, is scheduled to open in late November. This 1,000-seat house has been named after Phil Chakeres, head of the circuit bearing his name. . . .A motion picture theatre and store building will be part of a new residential development being opened by the Clinton Investment Co., in Avondale, a Cincinnati suburb.

CLEVELAND

Downtown business grows progressively better as the weather grows cooler and the evenings longer. Last week's take was biggest in 10 weeks with "Gone With the Wind," "Mother Wore Tights" and "Dark Passage" tied for top receipts. Opening of regular theatrical season at the Hanna and Ice Capades at Arena makes public amusement conscious. . . . B. W. Payne, Jr., is now located at 1751 East 21st St. where, as B. W. Payne Service, he will be sole representative in Ohio of Modern Talking Pictures. This announcement follows dissolution of Visual Communications, Inc., which combined distribution of Modern Talking Pictures with 16 mm equipment sales under John and Harry Urbansky. The Urbanskys will continue to handle equipment, also an enlarged film library. . . . The Andy Smith 21-day clearance plan proposed for deluxe subsequent run houses now on a 35-day basis has resulted in deals closed with Warner Brothers for the Uptown, Vogue and Variety theatres of Cleveland, putting these houses on the same clearance basis as Keith's East 105th St., Policy, involving a reported 40 per cent with advanced admissions, goes into effect with "Mother Wore Tights". . . . Sam Barck, out of business since he sold his Market Square theatre a year and a half ago, and his brother, Maurice, who recently sold his Maple Heights theatre, are back in business with purchase of the Moreland and Hough-79th St. theatres. . . . Nat Freinberger succeeds the late Harry Horwitz as manager of the Astor theatre.

COLUMBUS

Average business was registered in downtown houses. "Cry Wolf" at the Palace and "Desire Me" at the Ohio led the procession with "Hal Roach Comedy Carnival" at the Broad and "I Wonder Who's Kissing Her Now" at the Grand also doing fairly good business. The Broad attraction had been delayed several weeks because of move-overs from the Ohio. . . . The Gayety burlesque theatre has reverted to a policy of pictures, starting with an adults-only dual bill. It's reported that the picture policy will be discontinued when burlesque unit shows are reinstated. Shaffer B. Berkshire, manager of the Gayety, pleaded not guilty in Police Court to two alleged violations of the State Industrial Relations Department labor code. Berkshire was arraigned on charges of unlawfully employing a minor during school hours. Alex Weiner, concessions manager of the Gayety, pleaded guilty on four counts of employing minors. Two of the charges were dropped and he was fined $10 and costs on each of the other two.

DALLAS

H. E. Brunson has completed plans for the construction of a theatre in Bayton, Texas, to cost about $200,000. . . C. L. Barlow, Houston, motion picture advertising salesman, died here September 9. . . . Interstate has opened its new suburban in Houston, the Fulton. . . . On Film Row: R. O. Smith, Marble Falls; O. B. Laird and J. C. Foster, Osessa; R. J. Cordell, Childress; Helen Mitchell, El Paso; Clifford Porter, Fort Worth; E. B. Wharton, Rule; Bill Chester, Littlefield. . . . I. B. Adleman has opened his new suburban house in Dallas, the Delman. . . . The B&W booking service has taken over the buying and booking for Rule and Knox City. . . . Dawson Smith is the new salesman with Film Classics in West Texas. . . . The State Fair of Texas opened October 4.

DENVER

With William Hastings as chairman and Charles Gilmour, trustee, others on the Denver teritory committee for the Motion Picture Foundation are: A. P. Archer, W. S. Briggs, Dave Crockrill, Abel Davis, Joe Dekker, R. J. Garland, Pat McGee, F. H. Ricketson, Jr., Gerald Shumm and Fred Zekman, all of Denver, and Clarence Chidley, Casper, Wyo.; Milas Hurley, Tucumcari, N. M., and Charles Klein, Rapid City, S. D. . . . Tom Bailey, owner of the Denver and Salt Lake City Astor franchises, has taken over the franchises in Kansas City, Omaha and Des Moines, where he has gone to open exchanges. . . . Bernie Newman, owner Gem, Walsh, Colo., made police judge. . . . W. F. Aydelotte, Ft. Collins, Colo., to open new 450-seat Trail November 1. . . . Robert Bram being moved from Salt Lake City by Universal to Denver to be head booker. Dick Stafford, who has been doing job alone for two months, back in assistant booking chair. . . . Chet Bell, local branch manager, ill at home. . . . John Vallin, formerly cashier at the local Warner exchange, now Eagle Lion field representative, here checking local exchange. . . . Robert Selig, Fox Intermountain, named publicity chairman local community chest drive.

DES MOINES

John Winn, who has been a Warner employee for 20 years, has left his position as booker there. He is being succeeded by Norman Hold. . . . Bob Fridley, owner of the New Sharon house, is going back to school. Bob has enrolled for fulltime studies at Grinnell college, Grinnell. . . . Tri-States employees presented booker Dale McFarland with a briefcase and an overnight bag. . . . "Dark Passage" at the Orpheum led other Des Moines showing from the box office standpoint last week. . . . The Ren at Renwick has been closed indefinitely and the business and equipment offered for sale by John R. Searle, who has taken a job in Saudi Arabia. . . . The Valley at Missouri Valley will reopen November 2 after having been dark for several years. . . . Mrs. Tesse Hanson has sold her theatre at Nashua, Ia., to Sidney Hale of Dallas, Tex. . . . W. H. Cook has opened a new theatre, the Rio, at Churdan. . . . The State at Allison has reopened following a summer shutdown. . . . Double features Friday and Saturday have been discontinued at the Winthrop, Winthrop, "because of popular demand" . . . More than 700 persons attended the grand opening, September 29, of the $50,000 Swan theatre at Mediapolis.

HARTFORD

Henry L. Needles, Hartford district manager for Warner Bros. Theatres, has been named theatres' representative on a special committee to assist Hartford's physically handicapped to obtain employment in line with a nationwide drive during Employ the Physically Handicapped Week. . . . Clair Jamison has been appointed assistant manager at the Colonial theatre, Hartford. . . . Construction will start within a month on a new 1,000-seat theatre project on Blue Hills Avenue, Hartford, M. J. Neiditz, Hartford realtor, has revealed. Excavation is under way on a new 1,000-seat theatre-shopping center on New Britain Avenue, Elmwood, Conn., J. George Schilke, West Hartford realtor, has announced. . . . RKO-Radio's "The Bachelor and the Bobby Soxer,"

(Continued on opposite page)

(*Continued from opposite page*)

Warner's "Dark Passage" and Paramount's "Welcome Stranger" held for two weeks here. . . . Representatives of theatres and churches of Hartford, meeting at the Mayor's office late last week, on a proposal to extend Sunday theatre operating hours in Hartford (from present 2 P.M. to 11 P.M. to 1 P.M. to 11:30 P.M.) failed to reach a compromise agreement. . . . Joe diLorenzo, Connecticut district manager, Daly Theatre Corp., is at home in Hartford, recuperating from injuries received in an auto accident. . . . Edwin J. Fedeli has been appointed manager of the Rialto, Worcester, recently acquired by his family.

INDIANAPOLIS

"Welcome Stranger" was the only film with a rating above average on the docket here last week. It grossed a plump $18,500 and held at the Indiana. "The Unfinished Dance," at Loew's, and "The Long Night," at the Circle, both were in the $10,000 bracket. "Life With Father" wound up with $7,000 in its advanced price moveover run at Keith's, making it about $25,000 for the total engagement. . . . A meeting of directors of the Associated Theater Owners of Indiana, to be followed by a dinner for the directors and their wives, will be held at the Antlers here November 18, preceding the opening of the ATOI fall convention November 19. . . . Ernie Miller closed the Talbott Monday to install new seats and screen, then reopened it Saturday as the Coronet. . . . F. L. Williams, formerly with the Schine circuit out of New York, has joined the Marcus group as advertising manager. He also will manage the Ritz. . . . Carl Kemp, formerly with Paramount, has succeeded Sam Abrams as manager of the Eagle Lion branch here. Herbert Boss is now office manager and booker at Eagle Lion.

KANSAS CITY

Kansas City and Jackson County are preparing to vote November 4 on bond issues totaling $47,500,000, part of which will be spent for a stadium. Elmer C. Rhoden is chairman of the committee that set up the program. . . . Drive-ins are operating with little weather interference into October. . . . Many 16mm projectors are being provided for visual education purposes in elementary schools and industrial groups having educational films are offering prints to the schools. . . . The Fox-Midwest Palace, Wichita, Kan., is changing its policy to first run. . . . Philip Blakey is the new exploitation manager for the Commonwealth Theatres of Greater Kansas City. . . . Exhibitors on Film Row: Glen Caldwell, Aurora; J. Ward Speilman, Baldwin; W. J. Braun, Victoria; W. A. Kahle, Hoxie; C. S. Laird, Meade; Frank Meade, Kingman; E. J. May, Strong City; Walter Logan, Eldorado Springs.

LOS ANGELES

Sam Summers replaces Jack Sherriff as booker at the Exhibitors Service office. . . . Bill Cox, Forum theatre, Barstow, was seen limping along Film Row after his automobile accident. . . . Ford and Carl Bratcher, operators of the Del Rio theatre, Riverside, were in town booking. . . . Al Hanson has taken over the Belleflower and Circle theatres in Belleflower from L. E. Funk and son.



by the Herald

KANSAS CITY's citizens were rallied last week to make their city greater as the "Gateway to the Great Southwest" by Elmer Rhoden, above. Mr. Rhoden, president of Fox Midwest Theatres, is also a civic leader. As chairman of the Kansas City Citizens Bond Committee, and speaking before the Chamber of Commerce, he asked his fellow citizens to support a 15-year bond program which will expend $47,500,000. Mr. Rhoden reviewed the indebtedness of the city in the past and asked that the "courage and faith" which were back of previous projects be maintained, if the city is to reach its expected population of 1,000,000.

LOUISVILLE

Louis Arru and A. Edward Campbell, both owners of drive-ins, have formed the American Drive-In Company to build drive-ins in Kentucky and surrounding states. Work will start immediately on three: at Vincennes, Lafayette, and Indianapolis. Each will have a 500-car capacity. . . . Mr. Campbell is also building the Lyric, a Negro house, at Lexington. . . . The Rialto, at Marengo, has installed an ice cream bar in its lobby. . . . Resistance to high admissions seems to be the explanation for the short run of "Life with Father" which is being moved on after only two weeks at the Mary Anderson. . . . Seen on Film Row: Ben Reeves, Jr., Stanford; Rodger D. Davis, Lancaster; Russell Phillips, Greensburg; Luther Knifley, Knifley; Robert Enoch, Elizabethtown; Don Steinkamp, French Lick; Eddie L. Ornstein, Marengo, and Price Coomer, Harlan.

MEMPHIS

Just fair attendance is reported by Memphis first run houses. Malco staged a world premiere of "Spirit of West Point," in which M. A. Lightman, Sr., Malco Theatres, Inc., president, played the role of assistant coach. But attendance was just fair. Loew's State had "Desire Me" and Loew's Palace "Fun and Fancy Free" and reported only fair attendance. Ritz, with "Cheers for Miss Bishop," and Strand, with "Grand Ole Opry," reported a slump. Only Warner, with "Dark Passage," had lively attendance. . . . Mid-south exhibitors on Film Row: K. K. King, Searcy; Jesse Moore, Crenshaw; R. R. McCormick, Senatobia; Deacon King, Searcy; W. C. Kroeger, Senath; K. H. Kinney, Hughes; W. E. Elkin, Aberdeen; C. M. Kirby, Little Rock; F. J. Daugherty, West Helena, and W. R. Lee, Heber Springs.

MIAMI

Wometco seemed to have the traveling urge last week, when Mitchell Wolfson and Sidney Meyer were both in New York, and along with them was Gordon Spradley, manager of the Capitol, and Herman Silverman, film buyer for Wometco. . . . Ed Claughton, owner of Claughton theatres, wrote a guest column for Dorothy Raymer, amusement editor of the Miami *Daily News*. . . . "Honeymoon" at the Sheridan, Paramount and Beach theatres, has made a huge success and "Foxes of Harrow" at the Miami and Lincoln attracted extra large crowds last weekend. . . . Twelve gongs by the town chimes will start "Repeat Performance" into the midnight bill at the Paramount theatre and "Lured" into the Capitol.

MINNEAPOLIS

"Life with Father," running on a roadshow basis, led the week's theatre business with a $19,000 opening stand at the Century. Among the holdovers, best grosses were reported by "Dear Ruth," "Crossfire," and "Wild Harvest." . . . "Duel in the Sun" will return to Minneapolis to play at the 280-seat Pix on a roadshow basis. . . . Mike Guttman, Century manager, has been promoted by Minnesota Amusement Company, to city manager at Aberdeen, S. D., to succeed Byron McElligott. Tom Martin will take over Guttman's post at the Century. . . . Harry Buck, formerly on the Minneapolis 20th-Fox sales staff, now is a salesman for Independent Film Distributors. . . . Minnesota Amusement has launched its annual "Fall Happiness" season, big promotional campaign which was preceded by visits to every circuit theatre by Harry French, president, and Charles Winchell, his assistant.

MONTREAL

"Brute Force" looks likely to cop box office honors at the Capitol, but it will have plenty of competition from "The Yearling" in second week at Loew's. . . . Kent theatre going all out for exploitation of reissue of "Wilson." . . . National Film Board readying release of "RCMP File-1365," a picture about the Mounties. . . . Sam Miles sent out west to represent the National Film Board. . . . Cinema de Paris and Orpheum, only houses on main street showing French-language pictures, doing great business. . . . Renaissance Film, new production outfit, renovating building on Cote des Neiges for use as temporary studio. . . . Pre-fabricated theatres will make their appearance in Canada probably within the next three months.

OMAHA

"Welcome Stranger" and "The Hucksters" joined the selective list of films that

(*Continued on page 36*)

One for all....

and all in one!

Seymour Nebenzal presents

ROBERT CUMMINGS · BRIAN DONLEVY in

HEAVEN ONLY KNOWS

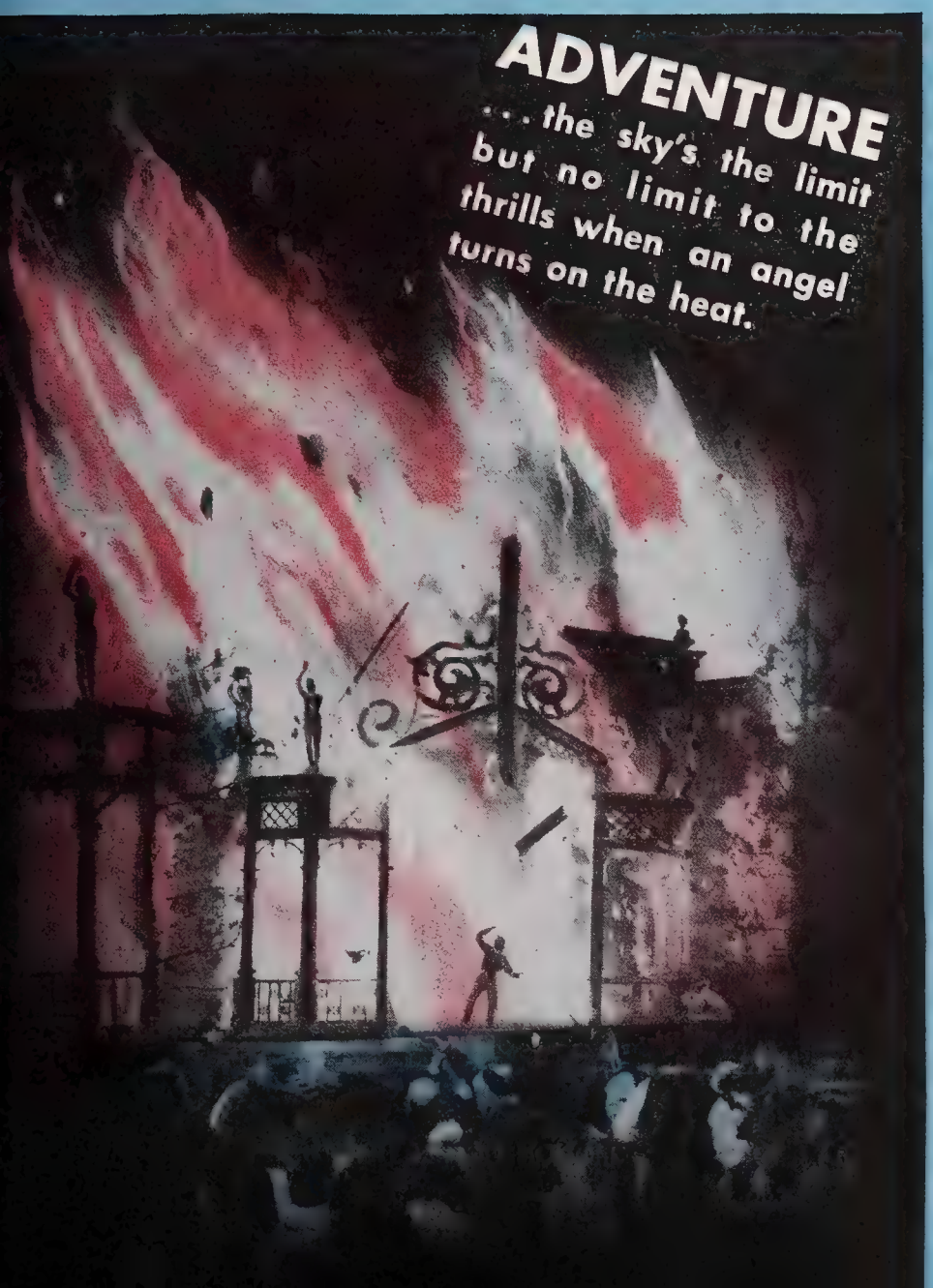
with MARJORIE REYNOLDS and Bill Goodwin · Edgar Kennedy · Stuart Erwin · John Litel and JORJA CURTRIGHT

Screenplay by Art Arthur and Rowland Leigh · Produced by SEYMOUR NEBENZAL · Directed by ALBERT S. ROGELL

heaven sent from UA


DRAMA
that wonderful, powerful, out-of-this-world kind!... the wonder of heaven on earth!


COMEDY
... filled with fun, the down-to-earth story of an angel who made good... and how!


ADVENTURE
... the sky's the limit but no limit to the thrills when an angel turns on the heat.


ROMANCE
it beats the devil the things some angels will do for love!

(Continued from page 33)

have run three weeks here. Business continued on the upgrade that began about September 1. . . . Jack Reeves is the new RKO exploiteer. He arrived here from Atlanta, Ga. . . . William Wink heads the Warner Club. Other officers are: Betty Roberts, Adele Andersen and Peggy Bragg, vice-presidents; Margy Gagnon, secretary; and Ruth Kruger, treasurer.

PHILADELPHIA

With the advent of cooler weather and the closing of the Shrine Circus show at the Arena, there has been a marked increase in activity at the many downtown box offices. Erlanger, ready to light up to provide another William Goldman first run house in the center of the city, announced that a free parking lot has been established for the convenience of patrons. . . . Harry Tyson, former United Artists salesman, is now Eagle Lion salesman in the Harrisburg, Pa., territory. . . . Dena Weinstein, of Philadelphia, has acquired the Garden property in Trenton, N. J., from Henry and Courtland Y. White, and announced that the house will be renovated to provide for a seating capacity of 500. . . . Plans for early construction of two drive-in theatres near Harrisburg, Pa., to be erected at an approximate cost of $100,000 each, has been announced by the Fabian-Wilmer and Vincent circuit. . . . Howard Kuemmerle has been named manager of Warners' Felton with Maxwell Siv becoming a rotating manager. . . . Charles Mensing, manager of Warners' Hiway, is out ill and Ray Rendleman is filling in.

PITTSBURGH

Film Row is still discussing the elaborate proceedings which marked the world premiere of "The Unconquered" at the Penn theatre. Highlighting the two-day celebration was a two-hour city parade which included 120 units in seven divisions. The parade also saluted "Pennsylvania Week." . . . After a summer of operating on a catch-as-catch-can basis, the Art Cinema is planning to settle down to first run business. . . . Milton Brauman, local manager of Film Classics, has gone to Atlantic City to recuperate from a long hospital siege. . . . December will be C. C. Kellenberg month here in honor of his 28th anniversary with 20th Century-Fox. . . . Newton F. Williams has been named manager of the National Theatre Supply Company's local office. . . . The Variety Club will hold a banquet October 26, its first since the war, to honor current chief barker Cliff Daniel and five previous chief barkers.

ST. LOUIS

A five per cent amusement tax, along with a hotel room levy and increased cigarette and liquor taxes, was introduced in the Board of Aldermen. The amusement levy is similar to the one which died in the Council last spring. However the State Supreme Court has since knocked out a city income tax and City Hall has launched an economy drive including the dismissal of 700 employes; circumstances expected to build a fire under the tax situation. . . . No motion picture industry plan for presenting its case against the five per cent amusement levy has been formulated at this date. . . . Howard Flier, the city's motion picture projectionist at hospitals, etc., was among the 700 dismissed when the economy axe started swinging.

SAN ANTONIO

Gidney Talley, Southwest Texas theatre operator, opened his new Hi-Ho theatre here September 25. The dedication ceremonies were broadcast over KMAC. . . . "Henry V" opened at the Palace theatre October 3 as a first run at advanced prices. . . . Juvenile officers were busy rounding up youths of elementary and junior high school age who preferred 12-cent motion pictures to classrooms. Chief Juvenile Officer James Davis and Louis Magnon checked theatres in the western section of town and took 14 boys into custody at one theatre. . . . Suit for $30,000 for personal injuries from a traffic accident was filed here in a district court by Mr. and Mrs. Edgar Behrendt against Valley Film Service.

SAN FRANCISCO

Delegates of the theatrical unions arriving here for the national convention of the AFL will enjoy the privileges of the local theatres on courtesy passes. Idea was adopted by most circuit and independent houses here. . . . Business held up well this week, "Lured" doing top box office in its first stanza at the U. A.; "Dark Passage" did a strong $22,500 on its first week on a moveover from the Fox, and also chalking up solid grosses were "Crossfire," which did $24,000 on its second week, and "Black Narcissus," which grossed $9,000 at the small Esquire on its third week. . . . Brad Fish is renovating his Clovis theatre. . . . The death of drama critic Claude LaBelle last week was mourned by his many friends. . . . Mr. and Mrs. Thomas Lucas and Miss D. Jackie King have opened a new 300-seat house at King's Beach in Lake Tahoe.

SEATTLE

"Welcome Stranger" was held for a second week at the Liberty as Seattle's only holdover. "Deep Valley" opened with "Second Chance" at the Music Hall. The Fifth Avenue offered "Great Expectations." Members of the Northwest Film Club voted, in its annual meeting, to join Variety Clubs International and a board of seven trustees was named with instructions to proceed with plans for the application for a charter. Greatly enlarged quarters will be necessary for the new organization, to be known as the Variety Club of Washington, and investigation of several proposed locations is under way. . . . William Danz, of the Sterling Circuit, was placed in charge of the participation of Seattle theatres in the Community Chest drive. . . . Bill Earles resigned from the contract department at the Paramount branch; Toni Olsen and Madelyn Miller were added to the same department. . . . Construction work was begun on John Danz' new theatre in the Magnolia Bluff district. . . . Visitors on Film Row: Irma Lindsey, Spokane; W. B. McDonald, Olympia; W. A. Cochrane, Snoqualmie; Gus Graff, Shelton, Lionel Brown, Edmonds; Howard Taylor, Squim.

TORONTO

Extended engagements continued to be the vogue with Toronto theatres, even the revival of "New Wine" at the Royal Alexandra, otherwise the only local legitimate theatre, getting a second week at 90-cent top. . . . The holdover list included the following: "I Wonder Who's Kissing Her Now," sixth week at the Tivoli and Eglinton; "Gone with the Wind," fifth week at Loew's; "The Best Years of Our Lives," fourth week at the Fairlawn; "Possessed," second week at Shea's and "Singapore," second week at the Uptown. . . . New pictures were "Gunfighters" at the Imperial and a double bill headed by "Adventure Island" at the Victoria and Capitol, with the British "Quiet Weekend" also opening at the arty International Cinema. . . . Harry Painter of Hanson 16mm Movies, Limited, Toronto, has been in England to arrange for educational, religious and other product for Canada. . . . Ernest Borneman, of National Film Board, Ottawa, has followed John Grierson, former NFB chief, into the United Nations Educational, Scientific and Cultural Organization to become director of information in its film action.

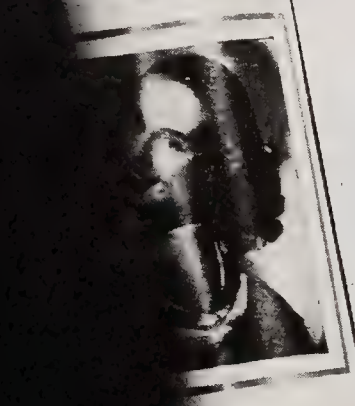
VANCOUVER

Sam Miles of Winnipeg was appointed western Canada theatrical representative of the National Film Board and will supervise releases and promotion. . . . First run business which has boomed here for the past month, was still good but down from recent highs in a situation dominated by holdovers this week. The two front runners, the revived "Gone with the Wind," Orpheum, and "Brute Force," at the Plaza, both were in second stanzas. "Duel in the Sun," playing the Strand and Stanley, at roadshow prices, is having some complaints and walk-a-ways. Advanced prices were never a success here, even before the war. Film plays only one week. . . The first motion picture theatre at Stevenson, B. C., opened this week; the new Steve seats 449 and is operated by William Thorn. . . . Local theatre operators held a meeting this week and a decision was reached to make representations to the Dominion Government for removal of the federal 20 per cent excise tax on theatre grosses.

WASHINGTON

Brisk weather and clear skies gave theatre business a spurt, with good business reported. Holdover for the week was "Singapore" at RKO Keith's; new openings included "Dark Passage," at the Warner, inaugurating the new lowered price scale; "Red Stallion," at Warner's Metropolitan; "Desire Me," at Loew's Palace; "Merton of the Movies," at Loew's Capitol; and "The Vigilantes Return," at Loew's Columbia. Sidney Lust's Hippodrome is doing well with Deborah Kerr in "The Adventuress." . . . Carter T. Barron, eastern division manager for Loew's Theatres, will head the Public Information Committee of the Washington Chest X-Ray. . . . A special screening of "Crossfire" was held in the Paramount projection studio for the executive committee of the National Conference of Christians and Jews, editorial writers, and church representatives.

STORIES • ARTICLES • FEATURES



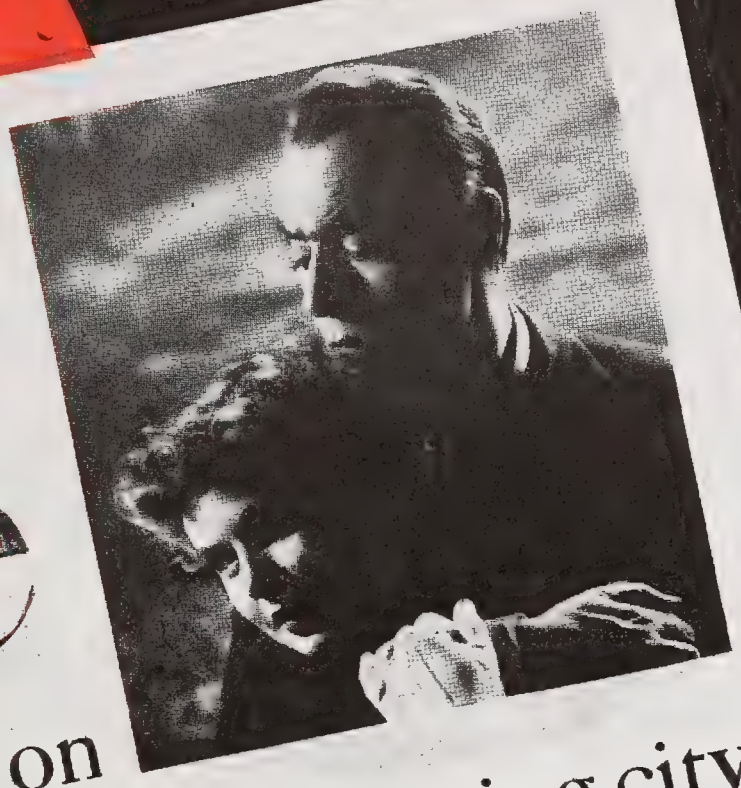
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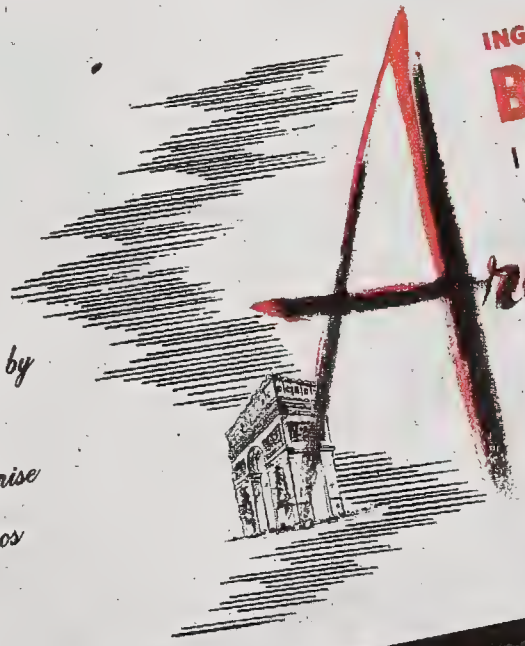
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of one of
a series of
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which will reach
a total of more than
500,000,000 readers!



she looked out on the rooftops of the sleeping city.

It was the second night ...the dangerous night!



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IN ERICH MARIA REMARQUE'S

Arch of Triumph

co-starring CHARLES LAUGHTON

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From the Novel by Erich Maria Remarque · Released Thru United Artists

Produced by DAVID LEWIS · Directed by LEWIS MILESTONE

Released thru UNITED ARTIST

Four Companies Start High Budget Films; 31 Shooting This Week

Hollywood Bureau

The production tally last week was 31 pictures before the cameras, compared with the previous week's 32 shooting. Eight pictures were completed and sent to the cutting rooms, while seven were started.

MGM, 20th-Fox, Enterprise and Universal-International started big budget films, two in this bracket going into work at the U-I studios.

First at Universal was "All My Sons," starring Edward G. Robinson and Burt Lancaster, with Mady Christians, Howard Duff, Arlene Francis, Frank Conroy, Lloyd Gough and Henry Morgan. Chester Erskine is the producer, with Irving Reis directing.

The other was a new Deanna Durbin musical, "Up in Central Park," with Dick Haymes and Vincent Price as Miss Durbin's co-stars. It is producer-writer Karl Tunberg's first production chore. William Seiter is the director.

Henry Morgan of Radio Starts in Film Debut

Radio comedian Henry Morgan started in his first screen role as the star of "So This Is New York." It is by Screen Plays, Inc., for Enterprise release. UA will release. In it are Rudy Valee, Hugh Herbert, Virginia Grey, Dona Drake and Leo Gorcey. Stanley Kramer is producing, with Dick Fleischer directing.

After long preparation, Frank Capra, as producer and director, sent "State of the Union" to the cameras on the MGM lot. Metro will distribute the picture for Liberty Films. The cast of "State of the Union" is headed by Spencer Tracy, Claudette Colbert, Van Johnson, Angela Lansbury and Adolphe Menjou.

"Deep Water," starring Dana Andrews with Jean Peters, Caesar Romero, Ann Revere, Dean Stockwell and Mae Marsh, started at 20th-Fox. Henry King is directing for Sam Engle, producer.

Republic put a new William Elliott and John Carroll film, "Old Los Angeles" into work, with Catherine McLeod and Joseph Schildkraut featured. Joe Kane directs and produces.

PRC started a new Eddie Dean Western, "The Hawk of Powder River," at Eagle Lion. Again supporting Dean are Roscoe Ates and Jennifer Holt. Ray Taylor directs and Jerry Thomas produces.

Paramount To Put Five Before Cameras During October

Paramount studio head Henry Ginsberg announces that five big budget pictures will be sent to the cameras this month. First will be "The Long Gray Line," which after four weeks of filming at West Point Military Academy, will start production at the home studio. To follow are "The Sainted Sisters," "Hazard," a new Paulette Goddard film; Bing Crosby in "A Connecticut Yankee," and "The Sealed Verdict," to star Ray Milland. . . . After a brief period of inactivity, Eagle Lion is preparing to launch the heavest production schedule in the studio's history. According to production chief Bryan Foy, eight pictures will be started before the end of the year. The Abbott and Costello "The Noose Hangs High," which Eagle Lion will release, and which was halted because of a knee injury suffered by Costello, will resume shooting this month.

The first Danny Kaye Warner film may be "The Man from Blankley's," a screen comedy hit in which John Barrymore starred some years ago.

Michael Curtiz Productions announce a backlog of notable stories awaiting production during 1947 and 1948. He plans an American version of the Mexican film, "La Otra"; James M. Cain's "Serenade,' "Shadow of Fear," "Forever and Always" and "The 49'ers." . . . The Mexican Government has presented Samuel Goldwyn a medal and a scroll, in recognition of his giving the proceeds of the Mexican premiere of "The Best Years of Our Lives" to charity. The scroll acclaims the picture as "an outstanding depiction of democracy at work."

Republic Studios Acquire Four Action Stories

Republic Studios announce the acquisition of four new story properties. They are "Ringside," a prizefight tale; "Heart of Virginia," a racing story; an original Western, "Cimarron Trails" and an original screen story, "Thunder in the Forest." . . . Arthur Lake, star of Columbia's "Blondie" series, has turned independent producer. The first production by his newly formed company will be "16 Fathoms Deep," for release via Monogram. Irving Allen, a vice-president of the newly formed company, will direct. Lake will also head the cast of his first production. . . . William Berke, producer and director of the Pine-Thomas unit at Paramount, passed his 25th year in the film industry upon recent completion of "Caged Fury." The latter film was also the hundredth picture he directed or produced in Hollywood.

Musical Announced as First Columbia Film for Lamour

A big budget musical is announced as Dorothy Lamour's first Columbia picture. . . . Henry Morgan has been signed for a part in Universal-International's "All My Sons." . . . Phyllis Calvert was to leave Hollywood for England October 11. She will appear in a stage production of "Peter Pan" in London. . . . Robert Warwick joins the cast of Warners' "The Adventures of Don Juan." . . . The opera and concert star, Lotte Lehmann, has been signed by MGM for a dra-

STARTED

EAGLE LION
The Hawk of Powder River (PRC)

ENTERPRISE
So This Is New York (Screen Plays, Inc.)

MGM
State of the Union (Liberty)

REPUBLIC
Old Los Angeles

20TH CENTURY-FOX
Deep Water

UNIVERSAL-INTERNATIONAL
All My Sons
Up in Central Park

COMPLETED

COLUMBIA
Woman of Tangier
West of Sonora
Wreck of the Hesperus
Blondie's Night Out

MGM
Luxury Liner

MONOGRAM
Jiggs and Maggie in Society

PARAMOUNT
The Paleface

20TH CENTURY-FOX
The Snake Pit

SHOOTING

COLUMBIA
The Return of October
Coroner Creek

EAGLE LION
Prelude to Night

MGM
Hills of Home
B.F.'s Daughter
Homecoming

MONOGRAM
Panhandle

REPUBLIC
California Firebrand
Campus Honeymoon

RKO RADIO
Joan
I Remember Mama
Rachel
Berlin Express
Station West
Good Sam

20TH CENTURY-FOX
Call Northside 777
Ballad of Furnace Creek
The Flaming Age

UNIVERSAL-INTERNATIONAL
A Letter from an Unknown Woman

WARNERS
Winter Meeting
Johnny Belinda
April Showers
To the Victor
Christopher Blake

matic role in the Joe Pasternak film, "The Big City."

Owen Crump, nine years with Warner Brothers studio, has resigned his post there as producer. The last picture he produced was the Errol Flynn-Ann Sheridan film, "Silver River." . . . RKO's forthcoming "Bed of Roses" will be William Pereira's first production assignment under his recently signed contract with that studio.

Must Trim Cost, Says Mamoulian

by WILLIAM R. WEAVER
Hollywood Editor

Rouben Mamoulian says a levelling off of budgets over a period of time, with no pictures economized to the point of starvation and none blown up for purposes of ostentation, seems to him the policy most likely to succeed in bringing the industry's total costs into line with its diminished potential without affecting attendance on the home front.

And by "levelling off" he doesn't mean setting a figure on the nether side of a million dollars as par for the production of an "A" picture, although he does believe two million is about as high as the count should go. He sees no profit future at all for the three- and four-million dollar film, under present conditions, with the exception of an unpredictable picture here or there.

Director Maumoulian shares with most of Hollywood's first flight creators a realistic view of the current crisis. He says, "There are no ifs or buts about it. We've got to make as good or better for less money. We are faced with many fixed costs, which have risen fantastically during the war and postwar period, and these cannot be changed over night. That is why no drastic over-all cutting of costs is practical, if we're to maintain the quality to which we've accustomed the public. And that is why we've got to turn to ideas, instead of to the check book, as I'm afraid most of us have been doing these past, lush years."

Careless in Lush Years

He expands, "You know how it is. When a manufacturer or merchant finds his customers snapping up his goods at any price and without question, it's human nature for him to get careless about what he gives them, and to throw in this and that—in our case a big production number here, another star name there—knowing the merchandise will sell on sight. That period is clearly over for us, and now we've got to put our gray matter to work and substitute ideas for easy dollars."

He is asked, "What is there to give an exhibitor in Keokuk assurance that a lot of people here in Hollywood are suddenly going to develop a supply of fresh new ideas, especially since they're the same people who've been supplying the ideas for 20 years or so?" and he replies immediately. "There is probably nothing more assuring than the necessity of its being done."

He continues, "The thinking must begin at the source. I mean, a man preparing to make a picture will be guided by the new condition in selecting a story. He will pass up those which obviously require huge expenditures and choose those which are intrinsically as good but by their nature will cost less to put on film."

Directed on Broadway

Mr. Mamoulian, who furloughed from his Hollywood career to direct the stage production of "Oklahoma" and "Carousel," is fresh from completion of a picture which serves him as concrete illustration. The picture is a Technicolor production of Eugene O'Neill's "Ah Wilderness," plus music, which MGM will release under the title of "Summer Holiday."

It is a musical and it isn't, says its director, for it contains no fabulous production numbers, but does contain songs and dances which the cast simply perform in the natural course of portraying their roles. It is not an altogether new technique, he says, although it was new enough as of Broadway when introduced in "Oklahoma" to establish a pattern which stage musicals have been following successfully since, and recalls that he used the same technique in "Love Me Tonight," the Maurice Chevalier hit, in 1933. Nor is it a technique conceived for purposes of economy, says its pioneer, but it does serve to illustrate the kind of thinking required now of picture makers compelled to face the facts of finance.



AIR ACE MITTY tells of his bag of Messerschmitts. It's Danny Kaye, in the Samuel Goldwyn version of the popular James Thurber story. Virginia Mayo is Mr. Kaye's co-star. The RKO Radio release was shown to the trade October 7. Norman McLeod directed.

Abandons Mandolete Story

Due to legal complications involving various claimants, producer-director Fritz Lang has abandoned his plans to produce a feature based on the life of the late Manolete, famous bull fighter.

AFL Picture Unions Map Film Program

American Federation of Labor unions working in motion picture studios have formed a Hollywood AFL film committee which will establish a program for the use of motion pictures in labor-public relations. Roy Brewer, of the International Alliance of Theatrical Stage Employees, is chairman of the committee composed of screen actors, laborers, projectionists, teamsters, plasterers, film editors and electricians. This committee prepared a booklet for distribution at the AFL convention which opened Monday in San Francisco. The booklet urged that part of the unions' funds for public relations be appropriated for the film program.

Three Prizes to U. S. At Cannes Festival

Three U. S. features won prizes in the international competition at the 1947 Cannes Film Festival, the all-French jury announced September 25. They were: RKO's "Crossfire," the best social film; Metro-Goldwyn-Mayer's "Ziegfeld Follies of 1946," the best musical comedy, and the Walt Disney-RKO "Dumbo," the best animated cartoon. Other awards were: France's "Antoine and Antoinette," best psychological or love story; France's "The Hated," best adventure or detective story, and Poland's "Storms in Poland," best documentary. Although 17 nations participated in the festival, most of the entries were from the U. S. and France.

Import Argentine Films

Argentine pictures, reissues produced by EFA of Buenos Aires, and pictures from Lumiton and Argentina Sono, will be released shortly in 16 and 35mm through the world by Guaranteed Pictures of Argentina. New York representative of that firm is Star Film Corporation.

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Chicago Houses Fight Proposed 3% Ticket Tax

Chicago's amusement industry, including 50 independent theatre owners and circuit representatives, met with the City Council license committee last Wednesday, and in a stormy session presented their views on the city's proposed three per cent tax on gross receipts of all amusement admissions. They told the councilmen the tax was discriminatory in that it singled out the amusement industry. "Put similar taxes on other businesses and we'll agree to it," they said.

Among the theatre men present were Edwin Silverman, Jack Kirsch, James Coston, Harry and Elmer Balaban, Arthur Schoenstadt, Frank Smith, Walter Immerman and Morris Leonard.

Says Public Will Pay

The representatives of the amusement industry pointed out that any increase would have to be passed on to the public since increased operating costs and general business conditions would not permit theatres to absorb it.

The committee argued that the measure was the city's last resort, since the state refused to share with it any revenue from the sales tax. No action was taken by the committee, but it said it would take the tax under advisement.

If no suitable tax arrangement is forthcoming the theatre men said they would bring the issue before the public through radio, newspaper and trailer campaigns.

In Xenia, Ohio, one of some two dozen cities which have recently voted a three per cent amusement tax, exhibitors have refused to take out city licenses to collect the tax. In making the announcement, A. V. Perrill, city auditor, said that he has granted the exhibitors a 10-day extension. After that, he said, he would take legal action.

Akron Votes 3% Levy

Meanwhile, Akron, Ohio, has also passed a three per cent admission levy.

In St. Louis, a five per cent city tax on all amusements was introduced in the Board of Aldermen last Friday. The tax is estimated to yield $750,000 annually. Edward Arthur of Fanchon & Marco, said exhibitors realize the city's need for revenue, but will object to being "singled out" for the proposed tax.

"Burning Cross" Ban Holds

The tendency of the picture "Burning Cross" to revive "animosities, dislikes and enmities" was given as the reason last week by the Virginia Motion Picture Censorship Board for its refusal to rescind its ban against the film. J. B. Beverley Jr., board chairman, said the decision to refuse the anti-Ku Klux Klan picture a license was unanimous.

Chicago Censor Board Bans Two Features

The Chicago Censor board banned "Black Narcissus" and "Railroaded," placed seven pictures on the "adults only" listing, and ordered 31 cuts in the 87 pictures viewed during the month of September. "Black Narcissus," which deals with a group of Anglican nuns, was banned, according to Police Captain Timothy Lyne, on moral grounds. Pictures classified "adults only" were: "Bury Me Dead," "The Gangster," "Children of Paradise," "In the Twilight," "Mother Inez," "Voice of Spring" and "Five Advisers of Satan."

Columbia's Year Net $3,707,000

Columbia Pictures reported Tuesday a net profit of $3,707,000 for the year ended June 30, 1947. This is an incrase of $257,000 over the net profit of $3,450,000 reported for the previous year.

Earnings per share of common stock for the period just ended were $5.33, compared to $5 for the previous year.

Following is the estimated consolidated earnings statement of the company for the 52 weeks ended June 30, 1947, as compared with the actual results for the 52 weeks ended June 30, 1946:

	52 Weeks Ended June 30, 1947	52 Weeks Ended June 30, 1946
Operating profit	$5,807,000	$7,000,000
Estimated provision for Federal taxes	2,100,000	3,550,000
Net profit for 52 week period	$3,707,000	$3,450,000
Earnings per share of common stock	$5.33	$5.00

The comparative earnings per share of common stock after preferred stock dividends, are calculated on the increased amount of common stock which was outstanding on June 30, 1947. The number of shares outstanding on June 30, 1947, was 637,352 and the number of shares outstanding on June 30, 1946, was 610,349.

Elect Swirbul, Heine To Republic Board

L. A. Swirbul and Carl B. Heine were elected to the board of directors of Republic Pictures Corporation at the regular board meeting held Thursday, October 2, at the New York offices of the company. Mr. Swirbul is president of Grumman Aircraft Engineering Corporation and has been affiliated with Republic for the past 18 years. Mr. Heine, retired realtor, has been a member of the board of Setay Company, Inc., since 1934. He has also been a director of Associated Motion Picture Industries, Inc., since 1943.

Resignations from Republic's board of directors were accepted from Charles T. Fisher, Jr., Thomas F. Brown, William M. Collins, Jr., Harry M. Goetz and Samuel Becker.

Action Filed on Memphis Censor Ban on "Curley"

The film industry's legal move to force Lloyd T. Binford, Memphis censor, to rescind his ban against Hal Roach's picture "Curley," got under way in Memphis State Circuit Court this week with the filing of an application for a writ of certiorari. The action was instituted by lawyers for the Motion Picture Association, United Artists as distributors of the film, and Mr. Roach. On Tuesday the writ was granted.

In New York Tuesday, Mr. Roach said the basis for any suit would be the question of whether or not the Memphis censor could prohibit a Negro child actor from working in pictures. He also said that, while he expected to lose the case in the lower courts, he was certain that he would be upheld in the nigher Federal courts or the Supreme Court.

The issue arose when Mr. Binford banned "Curley" on the ground that it showed one colored girl sitting in a class with white children. The Memphis censor did not, however, object to two young colored comedians with prominent parts in the picture. The producer said he was hesitant to cut the schoolroom scene for fear of setting a precedent.

Also, he outlined a perfect case of being between the devil and the deep sea. On one hand Negro organizations have agreed with the producers to show colored people in any crowd in proportion to population figures. On the other hand there is resistance to such a practice in the South despite the fact that the locale of a story may be New York or Los Angeles where such prejudices do not exist.

Mr. Roach also said all B pictures should be cut down to 45 minutes with particular attention to quality. The public would never object, he said. His own plans call for 12 45-minute comedies a year. "Laff Time" has already been finished. It consists of two short features—"Here Comes Trouble" and "Who Killed Doc Robbin."

Civil Liberties Union Offers to Fight Binford

The American Civil Liberties Union Monday offered legal aid to Eric A. Johnston, president of the Motion Picture Association, in the MPA's fight against the Memphis Censor Board's ban on Hal Roach's "Curley." Lloyd T. Binford, chairman of the board, said "Curley" could not play Memphis or Shelby County unless the scenes showing Negro and white children were cut.

In a letter sent last weekend to Mr. Johnston, the Screen Office and Professional Employees Guild, Local 109, congratulated the industry for its stand on "Curley" and requested that the industry practice what it preaches in the home offices.



Albert Parker directs DOUGLAS FAIRBANKS in "Black Pirate".



BUSTER KEATON



GRETA GARBO

A MUSEUM FOR MOVIES

MODERN ART FILM LIBRARY PLAYS SRO

Three of the top box office draws at the daily screenings of old films offered by New York City's Museum of Modern Art are Douglas Fairbanks, Sr., Greta Garbo and Buster Keaton. Above they are shown as they appeared in the middle 1920's.

TURN west off New York's Fifth Avenue into 53rd Street a little before noon, pass the church on the north corner, and you'll see one of the city's curiosities — a line of people waiting to get into a museum.

It is the blue tile and glass Museum of Modern Art. The people are waiting to see Garbo in "Susan Lennox, Her Rise and Fall" or Buster Keaton in "The General" or Douglas Fairbanks, Sr., in "The Three Musketeers".

The remark of a jealous curator of a competing museum that the only art exhibits seen in the Modern are those in the lobby leading into the museum's screening room simply isn't true, but it is true that since the Modern began in May, 1939, to exhibit its vast collection of screen classics of the past and present, the film program has turned the museum's auditorium into one of New York's busiest theatres.

Programs Every Day

Today the program is changed twice weekly; every day of the year, except Christmas, it is shown twice daily—three times on Sundays and holidays — and every one of the 498 red plush seats in the museum's auditorium are filled for practically every performance.

Some rograms, as the recent showing of the 1936 Olympic Games, are so popular reservations must be made well in advance.

Technically, the showings are free, but there is an admission charge of 35 cents to the museum itself. Most of the visitors are there to see the features and a large percentage are from outside New York.

When the museum was founded in 1929, it was decided that motion pictures were art and should be treated accordingly. It wasn't until August, 1935, however, when a three-year grant from the Rockefeller Foundation came the museum's way, that the Modern Art Film Library was formally launched.

That launching took the form of a party at Mary Pickford's Hollywood home, Pickfair. Will H. Hays, then head of the Motion Picture Producers and Distributors Association, greeted the guests.

Iris Barry, librarian for the museum and once film editor for the London *Daily Mail*, then began the collection of the films. Some were purchased; some were gifts form such actors as Douglas Fairbanks, Sr., and Harold Lloyd.

Own 19,000,000 Feet

Today the museum owns 19,000,000 feet of film, with "boat loads more on the way", according to Miss Barry.

This footage enables Miss Barry to put together an exhibit called "The History of the Motion Picture", containing 160-odd American, German, French, English and Russian films in 135 programs, and run that exhibit for 16 months to demonstrate the growth of the industry from the 1895 "The Execution of Mary, Queen of Scots" to the 1945 "The True Glory". This program, now current, runs to January 1.

The previous program, running for six months, featured documentary films, exclusively.

At the first of the year a six-months program of new films, acquired by Miss Barry during her visits to the Brussels, Cannes and Venice film festivals, will be shown at the museum.

All programs are arranged chronologically. For authenticity's sake, the silent films are reeled off to a tune played by a pianist in the orchestra pit. No popcorn, however.

The museum does not exist all by itself in an arty vacuum. It is closely related to the industry today. Eric A. Johnston, president of the Motion Picture Association, is president of the Film Library's advisory committee — a committee which includes representatives of all the major motion picture companies.

The publicity departments of these companies make extensive use of both films and printed materials in the library — the 75,000 stills and still negatives, the posters, books, newspaper clips. Producers ask the library to do contact work for them in obtaining access to foreign films. Exhibitors are furnished materials for lobby displays.

Currently, the museum has a tie-in with the Academy of Motion Picture Arts and Sciences, the two organizations exchanging parts of their collections.

The museum's audiences, Miss Barry believes, are divided into two classes: people who want to see a picture again or want to see an early work of their favorite actor, and students of film study groups who see motion pictures as Art with a capital "A".

Buster Keaton is a favorite of the "intellectuals."

Helped Theatre Habit

The museum has, Miss Barry is sure, helped along the theatregoing habit and is helped, in return, by that same habit. The museum gives special shows for children, who like the trick 1899 George Melies films better than Mickey Mouse; it sends to colleges traveling exhibits of films and film materials, and it publishes monographs on such pioneers as D. W. Griffith. On the other hand, when Charles Laughton, Garbo, Theda Bara, Jean Harlow or Paul Muni are playing, the clamor for reservations increases.

Chaplin and Sennett, Gish and Griffith, John Ford and Carol Reed are all in the museum's vaults. The important thing is, however, that they don't stay there but are regularly brought up to the projection room, to take their places in the continuing record of an advancing art-industry.

Five Countries Anxious to Get U.S. 16mm Films

Questionnaires, sent out by the Motion Picture Export Association last July to establish 16mm market potentialities in some of the areas serviced by the export group and now returned to the New York home office, have established that Hungary, Holland, Czechoslovakia, Poland and the Netherlands East Indies are most anxious for narrow-gauge versions of American films, Carl D. Selan, MPEA's Balkan and 16mm supervisor, said this week.

To Survey Bulgaria

Replies still are awaited from Poland, Japan and Korea. Questionnaires will be sent to Bulgaria, where MPEA recently reached an agreement with the Government. No query was directed to Yugoslavia and Russia. Survey results from Germany and Austria indicated that these occupied areas do not represent a fertile field for 16mm mainly because of the lack of equipment.

The first countries to be supplied with narrow-gauge MPEA product will be Hungary and Holland with 250 and 215 16mm theatres in operation, respectively. Czechoslovakia currently has some 212 16mm houses in operation, but this total is expected to rise sharply under the provisions of that country's five-year plan which calls for an additional 5,000 houses, 80 per cent of which would be equipped with 16mm sound projectors. Latest information, according to Mr. Selan, is that the Czechs in time will have two 16mm houses to every 35mm house.

Rumania has 70 commercial narrow-gauge theatres in operation and is not overly anxious for 16mm product. In Germany and Austria most 16mm equipment is silent and in the past has not been used for commercial exhibition.

Select Only Best Films

MPEA plans to send two prints of each subject to its exchanges, Mr. Selan said. Only the "cream of the crop" will be offered for sub-standard exhibition. 16mm releases in Hungary will total 50 and in Holland 80. They will be sold on the same basis of 35mm. Mr. Selan stressed that MPEA's 16mm business will be done on a strictly profit basis and he expressed the hope that contracts with a number of countries would be revised to boost remittable dollar totals in view of the new service. Europe has great need for 16mm product, he said, adding that exhibition of narrow-gauge pictures would not interfere with that of 35mm films. MPEA is observing six-month protection.

One of the greatest obstacles to setting up the 16mm program is MPEA countries is the preparation of the prints, Mr. Selan disclosed.

Republic Quarter Profit Reported at $233,022

Republic Pictures reported last week a net profit after taxes of $233,022.08 for the 13-week period ended July 26, 1947. Profit for Republic and its subsidiaries for the period was $401,762.20 before Federal tax provision. Estimated Federal normal and surtaxes were $168,740.12.

Chicago Film Council Sets 16mm Festival

Starting October 11 the Chicago Film Council will sponsor its first annual 16mm Films of the World Festival. The festival will continue each Saturday for the following six weeks and is designed to better acquaint the public, educators, and civic and professional groups with the better types of motion pictures in the educational and information field. The films will be divided into seven categories, one for each week. They are: biological science, people and lands of the world, amateur films, physical sciences, industrial and sponsored films.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1947.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Managing Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin S. Quigley, 1270 Sixth Avenue, New York City.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 16,952.

THEO. J. SULLIVAN.
(Signature of Business Manager.

Sworn to and subscribed before me this 30th day of September, 1947.

ROSE W. HORNSTEIN.
In the State of New York, Residing in Bronx Co.
Bronx County Clerk's No. 42.
New York County Clerk's No. 127.
Commission Expires March 30, 1949.

[SEAL]

My commission expires
March 30, 1949.

20th-Fox to Hold Sales Meeting November 10-12

A three-day meeting of Twentieth Century-Fox division managers will be held November 10-12 at the home office in New York, it was announced Monday by A. W. Smith, Jr., general sales manager. The managers will discuss with executives forthcoming product and sales plans for 1948, and hear reports from executives on the business outlook for the new year.

The business agenda calls for discussions of plans for "Captain from Castile," "Gentleman's Agreement" and "Daisy Kenyon," in addition to a report on "Forever Amber," which will be in national release during the meeting.

During the meeting Spyros Skouras, Twentieth Century-Fox president, will present the 1948 product lineup, which will include the Sir Alexander Korda productions to be released domestically.

Advertising and publicity plans will be presented by Charles Schlaifer, director of advertising and publicity, while Clarence Hill, manager of branch operations, will discuss exchange policies. Short subject plans will be presented by Peter Levathes, short subject sales manager.

Division managers to attend include: Raymond E. Moon, northeast division; Howard G. Minsky, mideast; Harry G. Ballance, southern; J. H. Lorentz, central; Herman Wobber, western, and Sydney Samson, Canadian.

Other home office executives will be: William C. Gehring, assistant general sales manager; Martin Moskowitz, executive assistant to Mr. Smith, and Morris Caplan, statistical aide to Mr. Smith.

The company also announced Monday that every key and semi-key run theatre in the state of Connecticut had been booked with Twentieth Century-Fox product between October 22 and November 1. The reason for this is the roadshow release of "Forever Amber," the Technicolor picture which will start its premiere showings during those dates.

Advertising Films Studied At Advertiser Convention

The subject of advertising films was given thorough study by the Association of National Advertisers meeting in convention in Atlantic City October 5-8. Through a Film Clinic maintained by ANA, 18 films were shown October 6 to the convention delegates, with special attention directed towards Transfilm's "Men of Gloucester," a color film made for the Ford Motor Company as the first of its series of public relations films to be known as "Americans at Home." The films shown were classified into four subjects: Public relations, labor-management, advertising and education.

Pa. Censor After 16mm Product

Mrs. Edna R. Carroll, upon her reappointment as chairman of the Pennsylvania State Board of Motion Picture Censors, at a yearly salary of $5,500, announced a campaign to keep producers and exhibitors of 16mm film in line for failure to submit their pictures for censorship. She said that while the 16mm business has grown to major proportions in Pennsylvania, producers and exhibitors "try to use as exemption" film shown publicly in that size containing educational, religious and charitable material. A ruling earlier by the State Department of Justice exempts pictures used exclusively for promotion in those fields from review by the censors and any payment of censor fees on the part of the producer.

However, Mrs. Carroll declared, many such films, including 35mm commercial subjects in 16mm, are shown commercially. "The Pennsylvania law applies to all films publicly exhibited, including 16mm films," said Mrs. Carroll. "However, since for many years 16mm film was mainly educational in purpose, producers and exhibitors still try to use as exemption Section 29 of our act."

Including within her scope the juke-box motion pictures, known as "Soundies," Mrs. Carroll added that the censor board considers "16mm exhibition as a definite part of the motion picture industry subject to all the rules and regulations of the act under which we operate." She added that the State Police will cooperate in apprehending those who exhibit 16mm films without the board's approval. The showing of uncensored 16mm foreign films, she said, has not been a serious problem in Pennsylvania.

Legion of Decency Reviews Nineteen New Productions

The National Legion of Decency last week reviewed 19 new productions, approving all but four: one Italian, two French, and one American. In Class A-1, unobjectionable for general patronage, were: "Bowery Buckaroos," "Exposed," "King of the Bandits," "Louisiana," "Marshal of Cripple Creek," "Ridin' Down the Trail," "Robin Hood of Monterey" and "Schoolgirl Diary." In Class A-II, unobjectionable for adults, were: "Dick Tracy Meets Gruesome," "Foxes of Harrow," "Hal Roach Comedy Carnival," "Lone Wolf in London," "Out of the Past," "Ride the Pink Horse" and "When a Girl's Beautiful." In Class B, objectionable in part, were: "Farewell, My Beautiful Naples" (Italian), because of "irreverent use of the Lord's name"; "Golden Earrings," because of "suggestive sequences, excessive brutality and because it tends to give credence to superstition"; "L'Atlante" (French), because of "indecent language and suggestiveness," and "Zero de Conduite" (French), because of "indecent dialogue and irreverent conduct."

Washington State Circuit Holds Managers Meet

Managers, assistant managers and officials of Midstate Amusement Corporation met in Pasco, Wash., October 2, to hear S. J. Gregory, vice-president and general manager, outline the company's expansion plans. Walla Walla theatres were represented by E. B. Sorenson, George Williams, C. E. Claughton, Jr., and Bob Knight. Also attending were: F. D. Nessel, E. H. Keys, Ed Hickey and Virginia Oehler, of the Walla Walla office staff, and the managers and assistants from the company's theatres in Dayton, Pasco, Kennewick, Richland, Sunnyside, Toppenish and Ellensburg.

Edwards Circuit Planning Two California Theatres

Bringing the capital investment of their expansion program to $2,000,000, the Edwards Theatres Circuit, Los Angeles, has purchased 15 acres of land north El Monte, Calif., on which it will build an 800-car drive-in theatre, it has been announced by James Edwards, Jr., circuit executive. The theatre will be of a new design patented by the circuit and will include a drive-in restaurant located in the screen tower building facing the street. S. Charles Lee is the architect and construction will start as soon as grading operations are completed. In addition the circuit is also closing a deal for a site in the Puente area, several miles east of El Monte. Vernon Houghton is the architect for a 1,092-seat house.

Prices Cut Second Time

For the second time in the past two months, admission prices at the Lyric theatre, Salt Lake City, have been cut. The second cut reduced evening prices to 50 cents from 65 cents and matinees to 35 cents from 50 cents.

Paramount Asks FCC Reconsider

Reconsideration of a previous ruling by the Federal Communications Commission, to the effect that neither Paramount Pictures nor Allen B. Dumont Laboratories, Inc., could acquire any additional television stations, was asked last week by Paramount. At the same time the company offered to remove one of the prime FCC objections by submitting a plan which would make it impossible for Paramount to have any more to say in Dumont affairs than "any other minority stockholder in any corporation."

Duke Patrick, Paramount counsel, wrote the FCC that the company would take action, either through transfer of class A stock or through a waiver of its right to solicit proxies to a voting trust, to relinquish voting privileges. Concerning the class B stock, the letter said Paramount, which owns 30 per cent of all Dumont stock, could exercise "no measure of control in the corporate affairs of Dumont that can not be exercised by minority stockholders in any corporation."

FCC ruled last spring that Paramount, through ownership of all of Dumont class B stock and more than two per cent of the class A shares, was in a position to control the company. Both companies have until October 15 to either pare down Paramount's ownership or to withdraw four pending television station bids. No company can own more than five television stations under FCC rules.

Paramount Has Peru Theatre

The first new theatre built and operated by Paramount International Theatres is the Paramount Tacna in Lima, Peru, scheduled to open late in December.

M-G-M TRADE SHOW

"STORMY WATERS"

(French Version with English Subtitles)

ST. LOUIS TERRITORY ONLY

WED., OCTOBER 15, 2:30 P.M.

S'RENCO SCREEN ROOM

3143 Olive Street, St. Louis, Mo.

CZECH-RED FILMS WIN VENICE SHOW

by ARGEO SANTUCCI
in Rome

Czechoslovakian films were awarded the highest prizes at the recently concluded Eighth International Film Exhibit in Venice. Only independent American product was shown at the exhibit.

The Czech feature, "The Strike," was judged best of the features. It is a story about the fight of workmen against the capitalists. The prize for the best musical score was given to the same film. The Czech cartoon, "The Atom at the Crossroad," was judged the best in its class. Of Russian inspiration, it demonstrates that atomic power would be used for the best by progressive democracies (i.e. communism), while it is used for war by capitalistic governments.

Other awards: For the best direction, Henri George Cluzot, for the French "Quai des Orfevres"; the best photography, to Gabriel Figueroa for the Mexican "La Perla"; for the best screenplay, the Russian "Springtime"; the best actress, Anna Magnani in the Italian "Hon. Angelina"; the best actor, Pierre Fresnay, for the French "Monsieur Vincent"; for the most original contribution to cinema art, Mexico's "La Perla," and the U. S. "Dreams That Money Can Buy."

▽

The general trade agreement between France and Italy, signed last December, has recently been perfected, to include the interchange of projectors, cameras, and studio lighting equipment as well as of pictures. It has been previously reported that the agreement calls for the exchange of 200 films.



By the Herald

RENATO SECCIA, representing Vulcania Film of Italy, returned last week to New York from Rome after forming the company in partnership with industrialist Ferrucio Caramelli and singer Nino Martini. They will produce operatic pictures at Mr. Caramelli's Turin and Rome studios. Vulcania will also distribute American pictures, and Mr. Caramelli intends to build 50 theatres, Mr. Seccia said. Mr. Seccia, opening New York offices, will endeavor to hire English-speaking talent for Vulcania pictures, which will be made in English and dubbed in Italian.

BELGIUM

by AN TYS
in Brussels

The Association de la Presse Filmee Belge, the Belgian newsreel association, has elected Andre Cauvin as its president. M. Cauvin is considered Belgium's leading producer of newsreels. During the war, among other things, he made a short on the Belgian Congo which was released in the U. S. by Warner Brothers.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Rafael Ramos Cobian, president of Cobian's circuit in San Juan, has leased eight theatres in the city of Ponce. The Cobian circuit now has 36 houses. These theatres have joined the Motion Picture Exhibitors Association, which now has more than half the theatres in Puerto Rico in its membership. Thus the association is stronger than ever. This is significant in that all members of the Association have pledged themselves not to pay more than 50 per cent of grosses in any contract signed with distributors. The Association has named a committee to deal directly with the film exchanges.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

Eight American features are currently being dubbed for the German screen at studios at Munich-Geiselgasteig. Twelve American shorts also are being dubbed.

▽

The German industry considers it a hopeful sign that foreign producers are for the first time since the war going on location in Germany. A contract has just been signed between the Swiss company, Praesens-Film, and the German company, Bavaria, which will supply the Swiss company with men and materials for a feature to be made partly in Germany.

Also, RKO and Paramount are shooting location scenes here.

▽

Production notes: Real-Film, Hamburg, has announced the near completion of its full length picture, "Nora's Arch," produced by Julius Trebitsch. . . . Camera-Film is nearing completion of its "Antiques." . . . The recently licensed Junge Film Union in Hamburg is preparing its first picture, "Men in God's Hands," dealing with the problem of the returning soldier.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Production is so dull here that the Picture Production Workers Union has placed four of its sections on the inactive list. Manual workers and skilled and unskilled studio help are in those unions. Little work is now being done in the six studios here, the largest in Mexico.

▽

Republic Pictures has granted its employees, members of the National Cinematographic Industry Workers Union, a 20 per cent wage increase, as did the eight majors recently.

▽

Emilio Azcarraga, exhibitor and radio station owner, and Gen. Abelardo L. Rodriguez, ex-President of Mexico, will build four or five de luxe theatres in Mexico, one here and others in leading provincial cities.

Private Distribution Returns to Germany

London Bureau

Army controls were removed October 3 from the distribution of pictures in the British and American zones of Germany. With distribution removed from the jurisdiction of the Control Commission, there is now free competition among American, British and approved German films in both zones.

J. Arthur Rank's Eagle Lion Distributors, Ltd., have been licensed to distribute British films in the British zone and in the British Berlin sector and they will soon be able to distribute in the American zone. The Motion Picture Export Association will be able to distribute in the British zone, in addition to the American zone.

Also, 20 German distributors have been licensed. Former Control Commission officers will be given executive positions with the distributors under the new setup.

No Dubbing for Chevalier

The Rene Clair film "Man About Town" ("Silence est d'Or"), produced by RKO Radio and RKO Pathe in Paris and starring Maurice Chevalier, will not be dubbed but will have Mr. Chevalier as the English narrator and commentator, it was announced this week. The rest of the all-French cast will speak its own language. The narration method will be applied to make the film acceptable to the largest possible American audience.

Amory Joins Greenthal

Charles M. Amory has joined the advertising firm of Monroe Greenthal Co., Inc., as account executive on Eagle Lion Films, Pathe Industries and subsidiaries.

IATSE Contends Projection Units Outside Taft Act

The International Alliance of Theatrical Stage Employees is taking the official position that pending a clarification of the Taft-Hartley law local unions in the exhibition field are not covered by the provisions of the labor act.

The IATSE position was outlined this week in a letter from New York headquarters to affiliated locals in the field and has special reference to projectionist units. It has particular significance in view of the threatened strike action by projectionists' Local 306, IATSE, against RKO, Loew, Warner and Paramount theatres in New York.

The Alliance's stand is predicated on the assumption that projectionists, as employees of local theatres, cannot be considered engaged in interstate commerce and therefore are not subject to the Federal labor law. In this position it is supported by the fact that several regional units of the National Labor Relations Board have held that operators and stage employees working in theatres were not embraced by the National Labor Relations Act.

The IATSE assertion implies that its projectionist locals would be free of their obligation under the Taft-Hartley law to file anti-Communist affidavits and financial reports and would be able to engage in secondary strikes or boycotts in support of striking IATSE unions. The International's letter to the locals said it would continue to shape policy on that assumption "until there is an appropriate determination to the contrary."

In New York, meanwhile, the deadlock between Local 306 and the circuits continued and it was agreed to withhold strike action pending the return from San Francisco of Richard F. Walsh, IATSE president, who has been mediator in the dispute.

SOPEG Rejects Proposal To Continue Wage Scale

The membership of the Screen Office & Professional Employees Guild, Local 109, CIO, at an emergency meeting in New York last week, voted unanimously to reject home office proposals to continue the present wage clause for the duration of the contract, which expires in September, 1948. At the same time the members asked for immediate arbitration as provided in the existing contract and set up a strategy committee to make preparations for the arbitration action and bring the union case before the public. The companies had offered to continue the wage clause in reply to a 30 per cent or $10 wage increase demand from the union, which represents 2,500 white collar workers at the home offices.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 11—Truman asks U. S. to help war on hunger in Europe. . . . Floods in Japan. . . . Asbestos mine in Canada. . . . Army helicopter tested. . . . Cordell Hull at 76. . . . Greek Holy Cross Day celebrated at Asbury Park. . . . Oregon fishing. . . . Canadian weight-lifting contest. . . . Musicians give concerts for war veterans.

MOVIETONE NEWS—Vol. 30, No. 12—Yankees win World Series. . . . Pigskin parade.

NEWS OF THE DAY—Vol. 19, No. 209—Truman urges U. S. to save food for starving Europe. . . . Walter Winchell vs. Vishinsky. . . . Canned salmon fishing. . . . Hirohito views flood disaster. . . . Musicians bolster morale of wounded veterans.

NEWS OF THE DAY—Vol. 19, No. 210—World Series. . . . Football thrills.

PARAMOUNT NEWS—No. 12—Air forces test giant helicopter. . . . Hirohito visits flood victims. . . . Moroccan tribe revives ancient desert festival. . . . Musicians serve on morale front. . . . Nation asked to waste nothing.

PARAMOUNT NEWS—No. 13—Football: Notre Dame's "wonder team" gets going. . . . Yanks win World Series.

UNIVERSAL NEWSREEL—Vol. 20, No. 79—Presidential commission urges saving of food. . . . Hirohito visits flood victims. . . . Army helicopter tested. . . . Canned salmon syphoned from sunken ship. . . . Public service musicians help raise morale of war veterans. . . . Tulane-Alabama football.

UNIVERSAL NEWSREEL—Vol. 20, No. 80—World Series. . . . Football.

WARNER PATHE NEWS—No. 14—Canned salmon cargo saved. . . . 50,000 demonstrate in Rome. . . . Truman names food board. . . . Union has free concerts. . . . German-bound sugar starts riot in France. . . . Hirohito visits flood area. . . . Barbers learn "the feather touch."

WARNER PATHE NEWS—No. 15—World Series.

TELENEWS DIGEST—Vol. 1, No. 24—Nazi bandit chief hunted down near Polish border. . . . PW's return from Russian prisons. . . . German amputees. . . . Max Reinhardt's estate turned into University. . . . Surf champs in Australia. . . . Polish sculptor works in coal. . . . Sports we seldom see: Mexico.

Files Against AFM Local

In Hartford, Connecticut, this week Ted Harris, manager of the State theatre, lodged a complaint with the National Labor Relations Board's regional office, charging the Hartford local of the American Federation of Musicians with unfair labor practices. According to Mr. Harris, the union sought payment for services not rendered and out of this request grew the first such case under the Taft-Hartley labor law.

SRO Promotes Larry Doyle

Larry Doyle, former booking and office manager of the Selznick Releasing Organization office in San Francisco, has been promoted to handle all sales for SRO in the Oregon territory.

Screen Guild to Offer 24 Films In New Season

Chicago Bureau

Screen Guild will distribute 24 pictures during the 1947-48 season, it was announced here by John Jones, president, during the company's sales convention at the Hotel Blackstone last weekend.

Coincidentally, William B. Pizor, general manager for foreign distribution, announced that franchises for distribution of all Screen Guild features in Argentina, Mexico, Cuba and Venezuela had been issued during the past two weeks. Mr. Pizor is currently negotiating with distributors in Chile, Colombia, Peru and Puerto Rico.

Mr. Jones announced the appointment of Harris Dudelson, former Cincinnati branch manager for United Artists, to the newly created post of district manager covering the territory from Kansas City to Pittsburgh. The post of eastern district manager has also been created but no one has as yet been named.

Screen Guild, Mr. Jones announced, had acquired four Edward Small-United Artists productions for reissue. These are: "Abroad with Two Yanks," "Little Annie Rooney," "King of the Turf" and "Duke of West Point."

Hamilton Theatre Sells $320,000 Bond Issue

Theatre Properties, Ltd., Hamilton, Ontario, has sold privately a $320,000 refunding issue of 2¾ per cent bonds to provide part of the funds for the redemption of the company's five per cent mortgage bonds due in 1959. The bonds have been called for redemption January 2. The company owns the Palace and Capitol in Hamilton, Ont., which are under lease to Odeon Theatres of Canada. George H. Beeston, Toronto, is president of Theatre Properties.

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MPEA Reports Good Overseas Gross in Heat

Europe's sizzling heat wave of the past few weeks was not enough to make a serious dent in grosses garnered by Motion Picture Export Association product in Amsterdam and Berlin, the MPEA's New York office reported last week.

Going strong in Amsterdam theatres were "Philadelphia Story," "O.S.S.", "The Spiral Staircase" and "Keep 'Em Flying." Strong box office honors also were shared by "Tarzan's New York Adventure," "Hunchback of Notre Dame" and "Casablanca." Dutch exhibitors recently saw "Random Harvest," "Song of Bernadette" and "Affairs of Susan."

In Berlin, Paramount's "Two Years Before the Mast" was in its fifth week, outgrossing all other first-run offerings by a strong 20 per cent. "Anna and the King of Siam" has rounded out its first month at the Wintergarden, and "Jane Eyre" was in a fourth week at the Kronen. Berlin neighborhood houses are doing good business with "Holiday Inn," "Sun Valley Serenade" and "Men in Her Life."

"Five Graves to Cairo" and "The Sea Wolf" are doing record-breaking business in Bucharest. In Budapest, during the first week of September, the Hungarian capital's 12 first-run houses shared five MPEA films on a day-and-date arrangement. "China," "The Lodger" and "Kitty Foyle." "Boom Town" ran for six hot weeks at Prague and has been replaced by "Life of Emile Zola."

In Vienna "Holiday Inn" had a record six-week engagement at the Apollo. "So Proudly We Hail" has completed a gratifying round of first-run engagements in Warsaw where "Appointment for Love" and "Hold Back the Dawn" are now showing. "One Foot in Heaven" and "Tarzan Escapes" did big business in Tokyo.

Eagle Lion Appoints Seven New Salesmen

Expanding the domestic sales department, Eagle Lion has appointed seven salesmen. They are: Gay S. Pinnell, Kansas City; Carl R. Michel, Milwaukee; Samuel Jack Weiss, Cleveland; Stanley Arnold, Philadelphia; Ernest C. Leeves and Collins Riley, Dallas, and John J. Hill, Boston, who will also be booker. The company also announced the appointment of Nelson T. Towler as sales manager in Atlanta from the position of branch manager.

Jefferson V. Seckinger Dies

Jefferson V. Seckinger, 36, manager of the Arcade theatre, West Palm Beach, Fla., was killed September 28 in an automobile accident. A native of Kendrick, Fla., he had been associated with the Florida Theatre Corporation for 16 years.

Short Product in First Run Houses

NEW YORK—Week of October 6

CAPITOL: The Amazing Mr. Nordill....MGM
Dark Shadows .....MGM
Slap Happy Lion.....MGM
Feature: Desire Me.....MGM

GLOBE: Reading and Riding.....RKO Radio
Feature: Fun and Fancy Free.....RKO Radio

MUSIC HALL: Straight Shooters..RKO Radio
Feature: Down to Earth.....Columbia

PALACE: Treasure House.....RKO Radio
Feature: Magic Town.....RKO Radio

PARAMOUNT: Unusual Occupations, No. 6 Paramount
Popeye and the Pirate.....Paramount
Riding the Waves.....Paramount
Feature: Desert Fury.....Paramount

RIALTO: Try and Catch Me.....Paramount
Popular Science, No. 2.....Paramount
Island Fling .....Paramount
Feature: Blonde Savage.....Eagle Lion

RIVOLI: Champagne for Two.....Paramount
Diamond Gals .....Paramount
Feature: Crossfire .....RKO Radio

ROXY: Flying South.....20th Cent.-Fox
Holiday in South Africa.....20th Cent.-Fox
Feature: The Foxes of Harrow.....20th Cent.-Fox

STRAND: A Day at Hollywood Park Warner Bros.
Hitler Lives? .....Warner Bros.
Little Orphan Airdale.....Warner Bros.
Feature: The Unsuspected.....Warner Bros.

WARNER: Carnival of Sports...Warner Bros.
Feature: Life With Father.....Warner Bros.

WINTER GARDEN: Let's Go Latin..Universal
Feature: Ride the Pink Horse.....Universal

CHICAGO—Week of October 3

GRAND: Solid Ivories.....Universal
Popular Science, No. 6.....Bondi
Feature: Carnegie Hall.....U.A.

ROOSEVELT: Making the Varsity..Paramount
Feature: Desert Fury.....Paramount

STATE LAKE: Foxy Duckling....Warner Bros.
Feature: Life With Father.....Warner Bros.

UNITED ARTISTS: Football Thrills.....MGM
Feature: The Unfinished Dance.....MGM

Theatre Expert Panel Set For SMPE Convention

A panel of 50 experts covering all phases of theatre design, construction, equipment and maintenance is being assembled to take part in an open forum discussion in the theatre engineering conference sessions during the 62nd semi-annual convention of the Society of Motion Picture Engineers when it meets at the Hotel Pennsylvania in New York, October 20-24. The announcement was made by James Frank, Jr., chairman of the local arrangements committee, at a luncheon meeting at the Hotel Pennsylvania last week.

Olive Borden of Silent Film Dies

Hollywood Bureau

Olive Borden, 40, $1,500-a-week star of the silent films, died October 1 in a Los Angeles mission for destitute women. Services were held October 4, with interment at Forest Lawn.

Miss Borden went to Hollywood in the early 1920's and, before sound came in, rose to co-star with such players as Tom Mix, Lew Cody and George O'Brien. Among her pictures were "The Happy Warrior," "The Monkey Talks," "Come to My House," "Pajamas," "Dance Hall," "The Social Lion," "Wedding Rings" and "My Own Pal." She began her career as a Mack Sennett bathing beauty and in 1926 and 1927 starred for the old William Fox studio.

Miss Borden joined the WACs in 1943. Her mother survives.

Grant Bolmer

Grant Bolmer, 79, motion picture pioneer who operated the first theatre in Franklin, Pa., died there Monday, September 29.

Loew Share Sale Tops SEC List

The sale of 43,000 shares of Loew's, Inc., common stock during the period from August 11 to September 10, was reported last weekend by the Securities and Exchange Commission in its monthly report. Nicholas Schenck sold 40,000, making his total holdings of Loew's 21,727; J. Robert Rubin sold 2,000 shares, and Charles C. Moskowitz, 1,000 shares.

Joseph H. Moskowitz sold 1,000 shares of Twentieth Century-Fox bringing his total to 1,500. Fred L. Metzler sold 1,000 shares in the company and the firm of Lehman Brothers, New York, purchased 400 shares of 20th-Fox.

The Jack Cohn trust sold 700 shares of Columbia; A. Montague sold 300 shares of Columbia, and Abraham Schneider transferred 600 shares in the company to the Schneider Foundation. Mr. Montague also reported holding 10,426 warrants for common stock.

L. Lawrence Green reported selling 300 shares in RKO Radio.

George D. Burrows exercised his option for 3,000 shares of Monogram common.

Samuel Hoffenstein Dies

Samuel Hoffenstein, 57, screen writer, poet and humorist, died in Los Angeles October 6 following a heart attack. He wrote the screen plays for "Dr. Jekyll and Mr. Hyde," "Desire," "The Great Waltz," "Love Me Tonight," "Miracle Man" and many others.

James Gregory

Services were held at Olean, N. Y., October 6 for James Gregory, 71, who operated the State theatre at Shelby, Ohio.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—Bogart is still holding out here. This is the only kind of picture for him. Business average. Played Sunday, Monday, Sept. 21, 22.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

JOLSON STORY, THE: Larry Parks, Evelyn Keyes —This was milked dry before we got it. Average business. I believe that Parks plays Jolson better than Jolson could. Technicolor and sound was the best. Played Sunday, Monday, Sept. 14, 15.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

JOLSON STORY, THE: Larry Parks, William Demarest—Fine production. You have to give it to Larry Parks. He did a nice job of imitating Al Jolson. Columbia is stepping out these days. Played Sunday-Wednesday, Sept. 7-10.—Moe Barney, Barney's Theatre, Petersburg, Va.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—The box office receipts showed that they really liked this one. It's the perfect formula to hypo your weekend business. Also, the Cinecolor seems to be improving in quality, and there were no dual, red and blue images in this one. Played Friday, Saturday, Sept. 12, 13.—George E. Janes, Ojai Theatre, Ojai, Cal.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—Very excellent color and acting. This kind of picture really pays off in this rural community. Played Wednesday, Thursday, Sept. 10, 11.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

LOVE OF RUSTY: Ted Donaldson, Tom Powers—Although not a strong picture, this seemed to please the weekend patrons, and there were several favorable comments by parents. Double billed with "Strange Journey," and business was average. By the way, it would be better for Columbia if they didn't bother to inspect their prints before they are sent here. Their splices all break in the operator's hands during inspection. Someone should tell them about that wonderful invention called film cement. Played Friday, Saturday, Aug. 29, 30.—George E. Janes, Ojai Theatre, Ojai, Cal.

Eagle Lion

BEDELIA: Magaret Lockwood, Ian Hunter—Why must we be bothered with these English films. We apologize to our patrons after each show. Played Monday, Tuesday, Sept. 15, 16.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Film Classics

JUNGLE BOOK, THE: Sabu—Business was good but, goodness gracious, what a print! It took four and a half hours to inspect the first reel and I had a big, fat sample of cut-outs to send back to FC. The projectionists did a wonderful job, because we had but one stop. You might make some money on this if you can get your print a week in advance. We were told this was the best print they had and no other was obtainable. Played Friday, Saturday, Sept. 19, 20.—George E. Janes, Ojai Theatre, Ojai, Cal.

WRANGLERS ROOST: Ray Corrigan, John King—Good Western. Bad print. Played Friday, Saturday, Aug. 29, 30.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

COCKEYED MIRACLE, THE: Frank Morgan, Keenan Wynn—Played to small town patronage. Metro could have saved a lot of celluloid on this one. Far below average business (54 per cent). Played Sunday, Monday, Aug. 6, 7.—H. G. Moore, Fox Theatre, Brighton, Ala.

CYNTHIA: Elizabeth Taylor, Mary Astor—I, too, fell in love with Cynthia after the take was counted Sunday night. Business dropped off on Monday, but we still came out ahead. This is a very satisfying and enjoyable picture, and Miss Taylor is on her way up. It's good to see Mary Astor back again, too. Played Sunday, Monday, Sept. 21, 22.—George E. Janes, Ojai Theatre, Ojai, Cal.

DARK DELUSION: Lionel Barrymore, Lucille Bremer—Business was a little below average on this one, but most of them liked it. Many were fascinated by Miss Bremer's resemblance to Bette Davis. I imagine these Dr. Gillespie series have quite a following, as they are very informative. Played Sunday, Monday, Sept. 14, 15.—George E. Janes, Ojai Theatre, Ojai, Cal.

FIESTA: Esther Williams, Ricardo Montalban—Technicolor draws here. Good business. Good comments. Picture fair (exhibitor's opinion). Wonderful music. Played Friday, Saturday, Sept. 19, 20.—Joseph Stevens, Hudson Theatre, Cold Spring, N. Y.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet—This is an exceptionally fine musical drama and it did good business. This was its first showing in this territory and many people came who had never been to our show before. You have to keep one hand on the fader while running it. The volume goes up and down like a pogo stick. Played Tuesday-Thursday, Sept. 9-11.—George E. Janes, Ojai Theatre, Ojai, Cal.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—Some liked it and some didn't. This still is not Gable's type of role. Our patrons like Gable, but only in a tailor-made part. Our business, which was just fair for this one, probably would have been tripled had we been playing "San Francisco," "Test Pilot," "Too Hot to Handle," or one of the other good ones he made in the old days. Played Sunday-Tuesday, Aug. 31-Sept. 2.—George E. Janes, Ojai Theatre, Ojai, Cal.

HUCKSTERS, THE: Clark Gable, Deborah Kerr —Average business. Audience reaction: too long and boring—can't compare with the book. Gable's name draws them in. Played Sunday, Monday, Sept. 21, 22. —Joseph Stevens, Hudson Theatre, Cold Spring, N. Y.

MIGHTY McGURK, THE: Wallace Beery, Edward Arnold—Used on weekend double bill to good business. Just right for our trade. Good old Wally, may he carry on his splendid career, for his pictures mean good, wholesome entertainment. Played Friday, Saturday, Sept. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY BROTHER TALKS TO HORSES: Peter Lawford, Jackie "Butch" Jenkins—A swell little picture. Metro should try making more like it and forget some of their sophisticated ones. You can use this one as a tiein with your lower grade school. Don't sell it short. Business 97 per cent. Played Tuesday, Aug. 26.—H. G. Moore, Fox Theatre, Brighton, Ala.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—Truly a wonderful picture. Filled with everything pleasing and played to satisfied customers. Business good. Played Monday, Tuesday, Sept. 1, 2. —Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Monogram

NEWS HOUNDS: Leo Gorcey, Christine McIntyre —Played this with "Michigan Kid" to swell box office receipts. Played Friday, Saturday, Sept. 19, 20.— C. V. Martina, Rialto Theatre, Albion, N. Y.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—This is a really good feature that did good business for us and should go over anywhere. Played Sunday, Monday, Sept. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CALIFORNIA: Ray Milland, Barbara Stanwyck— One of the best. The musical score at the beginning of the picture was excellent. Technicolor was good, and business was better. Played Sunday, Monday, Aug. 31, Sept. 1.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

CALIFORNIA: Ray Milland, Barbara Stanwyck— You fellows (general or small town patronage) are missing a mighty fine picture and a good repeat performance if you don't go back and pick this one up. Had 127 per cent business. Played Sunday, Monday, Aug. 13, 14.—H. G. Moore, Fox Theatre, Brighton, Ala.

CALCUTTA: Alan Ladd, William Bendix—Remember Buster Keaton always the dead pan. Above is Buster all over. Story trite. The same herring with a new dressing. Should have been allocated as a "B." Played Thursday, Friday.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

DANGER STREET: Jane Withers, Robert Lowery —Used on second half of double bill. Not so hot. Some walkouts. Played Friday, Saturday, Sept. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IMPERFECT LADY, THE: Ray Milland, Teresa Wright—Business dropped. English dialogue too much for audience. No action. Pass up, even for a double bill. Played Wednesday, Thursday, Sept. 24, 25.— Joseph Stevens, Hudson Theatre, Cold Spring, N. Y.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeline Carroll—A mighty good bring-back for large or small theatre, downtown or suburban. It's anybody's picture and everyone will enjoy seeing it again. Played to 131 per cent business. Played Sunday, Monday, Sept. 3, 4.—H. G. Moore, Fox Theatre, Brighton, Ala.

SEARCHING WIND, THE: Robert Montgomery, Ann Richards—I guess if you have not bought this, you do not intend to, as it is pretty old. In case you haven't bought it don't, especially if your theatre is located in a small town. The few who came left early. Played Thursday, Friday.—Mrs. M. D. Williams, Oliver Theatre, Oliver Spring, Tenn.

TROUBLE WITH WOMEN, THE: Ray Milland, Teresa Wright—The picture was good, but Paramount oversold this poor box office attraction. Played Wednesday, Sept. 10.—C. V. Martina, Rialto Theatre, Albion, N. Y.

VARIETY GIRL: Mary Hatcher, DeForest Kelley —This is not what it was cracked up to be. We played it an extra day, which was a mistake, and it fell flat on the third day. Played Sunday-Tuesday, Sept. 7-9.—C. V. Martina, Rialto Theatre, Albion, N. Y.

PRC

UNTAMED FURY: Gaylord Pendleton, Mikel Conrad—A good picture, but a little overrated, especially the actor Gaylord Pendleton, who played "Gator" in the picture. It is based on the people who live in the Florida swamps. Played Thursday, Friday, Sept. 18, 19.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

RKO Radio

A LIKELY STORY: Bill Williams, Barbara Hale— This is a nice and unusual little comedy which was thoroughly enjoyed. Business, however, was stinko. The title was a great help in killing this one. Most of the patrons were those who had seen the trailer. A small town such as Ojai needs something stronger than this single bill, at least during the first seven units of the week. Played Sunday, Monday, Sept. 7, 8.—George E. Janes, Ojai Theatre, Ojai, Cal.

BACHELOR AND THE BOBBY-SOXER, THE: Cary Grant, Shirley Temple, Myrna Loy—A well made comedy-drama that has box office appeal. Played Sunday, Monday, Sept. 21, 22.—C. V. Martina, Rialto Theatre, Albion, N. Y.

BEST YEARS OF OUR LIVES, THE: Myrna Loy Fredric March—It's entitled to every Oscar awarded. One of the best I have seen for some time. The only thing wrong is that I had to show it at $1.20 top in a suburban situation, and lost money. Here's hoping RKO and the producers wake up to the fact and let small theatres cut admissions. Played Wednesday, Thursday, Sept. 10, 11.—H. G. Moore, Fox Theatre, Brighton, Ala.

DICK TRACY VERSUS CUEBALL: Morgan Conway, Anne Jefferys—Swell show but my grownups probably thought it was a kids' show and stayed

(Continued on following page)

(Continued from preceding page)

away. Cost for this was too high when compared with the attendance. Played Friday, Saturday, Aug. 29, 30.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—A picture good enough for any theatre. Story and direction above average. I'm sorry my patrons didn't turn out as well as anticipated. Played 78 per cent. Played Wednesday, Thursday, Aug. 20, 21.—H. G. Moore, Fox Theatre, Brighton, Ala.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—Should have done better than we did on this one. Played July 24, 25. Weather too hot. Very good picture. Well received. Can play to juvenile trade with a good action co-feature.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

Republic

BEHIND CITY LIGHTS: Lynn Roberts, William Terry—Doubled it with "Phantom of the Plains" to landslide business. Print in poor shape. Played Tuesday.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

CALENDAR GIRL: Jane Frazee, William Marshall—A light and entertaining musical which pleased more adults than kiddies, even though we gave them three cartoons and a "Speaking of Animals." This drew in some of our Sunday and Monday trade, and we felt it the next two days. Business was good. Played Friday, Saturday, Sept. 5, 6.—George E. Janes, Ojai Theatre, Ojai, Cal.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—Punk. In fact, it is very poor. Republic's Memphis branch inspection of the film was really something—about 400 loose splices. Played Wednesday, Thursday, Sept. 17, 18.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

ROLL ON TEXAS MOON: Roy Rogers, Dale Evans—Up to par with the average Rogers Westerns. Seems as though the Memphis branch of Republic doesn't know what film cement is, or else they don't know how to use it. Print in horrid shape. We have yet to receive a good print from Republic. Played Friday, Saturday, Sept. 12, 13.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

Screen Guild

QUEEN OF THE AMAZONS: Robert Lowery, Patricia Morrison—Something different and it seemed to please. Many stock scenes were used to good advantage. Played Friday, Saturday, Sept. 5, 6.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye—Business off on a Friday and Saturday date. Good reissue. Good remarks from the audience. Played Friday, Saturday, Sept. 26, 27.—Joseph Stevens, Hudson Theatre, Cold Spring, N. Y.

GHOST AND MRS. MUIR, THE: Gene Tierney, Rex Harrison—This is a good picture that was very much enjoyed and business was slightly above average. Many came because it was something different and there were quite a few comments on the fine performance of Rex Harrison. Played Tuesday-Thursday, Aug. 26-28.—George E. Janes, Ojai Theatre, Ojai, Cal.

I WONDER WHO'S KISSING HER NOW?: June Haver, Mark Stevens—A very well-liked musical which did some business. There sure is a difference between this picture and the pathetic "Carnival in Costa Rica." Who knows, maybe 20th-Fox is trying to improve itself. It is time some of the producers are waking up to the fact that the movie-goers aren't idiotic, and they want to be entertained, not humored. Played Tuesday-Thursday, Sept. 16-18.—George E. Janes, Ojai Theatre, Ojai, Cal.

I WONDER WHO'S KISSING HER NOW?: June Haver, Mark Stevens—Played a week after "Miss Pilgrim." A difference of day and night. Business very good. All the comments were good. I played this single with a Disney cartoon. They all came, Mom, Pop, and the kids.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

I WONDER WHO'S KISSING HER NOW?: June Haver, Mark Stevens—An appealing song title which drew them in. Picture above average in Technicolor. Played Thursday-Saturday, Aug. 28-30.—C. V. Martina, Rialto Theatre, Albion, N. Y.

JESSE JAMES: Tyrone Power, Henry Fonda—This is the third time we played this one and it still draws them. Print was good. Small town patrons eat it up. Played Friday, Sep. 19.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—This is a splendid picture that will draw above average, and in Technicolor. We advertised the title on the marquee and the fact that it was in Technicolor. Several people wanted to know if the tights were colored or the picture. Played Thursday-Saturday, Sept. 25-27.—C. V. Martina, Rialto Theatre, Albion, N. Y.

MOSS ROSE: Victor Mature, Peggy Cummins—A fair mystery that did not draw. Played Tuesday, Wednesday, Sept. 23, 24.—C. V. Martina, Rialto Theatre, Albion, N. Y.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—Here is a very good musical in color which seemed to please. We were also pleased at the box office. Played Sunday, Sept. 14.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—Another waste of Technicolor and stars. Can only be played with a terrific second feature. No action whatever. Very boring to the children and the younger crowd.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

STRANGE JOURNEY: Paul Kelly, Osa Massen—This picture lacks warmth, humor and naturalness and is at times rather depressing. The action comes and goes and leaves little, if any, impression. Strictly for the bottom half of the program. Double billed with "For the Love of Rusty" to average business. Played Friday, Saturday, Aug. 29, 30.—George E. Janes, Ojai Theatre, Ojai, Cal.

13 RUE MADELEINE: James Cagney, Annabella—If you played "House on 92nd Street" to good business, then by all means step on this one. Played to general patronage and business was 107 per cent. Played Sunday, Monday, Sept. 21, 22.—H. G. Moore, Fox Theatre, Brighton, Ala.

13 RUE MADELEINE: James Cagney, Annabella—A very good action picture that did fair business. Played Sunday, Sept. 7.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

WAKE UP AND DREAM: John Payne, June Haver—However this was made, so it had to be sold. The Technicolor was wasted. Stars wasted. Can be played on Saturday matinee for the kids. Don't feature any place.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

WAKE UP AND DREAM: John Payne, June Haver—This was really a flopperino. It is said 20th-Fox made this and waited several years before releasing it. All we can say about such a procedure is that cheese, unlike wine, does not improve with age. Played Wednesday, Thursday, Sept. 17, 18.—A. C Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

BUCK PRIVATES COME HOME: Abbott and Costello—Abbott and Costello always pay off here, and this was no exception. You can't miss on this one. Played Sunday, Monday, Sept. 7, 8.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

RUNAROUND, THE: Rod Cameron, Ella Raines—A good comedy. Wonder why they don't use Rod Cameron in more feature pictures. He is a good actor and much better looking than the average male star. Played Wednesday, Sept. 24.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne de Carlo—My patrons just don't go for classical music, even if it is in a feature as beautiful as this one. Business fair, but it should have been much more for Labor Day. Played Sunday, Monday, Aug. 31, Sept. 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STAIRWAY TO HEAVEN: David Niven, Kim Hunter—The newspapers gave this four stars. My customers gave it four Bronx cheers. Color beautiful. This type might be good for class houses, but they are poison to the guy with the average "thinker." He sits and looks at the screen, gets up, smokes, sits again, kibitzes with his wife, who gets mad because she wants to sleep.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

Warner Bros.

CHEYENNE: Dennis Morgan, Jane Wyman—Plenty of action. Plenty of shooting. Enjoyed by all. It seems that everyone likes a good Western, even the ladies, if the right actor is in the lead, and Dennis Morgan is no slouch.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

CHEYENNE: Dennis Morgan, Jane Wyman—A good Western that will please the women as well as the men. Played Tuesday-Thursday, Sept. 16-18.—C. V. Martina, Rialto Theatre, Albion, N. Y.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—Swell trailer, swell show, swell short subjects and a nice attendance for such a close repeat performance. It is worth playing. Played Tuesday, Wednesday, Sept. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

KING'S ROW: Ann Sheridan, Robert Cummings—Made in the good old days before Warners went berserk. This still has for us much of the original drawing power. The name-heavy cast brought in those who were unfamiliar with the story. All were pleased, and business was better than we had hoped for. It was a sad day for WB when Hal Wallis left the lot. When will they get back near the top of the ladder where they used to be? Played Wednesday, Thursday, Sept. 3, 4.—George E. Janes, Ojai Theatre, Ojai, Cal.

NIGHT AND DAY: Cary Grant, Alexis Smith—Very best Technicolor. Better than "Till the Clouds Roll By," and so was business. Played Sunday, Monday, Aug. 6, 7.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

POSSESSED: Joan Crawford, Van Heflin—Played in an action spot, depending on the kids and the young fellows. They didn't come, but their mothers and sisters did, and lots of them, too. Miss Crawford is tops. No complaints. Business held. Played Sunday, Monday.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

STOLEN LIFE, A: Bette Davis, Glenn Ford—A fine performance from both Miss Davis and Ford. It is a little highbrow for our small town. Played Monday, Tuesday, Sept. 15, 16.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

TWO MRS. CARROLLS, THE: Humphrey Bogart, Barbara Stanwyck—Unless your patrons like Humphrey Bogart and Barbara Stanwyck you won't do much with this. Ours do, so we had terrific business. Fell down on Monday, but managed to be one of our biggest grossers this year. Played Saturday-Monday, Sept. 20-22.—Le Roy Wheeler, Russell Theatre, East Point, Ga.

Short Features

Columbia

HI-LI: World of Sports—A very good short on this not-too-publicized sport. More interesting than many of this series.—George E. Janes, Ojai Theatre, Ojai, Cal.

TEN PIN MAGIC: Sport Reels—Poor short. Poor photography. Poor sound. In fact, these sport reels are very poor.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

Metro-Goldwyn-Mayer

DR. JEKYLL AND MR. MOUSE: Tom & Jerry Cartoons—Here is a riot to end them all. I'm still laughing.—George E. Janes, Ojai Theatre, Ojai, Cal.

GLIMPSES OF NEW SCOTLAND: Fitzpatrick Traveltalks—These are good as fillers most anytime. This one was nice.—George E. Janes, Ojai Theatre, Ojai, Cal.

PART TIME PAL: Tom & Jerry Cartoons—Very good. Tom and Jerry should be first on the choice of shorts.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

PLAYING BY EAR: Pete Smith Specialties—This is a very good subject on sports for the blind. I thought it was going to be about music, but was certainly not disappointed.—George E. Janes, Ojai Theatre, Ojai, Cal.

Paramount

AS OUR FRIENDS: Speaking of Animals—This series is very popular here and has marquee value. This one and "In Love" and "The Pooch Parade" are up to the standard and would make good substitutes for cartoons.—George E. Janes, Ojai Theatre, Ojai, Cal.

LOOSE IN THE CABOOSE: Little Lulu—Fair short in excellent Technicolor.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

ROYAL FOUR FLUSHER: Popeye Cartoons—The same plot with Popeye versus Bluto, with a few new gags thrown in. Funny.—George E. Janes, Ojai Theatre, Ojai, Cal.

THE STUPIDSTITIOUS CAT: Noveltoons—Not a bad cartoon, although about average.—George E. Janes, Ojai Theatre, Ojai, Cal.

WILBUR THE LION: George Pal Puppetoons—A cute story well done. It's remarkable the way these things are made and some of the live motion they can achieve. It must take a lot of hard work and patience.—George E. Janes, Ojai Theatre, Ojai, Cal.

RKO Radio

DOUBLE DRIBBLE: Walt Disney Cartoons—An excellent cartoon well up to Disney's standard. Good for any program.—George E. Janes, Ojai Theatre, Ojai, Cal.

FRANK DUCK: Walt Disney Cartoons.—An average Disney cartoon. Very entertaining.—George E. Janes, Ojai Theatre, Ojai, Cal.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

LOEW'S Managerial Course, announced by Joseph R. Vogel, vice-president and general manager of theatres, and Oscar Doob, his second in command, as instruction for managers, assistant managers and student managers in the circuit's 69 houses in New York City, takes us back to the Paramount-Publix school, which, with all its faults, served a useful purpose. There are many in this business who owe their present status and rewards to the fact that they had this instruction.

The manager's skill is something that has to be acquired through diligent observation and study. Those of us whose experience goes way back, know that we learned our lessons the hard way.

It is possible, with such competent authority as Loew's executive board will provide, for those who seek instruction to find it, and to their lasting advantage. We know that the advice and help of such men as Ernest Emerling, Dan Terrell and Eddie Dowden, is worth cash on the line, to say nothing of a man's time and attention.

Attending the MPTOA-ATA convention in Washington, we listened to discussion of advanced admission prices, but with an argument in mind that there was nothing new in this for managers. We paid $2.00 to see "The Birth of a Nation" at the Liberty theatre, on 42nd Street, New York, *that* long ago. And, on the original Armistice Day, Nov. 11th, 1917, we were playing D. W. Griffith's "Hearts of the World" at the Coatesville Auditorium, at an admission price of $1.50 for adults. Why all the excitement about advanced prices now?

And, in our experience and belief, good showmen have done all right at advanced prices. One thing only we'll concede, and that is when a producer wants an advanced price, he should get in there and help pitch.

And there is a matter of arithmetic involved. Pushing up the scale from sixty or ninety cents to $1.25 is one thing, but advancing it from forty cents to $1.25 is crowding your luck beyond common-sense limits.

"ALL BUSINESS IS LOCAL"

Another of those smart remarks that sum up a lot of trade information in few words. It hits home in our business because we focus attention on the box office, which is the local point of sale. The manager on the job is standing where our business ebbs and flows, depending on our contact with the public.

National preselling of motion pictures is all very fine; no doubt that a picture can be presold to some extent, more or less, but "all business is local" and, if there isn't the necessary local effort, then the pump-priming is lost, along with production effort and cost of distribution.

Estimates of national gross attendance for film theatres vary considerably but, for the most part, can be pure guesswork as often as not. The fact is we believe there are fewer patrons, numerically, going to the movies today than in the past, and we attribute that to a preference for preselling and an inclination to diminish local showmanship.

When every *theatre* is sold to its maximum potential audience, when this business is localized by superior showmanship and house management, there will be a marked increase in national gross attendance against that backlog which presales effort creates in the drawing power of a film.

The success of the "Cynthia" Clubs which had appeal for teen-age girls should encourage managers to take advantage of National Girl Scout Week, October 26th to November 1st. National Screen Service has an impressive special trailer, with Margaret O'Brien featured, which should be used immediately. But go farther than that. Search out your local Girl Scout organization and do something cooperative, if for no other reason than to let them know that you are aware of their special week, and willing to do something.

A friendly indication of the good-neighbor policy is brought close to home by manager Jerome Schur, of the Laconia theatre, Bronx, New York, who invited storekeepers in his uptown neighborhood to join him in a "welcome home" to good neighbors who had been away for the summer, asking them to drop in, at store and theatre, for a reunion. This goes "back to school" one better, for it brings adult participation, and like all good ideas, its very simplicity makes it workable.

We welcome, as a new member of the Round Table, that well-known manager whose operations reflect the small-town field, Jim Mason, of Cherry Valley. Some who have come too far from the grass-roots say there's no such place as Cherry Valley, but we know a hundred Cherry Valleys, in our mind and memory. And there are those who claim there's no Jim Mason, but we can vouch for him. In fact, we've known a thousand Jim Masons in this business. Jim is a good manager, and we'll welcome news of his DeLuxe theatre, to point the way for other showmen. —*Walter Brooks*

IDEAS *for* SHOWMEN



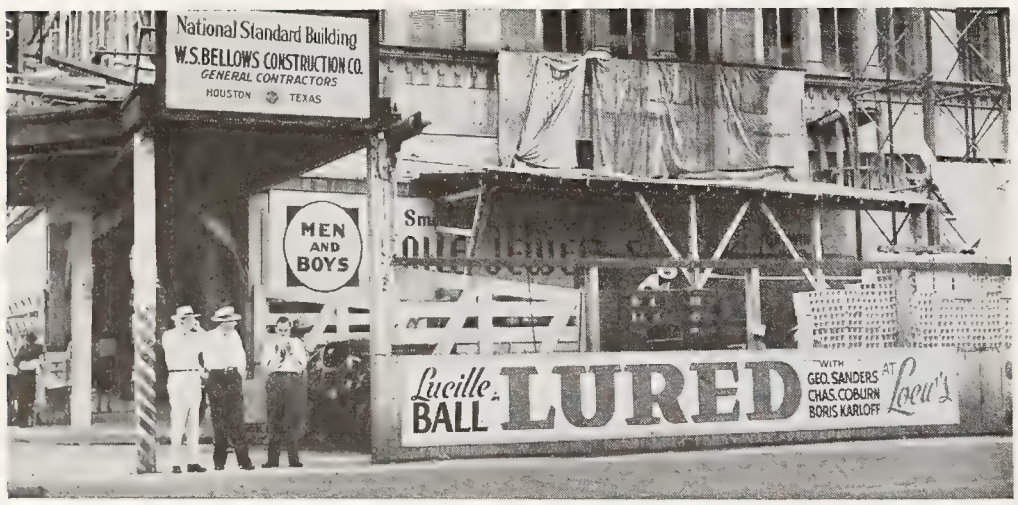
Manager Ted Kirkmeyer's usherettes, left, at the Egyptian theatre, Ogden, Utah, indicate the winning time in an egg hatching contest for "The Egg and I". The contest was a huge success.



The name of this picture escapes us, but it has something to do with Hawaii, Cuba or the Virgin Islands. The girls are usherettes at the State theatre, San Francisco.



Alice Gorham, advertising manager for United Detroit Theatres, designed this giant lobby setpiece for "The Unfinished Dance" at the Palms theatre, Detroit. Usher Joseph Martin looks it over.



Passersby could hardly miss this "Lured" banner which was located at a construction site just around the corner from Loew's theatre, Houston, Tex.



Giant book, left, helped exploit "Anna and the King of Siam" at the Gran Cine Monumental, Buenos Aires.

Huge replicas of the Ostrich and Dinosaur highlight the lobby display, right, for "Fantasia" at the Queen's theatre, Hongkong. Wu Shun Tak is manager.



McCoy Promotes Air Tieups for Special Show

A series of radio tieups topped a variety of exploitation angles used in the selling of Ernest Tubb and his stage unit appearing in person with the showing of their screen attraction, "Hollywood Barn Dance," at the Modjeska theatre, Augusta, Ga. The campaign was set by manager P. E. McCoy.

Commencing a week in advance, radio stations WRDW, WGAC, WTNT and WBBQ cooperated with the management of the theatre by featuring Tubb recordings. All hillbilly shows featured on the stations gave courtesy plugs to the Tubb show in advance and currently. Opening day of the personal appearance, each station featured a quarter-hour guest interview program.

Through a special permit granted by the mayor, double window cards were mounted on 100 lights posts on Broad Street. An eye-arresting front was constructed from compo board, giving a pine-panel effect augmented with large cutout letters. A caricature barn and hayloft was used on a setpiece in the lobby in advance and moved onto the street during playdate.

Tubb and his unit gave a special benefit performance for Army veterans confined at the Oliver General Hospital. The show was broadcast throughout the hospital over the public address system. A special motorcycle police escort was used to and from the hospital by courtesy of the chief of police.

Sets Coloring Contest for "Bachelor" in Hartford

A coloring contest was arranged by manager Lou Cohen and assistant manager Sam Horwitz to exploit the playdate of "The Bachelor and the Bobby-Soxer" at the Poli theatre, Hartford, Conn. The contest was conducted through the "Parade of Youth" section of the Hartford *Courant*. In addition a fashion window was promoted with Sage Allen & Company, and a contest was set on a disc jockey program over WTHT. In the case of the latter contest, guest tickets were awarded to the first 20 persons naming the most pictures in which Shirley Temple has appeared "since growing up."

Plan Football Rallies at State in Boston Again

Manager James E. Tibbets has announced plans to hold pre-game football rallies again this year at Loew's State theatre, Boston. The rallies, which are scheduled for Thursday and Friday evenings on alternate weeks, again will consist of songs and cheers with gift awards to the most popular co-ed cheer leaders among suburban high schools. The rallies, which were started last year, proved popular with both film and football fans and brought letters of praise from schools and parents.

ELMIRA RATES AS A LIVELY TOWN

Stopping over in Elmira, N. Y., recently, waiting for the afternoon plane to New York, we went down to visit with Ralph Crabhill, district manager for Warner Brothers theatres, at his office in the Strand theatre building. Working out of Albany, his office covers the operations of Warner houses in Jamestown, Hornell, Batavia, Medina, Dunkirk, Olean, Wellsville and elsewhere, including the Keeney, Regent and Strand theatres in Elmira, where Warners have three out of five downtown houses.

Elmira is a town of about 50,000 population, and has always been a lively place. (When we were young, Elmira's Railroad Avenue was on the same route with Sodom and Gomorrah.) The Lyceum, long since torn down, was one of the country's finest legitimate theatres. People live well in Elmira, there are nice homes and many advantages. Awhile back, folks were driving thirty miles or so into the city, for work or play; now they drive as far out of Elmira to find a place to live. It hurts business in the theatre to have suburban traffic flow the other way. Business is off, now, from the best previous high.

Talks Frankly About Showmen

Ralph Crabhill supervises operations for about thirty managers and he expresses himself frankly and forcibly, about showmen and showmanship. He says managers who are worth their salt in this business move up rapidly; those who drift are swept into a backwash. He keeps his men on their toes, and his houses up to a standard for operations. He tells of a visit he made to one of his towns with a man from New York, and they encountered the local manager, greeting people on the street with genial hellos. The visitor was impressed, said this manager must be a community asset. But Ralph knew his man and the town. He knew the greeters were poolroom acquaintances, and he introduced the manager to his successor the following week.

On his desk are a row of substantial volumes, labeled through the years with his operations in the district. He said, pointing to one of the early volumes, "We'll go back to 1932 and do over again what we had to do then, to get business in the midst of depression, when business was hard to get." The showmanship of 1932 is coming back in style, he thinks; it is going to be necessary to work harder to keep 1948 up to the recent past.

High Advertising Standards

Elmira has labor troubles; some tedious strikes have troubled the town. There are two newspapers, both owned by the Frank Gannett chain, who also control Elmira's radio station. The Warner houses have competition from two others, downtown; their newspaper and radio advertising is up to big-city standards. Things, generally, in Elmira, have a metropolitan air, and local stores reflect a keen knowledge of what's what. The Mark Twain is one of the best small hotels, and a nice reminder that Samuel Clemens lived in Elmira and wrote his best-known works there.

We're going to look forward, in Round Table, to more exhibits from Warners' upstate theatres, because we know that country, and it's good to see the evidence of showmanship and to appreciate the tactics that are necessary in this terrain.—*W. B.*

Gets Racial Aid For "Crossfire"

A two-way campaign was employed by RKO publicist Helen Wabbe to exploit "Crossfire" at the Golden Gate theatre, San Francisco, Cal. Sensationalism and sock entertainment were stressed in the regular newspaper and radio campaign while on the other hand the full cooperation of racial groups and their sources of publicity were being secured.

A special preview was held for Jewish newspaper editors and a sneak preview was arranged for the theatre's regular audience. A special showing of the picture was attended by educational groups from Universities of Stanford and California, women's club heads and religious groups of all faiths.

Through the cooperation of Gene Block, editor-publisher of the *Emanuel,* access to the private mailing list of the B'nai Brith was obtained. 3,000 letters, over the signature of the organization's executive director, were sent to members, not only lauding the picture, but asking for full cooperation in seeing it and recommending it to everyone they could contact.

Rounds Up Old-Timers in Tights for "Mother Wore"

A wealth of newspaper publicity was garnered for the engagement of "Mother Wore Tights" at the Chicago theatre, Chicago. The newspaper attention came about when a group of old-time show girls, whose careers paralleled that of the key figure in the picture, were rounded up, appropriately garbed in tights and presented on stage. On hand were their daughters and granddaughters to add contrast to the promotion. Pictures broke in the Chicago *Sun, Times, Daily News, Tribune* and *Herald-American* with the *United Press* sending out a 7,500 word by-line story to their nationwide outlets. The promotion was thought up by Ed Sequin of the Chicago theatre with the help of 20th Century-Fox exploiteers' Ed Solomon and Virginia Sequin.

Former Farmer's Daughter Does Her Job Well



Perfection of detail marked the street ballyhoo promotion assistant manager Tiff Cook employed to publicize the engagement of "The Farmer's Daughter" at the Capitol theatre, Halifax, Nova Scotia.

He used one of the girls from the theatre candy counter, had her dress up in farmerette costume, complete with straw in her pockets, pigtails and blue ribbons. She was instructed to stop at each street corner and look up at the tops of the various tall buildings, just as a country girl would.

Tiff spent several hours teaching her a Swedish accent, similar to Loretta Young's accent in the picture. In street cars, she left her suitcase with the playdate copy on it, in the front of the car in a conspicuous place.

She did a fine job, Tiff reports, adding that it was not too difficult anyhow for the girl did come from the country about two years ago and pretending to be a farmer's daughter was "just a matter of thinking back a short period."

Foyer Display Draws Patrons

An eye-arresting display was set up in the foyer by manager G. Ray to exploit "The Mummy's Ghost" and "Son of Dracula" at the Regent Cinema, Bradford, England. A cutout figure of Lon Chaney as "Dracula" formed the center piece, depicted with outspread bat-like wings hovering over his victims. On either side "Mummy" cutouts gazed down on the scene.

Co-op Ads Set for "Dance"

Two cooperative newspaper ads were promoted by manager J. G. Samartano for "Unfinished Dance" at the State theatre, Providence, R. I. Both ads appeared in the *Sunday Journal* and were paid for by the Barlow Dance Studios and the Hotel Pharmacy in the Sheraton-Biltmore Hotel.

A TIEUP THAT WAS A TIEUP

A highly satisfactory local promotion that presages similar tieups, depending upon locale and facilities, was achieved for the "Life With Father" campaign at the RKO Orpheum theatre, Kansas City. Manager Lawrence Lehman and Warner Bros. exploiteer, Don Walker, sold Adler's, a leading downtown store, the idea of devoting the store's entire five floors to displays featuring the picture. In addition, the store's artist painted a complete false front that included a drawing of the Clarence Day family in a horse-drawn carriage, with picture title and credits duly listed. But that was not all. The store put on a "Life With Father" fashion show, with models attractively attired in Gibson Girl costumes, and drove the girls around town in a carriage. All of which got quite a bit of newspaper attention. Nice tieup!

Contest in Lobby Exploits "Girl"

A contest, suggested by the press book, was used to good advantage by manager Elmer Adams, Jr., for his engagement of "Variety Girl" at the Hornbeck theatre, Shawnee, Okla. A large picture of the cast (numbered) was set up in the lobby. Contestants were asked to put down the number and beside it the star's name. Guest tickets were awarded to the 10 persons having the longest correct lists.

Also in the lobby were several 40x60 fixed displays, carrying the playdate, stars and the title. Each setpiece had a cut of a girl in a top hat similar to the "Variety Girl" cover of the press book. Large stars were cut from scrap compo board and placed in the lobby, mezzanine, lounges and on stair landings with selling copy.

Throwaways, with the autographs of the stars of the cast, were handed out at schools and from the theatre. 2,000 of the throwaways were stuffed in the *Oklahoman*. Tieups were arranged with a dress shop, music shop and a grocery store.

Personal Letter Sells "Crossfire" Playdate

A teaser letter sent more than 1,000 officials and businessmen in Long Branch, New Jersey, spotlighted the campaign worked out by city manager Ralph Lanterman, for the playdate of "Crossfire" at the Paramount theatre there. The letter emphasized the controversial theme of the picture, while taking note of its entertainment value. The campaign also included daily teaser ads for one week prior to the opening, several window tieups, and window cards.

Variation Noted In "Egg and I" Exploitation

Pinckneyville, Illinois, is a town of 3,100, and new on our lists, here at the Round Table. There are two theatres, owned and operated by brothers, Tony and Charles Beninati, who have just remodeled the Capitol, so it becomes one of the most attractive theatres we've seen in a small town. For news and pictures of this, we commend you to a future issue of "Better Theatres" in the HERALD as an example to other situations.

Right now, we want to compliment Tony Beninati for his clever exploitation for "The Egg and I." We had just about decided that we had seen every variation of the chicken and the egg in the exploitation of this picture. The boys have been up to all kinds of tricks, but Tony thought of a new one.

He planted a lobby display of chickens in a coop and they were stolen. So, he got out handbills offering a reward, sufficient to attract a lot of attention in a small town, for information leading to their whereabouts. The local paper admits that newspaper advertising helped, but it was the publicity stunt that packed 'em in.

Arranges Powerful Tieup For Safety Subject

An effective tieup with the town police, the Junior Chamber of Commerce and a local merchant greatly helped manager G. B. Markell to sell his playdate of the safety film, "Traffic With the Devil" at the Capitol theatre, Cornwall, Ontario. A cooperative newspaper ad endorsed by the police and Junior Chamber of Commerce was paid for by the Cornwall Motor Sales Company. In addition the two agencies of government supported a preview of the picture held two days before opening. A loud speaker system was set up at the main intersection of the town with commentators explaining safety rules and recommending the picture.

Employs Telephone Promotion

Manager Michael Piccirillo and assistant manager Sid Wolf provided a large card in the lobby of the Dyckman theatre, New York, for patrons to write their telephone numbers. Copy on the card read: "If we call you and you are able to tell us what we are playing you will receive guest tickets to see 'Mark of Zorro' and 'Drums Along the Mohawk.'"

Bell Promotes Radio Contest

A radio contest was promoted by manager James G. Bell to exploit "Dear Ruth" at the Penn theatre, New Castle, Pa. Guest tickets were awarded to the 15 persons who wrote "Dear Ruth" the most number of times on a penny post card.

ADAMS AND HODNETT WIN THIRD QUARTER AWARDS

Elmer Adams, Jr., city manager for the Griffith circuit in Shawnee, Okla., was selected for top showmanship honors by the Judges' Committee in the Third Quarter Quigley Awards Competition. The victory entitles Mr. Adams to a Silver Desk Plaque.

It was a spirited competition all the way, which makes Mr. Adams' attainment all the sweeter. The three-man panel of judges was impressed with the excellence of the campaigns submitted by showmen from all over the United States and abroad. The judges praised the consistency of effort shown by the competitors and especially in view of the fact that the Third Quarter covered the summer months.

The following showmen, listed alphabetically, were awarded Scrolls of Honor by the Judges:

A. J. Brown, Empire, Cardiff, Wales.
Bill Brown, Poli-Bijou, New Haven, Conn.
Ed. May, Lincoln, Miami Beach, Fla.
P. E. McCoy, Miller, Augusta, Ga.
Louis Nye, Hoosier, Whiting, Ind.
Willis Shaffer, Orpheum, Atchison, Kan.
Sol Sorkin, RKO Keith's, Flushing, N. Y.

The special Overseas Citation was awarded to:

L. Stanley Hodnett, Gaumont Palace, Middlesbrough, England

In a quarter when consistency was the password, Mr. Adams was one of the most consistent of all contributors. His campaigns would be in the mail on the way to the Round Table after each playdate. Mr. Adams has been a consistent contributor all year, but this is the first time he has topped his fellow competitors. He manages the Hornbeck, Bison, Criterion and Avon theatres in Shawnee, with headquarters in the newly opened Hornbeck, pride of the Griffith circuit.

The competition for the Overseas Citation was even closer. Mr. Hodnett edged out A. J. Brown of the Empire theatre, Cardiff, Wales, by a hair. Mr. Hodnett had several entries in the competition and had especially fine campaigns on "Song of the South," "Magnificent Doll" and "The Man Within." Mr. Brown was awarded the Overseas Citation for the First Quarter Competition. Not far behind Mr. Hodnett and Mr. Brown were J. Longbottom, Odeon, Chorley, Lancs.; George Bernard, Odeon, Bury, Lancs., and H. Bedford, Gaumont Palace, Derby, Derbyshire, all of England, and Carlo Giacheri, Astor Cinema, Turin, Italy. All contributed fine campaigns.

Judges for the Third Quarter were Leon Bamberger, sales promotion manager; RKO Radio; Lige Brien, assistant exploitation manager, Eagle Lion, a Grand Award winner in 1944, and Dave O'Malley, director of advertising and publicity, Columbia International.



The Judges were much enthused by the high degree of showmanship shown by the competitors. Judging the campaigns are, left to right, Lige Brien, assistant exploitation manager, Eagle Lion; Leon Bamberger, sales promotion manager, RKO Radio; Dave O'Malley, director of advertising and publicity, Columbia International.

3rd Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation for outstanding showmanship.

H. BEDFORD
Palace, Derby, Derbyshire, England

GEORGE BERNARD
Odeon, Bury, Lancs., England

HELENE BOESEL
Downer, Milwaukee, Wis.

JOE BOYLE
Broadway, Norwich, Conn.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

W. E. CASE
Picture House, Monmouth, Mons, England

WALTER CHENOWETH
Alexandria, San Francisco, California

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Poli, Hartford, Conn.

TIFF COOK
Capitol, Halifax, Nova Scotia

KENNETH EDMONDSON
Gaumont, Chester, Cheshire, England

ARNOLD GATES
Stillman, Cleveland, Ohio

STANLEY A. GERE
Rialto, Racine, Wis.

CARLO GIACHERI
Astor, Turin, Italy

FRED GREENWAY
Poli, Bridgeport, Conn.

KEN GRIMES
Warner, Erie, Pa.

ARTHUR GROOM
Loew's, Evansville, Ind.

HANK HAROLD
Palace, Cleveland, Ohio

TED HERBERT
Broadway, Stratford, London, England

E. F. JOHNSON
Majestic, Leeds, Yorks., England

W. J. JOY
Ritz, Holmeside, Sunderland, England

PHIL KATZ
Kenyon, Pittsburgh, Pa.

TED KIRKMEYER
Egyptian, Ogden, Utah

SID KLEPER
College, New Haven, Conn.

JOHN LONGBOTTOM
Odeon, Chorley, Lancs., England

ABE LUDACER
Valentine, Toledo, Ohio

D. MACKRELL
Playhouse, Dewsbury, Yorks., England

TONY MASELLA
Bijou, New Haven, Conn.

BILL MORTON
RKO Albee, Providence, R. I.

HAROLD NORRIS
Grand, Macon, Ga.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

DICK PEFFLEY
Paramount, Fremont, Ohio

LESTER POLLOCK
Loew's, Rochester, N. Y.

G. E. RATHMAN
Marion, Marion, Iowa

G. RAY
Regent, Bradford, Yorks., England

H. W. REISINGER
Loew's, Dayton, Ohio

REYNOLDS ROBERTS
Ritz, Tunstall, Staffs., England

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
State, Providence, R. I.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. T. STALCUP
Martin, Opelika, Ala.

MICHAEL STRANGER
Loew's, White Plains, N. Y.

REG STREETER
Mission, Santa Barbara, California

PRESTON SWAN
Elephant, Shawlands, Glasgow, Scotland

RUPERT TODD
Gaumont, Doncaster, Yorks., England

HELEN WABBE
Golden Gate, San Francisco, California

LILY WATT
Florida, Kings Park, Glasgow, Scotland

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

UNFINISHED DANCE (Metro-Goldwyn-Mayer): Margaret O'Brien here plays a child ballerina who worships the star of the company and whose hatred for a rival dancing queen is so intense that she brings about a near tragedy.

In view of the popularity of the star, conduct a Margaret O'Brien letter writing contest with sponsorship by a newspaper and a cooperating drug store or children's wear store. Award prizes for the best letters of 100 words or less on an appropriate subject. In this connection, MGM has arranged a nationwide tieup with Ali Baba Corporation, distributors of Margaret O'Brien Good Grooming Aids, for a letter writing contest based on the question: "I Like To Be Neat Because . . . "

Margaret O'Brien is writing a daily syndicated newspaper column, handled by the Ledger Syndicate of Philadelphia. See if the newspaper in your town is going to run it. The Ballet Russe goes on tour every year. Lovers of the ballet will be interested in "The Unfinished Dance". If the Ballet Russe has appeared in your city, arrange to circularize a special mailing list. Cyd Charisse, who also stars in the picture, was at one time a member of the Ballet Russe.

Conduct a search for the most graceful or prettiest feet in your city. Idea can be sponsored in the name of Margaret O'Brien. For adult or child appeal — or both. Try to use podiatrists as judges.

KEEPER OF THE BEES (Columbia): This is a picturization of Gene Stratton Porter's novel, first published in 1925. Link your playdate of the picture to the book by offering free admission for the opening show to anyone who brings a first edition of the book to the theatre. Publicize this award in news releases planted on the school, book and "home" pages of local newspapers and on the radio.

Grammar and high school teachers and supervisors will cooperate with you in spreading the word about your engagement of "Keeper of the Bees" among their students. If possible, make a citywide tieup with the local board of education for uniform displays on school bulletin boards. If it is feasible, screen the picture for the board and get it to urge all youngsters to see the picture. Publicize this endorsement with news releases planted on the school and "home" pages of newspapers.

Just as soon as your playdate is set, contact the largest wholesale distributor of honey in your territory, and arrange for tieups to promote the picture and the sale of honey. Try to arrange the following suggested ideas: (1) Posters on the sides of the distributor's trucks. (2) Window displays in all retail honey outlets. (3) Gift jars of honey to first 100 women attending "Keeper of the Bees" matinee. (4) Jars of honey as prizes for a herald contest. (5) Help in getting the cooperation of a local "Keeper of the Bees".



Bert Kiern, who has operated the Happy Hour theatre in New Orleans for 37 years, visited the Round Table as part of his trip to attend the MPTOA-ATA convention in Washington. Bert says his was one of the original "Happy Hour" theatres when that name first indicated a neighborhood house where all the family could attend.

Quigley Awards Contender Receives Promotion

A recent issue of the Round Table carried the news that Geoffrey Ray, a frequent contender for the Quigley Awards, had been promoted from manager of the Regent Cinema, Bradford, England, to general manager of Derby Cinemas. This is the newest step in a steady progression of promotions and citations awarded "Geoff" since his entry into show business in March of 1938 as an assistant manager with the Emery Circuit. In May of that year he was promoted to manager, and he remained with the circuit, winning a Silver Plaque and various Honorable Mentions in the Kine Weekly Annual Competition, until he joined the R.A.F. in August 1940. From September 1941 to May 1944 he was stationed in Canada, and he made various visits to the United States. After a stay in France and the Low Countries, having arrived the day after D-Day, "Geoff" was demobilized in December 1945, and returned to the Emery Circuit as manager of the Regent.



Geoffrey Ray

Cover Town With Candy Kisses

George Landers, of E. M. Loew's theatre, and George Ettinger, of Columbia's exploitation department, are covering Hartford, Conn., with candy kisses because "they say she kissed 2,000 men"—meaning Rita Hayworth in "Down to Earth."



Tieups Draw Attention to "Earth" in New Haven

Manager Morris Rosenthal set a tieup with leading retail grocery stores on Lux soap to exploit "Down to Earth" at the Poli theatre, New Haven, Conn. One hundred streamers were posted in store windows. In addition, a guessing contest was arranged with Growers Outlet, largest market in town with 25 passes being awarded to persons coming closest to the actual weight of boxes filled with Lux soap in the store windows. An attractive girl was sent out in an abbreviated costume to distribute candy kisses. Copy with the kisses read: "A kiss from Rita Hayworth." Eight window tieups were arranged in addition to the grocery stores.

Wants Less Laughter

Ernie Grecula, ad-manager for Hartford theatres, Hartford, Conn., advertising to suppress "overlaughing" at "Cynthia" and "Lost Honeymoon"—claims it kills good dialogue lines for audiences to laugh excessively and out loud.

Sets Weekly Football Tieup

Now that the football season is here, manager Hugh Campbell has tied-up with the West Hartford *News* for a weekly football contest at the Central theatre, West Hartford, Conn. A deadline is set on Thursdays for contestants to hand in predictions of scores for Saturday's games. Winning participants receive guest tickets to the theatre.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

LIFE WITH FATHER (WB) *(AA)*

Final Report:

Total Gross Tabulated	$1,480,300
Comparative Average Gross	885,000
Over-all Performance	167.2%

ATLANTA—Paramount	264.7%
BALTIMORE—Stanley	270.2%
BUFFALO—Hippodrome, 1st week	191.8%
BUFFALO—Hippodrome, 2nd week	227.2%
CHICAGO—State Lake, 1st week	200.6%
CHICAGO—State Lake, 2nd week	143.3%
CHICAGO—State Lake, 3rd week	136.9%
CHICAGO—State Lake, 4th week	105.0%
CHICAGO—State Lake, 5th week	76.4%
CHICAGO—State Lake, 6th week	73.2%
CINCINNATI—RKO Capitol, 1st week	240.0%
CINCINNATI—RKO Capitol, 2nd week	128.0%
CINCINNATI—RKO Capitol, 3rd week	96.0%
CINCINNATI—RKO Capitol, 4th week	60.0%
CLEVELAND—Warner's Hippodrome, 1st week	195.0%
CLEVELAND—Warner's Hippodrome, 2nd week	122.2%
DENVER—Esquire, 1st week	97.5%
DENVER—Esquire, 2nd week	60.9%
DENVER—Paramount, 1st week	182.8%
DENVER—Paramount, 2nd week	86.0%
INDIANAPOLIS—Circle	130.0%
INDIANAPOLIS—Keith's, MO 1st week	112.9%
KANSAS CITY—Orpheum	117.9%
LOS ANGELES—Warners Downtown, 1st week	243.0%
LOS ANGELES—Warners Downtown, 2nd week	157.8%
LOS ANGELES—Warners Downtown, 3rd week	122.8%
LOS ANGELES—Warners Hollywood, 1st week	350.8%
LOS ANGELES—Warners Hollywood, 2nd week	207.4%
LOS ANGELES—Warners Hollywood, 3rd week	148.1%
LOS ANGELES—Warners Wiltern, 1st week	351.8%
LOS ANGELES—Warners Wiltern, 2nd week	224.8%
LOS ANGELES—Warners Wiltern, 3rd week	162.7%
MINNEAPOLIS—Century	296.8%
NEW YORK—Warner, 1st week	238.5%
NEW YORK—Warner, 2nd week	225.9%
NEW YORK—Warner, 3rd week	230.1%
NEW YORK—Warner, 4th week	188.2%
NEW YORK—Warner, 5th week	167.3%
NEW YORK—Warner, 6th week	150.6%
NEW YORK—Warner, 7th week	133.8%
OMAHA—Paramount	102.6%
PHILADELPHIA—Boyd, 1st week	233.9%
PHILADELPHIA—Boyd, 2nd week	201.4%
PHILADELPHIA—Boyd, 3rd week	145.6%
PHILADELPHIA—Boyd, 4th week	111.6%
PHILADELPHIA—Boyd, 5th week	97.0%
PHILADELPHIA—Boyd, 6th week	94.7%
PITTSBURGH—Warner, 1st week	421.1%
PITTSBURGH—Warner, 2nd week	315.7%
PITTSBURGH—Warner, 3rd week	173.6%
PITTSBURGH—Warner, 4th week	173.6%
PITTSBURGH—Warner, 5th week	126.3%
ST. LOUIS—Ambassador	150.0%
ST. LOUIS—Shubert, 1st week	184.6%
ST. LOUIS—Shubert, 2nd week	130.7%

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KISS OF DEATH (20th-Fox)

First Report:

Total Gross Tabulated	$401,300
Comparative Average Gross	408,300
Over-all Performance	98.2%

BALTIMORE—New, 1st week	110.1%
BALTIMORE—New, 2nd week	100.0%
BOSTON—Boston, 1st week (SA) Vaudeville	115.5%
BOSTON—Boston, 2nd week (SA) Vaudeville	86.6%
CHICAGO—Garrick	128.2%
CLEVELAND—Warners Hippodrome	116.6%
CLEVELAND—Warners Lake, MO 1st week	142.8%
CLEVELAND—Warners Lake, MO 2nd week	100.0%
DENVER—Denver (DB) Blondie's Holiday (Col.)	95.5%
DENVER—Webber (DB) Blondie's Holiday (Col.)	62.5%
LOS ANGELES—Carthay Circle, 1st week	97.9%
LOS ANGELES—Carthay Circle, 2nd week	72.1%
LOS ANGELES—Chinese, 1st week	104.4%
LOS ANGELES—Chinese, 2nd week	79.1%
LOS ANGELES—Loew's State, 1st week (DB) Little Miss Broadway (Col.)	127.2%
LOS ANGELES—Loew's State, 2nd week (DB) Little Miss Broadway (Col.)	84.0%
LOS ANGELES—Loyola, 1st week	104.7%
LOS ANGELES—Loyola, 2nd week	80.9%
LOS ANGELES—Uptown, 1st week (DB) Little Miss Broadway (Col.)	104.1%
LOS ANGELES—Uptown, 2nd week (DB) Little Miss Broadway (Col.)	70.8%
PHILADELPHIA—Fox, 1st week	148.1%
PHILADELPHIA—Fox, 2nd week	87.9%
PHILADELPHIA—Fox, 3rd week	67.1%
PITTSBURGH—Fulton, 1st week	93.4%
PITTSBURGH—Fulton, 2nd week	70.0%
SAN FRANCISCO—Warfield, 1st week	111.3%
SAN FRANCISCO—Warfield, 2nd week	65.9%

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DARK PASSAGE (WB)

First Report:

Total Gross Tabulated	$391,200
Comparative Average Gross	345,700
Over-all Performance	113.1%

CLEVELAND—Warners Hippodrome	144.4%
DENVER—Denver (DB) Adventures of Don Coyote (UA)	114.6%
DENVER—Esquire (DB) Adventures of Don Coyote (UA)	60.9%
NEW YORK—Strand, 1st week (SA) Vic Lombardo's Orchestra	139.7%
NEW YORK—Strand, 2nd week (SA) Vic Lombardo's Orchestra	119.7%
NEW YORK—Strand, 3rd week (SA) Vic Lombardo's Orchestra	109.7%
NEW YORK—Strand, 4th week (SA) Vic Lombardo's Orchestra	83.8%
OMAHA—Brandeis (DB) When a Girl's Beautiful (Col.)	92.5%
PHILADELPHIA—Earle, 1st week	122.1%
PHILADELPHIA—Earle, 2nd week	92.8%
SAN FRANCISCO—Fox (DB) The Big Fix (EL)	140.5%
SAN FRANCISCO—Warfield, MO 1st week (DB) The Big Fix (EL)	86.3%

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THE UNFINISHED DANCE (MGM)

First Report:

Total Gross Tabulated	$182,000
Comparative Average Gross	191,300
Over-all Performance	95.1%

BOSTON—Orpheum (DB) The Arnelo Affair (MGM)	100.7%
BOSTON—State (DB) The Arnelo Affair (MGM)	96.3%
CHICAGO—United Artists	107.5%
INDIANAPOLIS—Loew's (DB) The Arnelo Affair (MGM)	81.3%
LOS ANGELES—Egyptian, 1st week	120.8%
LOS ANGELES—Egyptian, 2nd week	65.2%
LOS ANGELES—Fox-Wilshire, 1st week	138.8%
LOS ANGELES—Fox Wilshire, 2nd week	67.4%
LOS ANGELES—Los Angeles, 1st week	123.6%
LOS ANGELES—Los Angeles, 2nd week	55.3%
ST. LOUIS—Loew's State (DB) The Arnelo Affair (MGM)	95.0%



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5. P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED—HOUSE MANAGER, THAT KNOWS motion picture theatre operation, located in Norfolk and Portsmouth, Va. Type answer immediately if interested. BOX 2148, MOTION PICTURE HERALD.

WANTED: MANAGER, SITUATION; CENTRAL Illinois. First letter give; qualifications, salary expected, age, married, and snapshot. BOX 2157, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

HOLMES 2000' IMPERIAL 35MM PROJECTORS, heavy pedestals, motors, lamphouses, regulators, worth $500, now $149.50; RCA 16mm L. I. arc sound projector, special $375; Bell & Howell, Ampro, Victor, DeVry 16mm sound projectors, $195 up; like new Ampro arc 16mm HI $1,295; DeVry HI 35mm theatre equipments, $2,495; rebuilt 35mm HI Super Simplex, Brenkert or Century outfits with RCA or Simplex 4 Star Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SPENCER DELINEASCOPES WORTH $250. Now $125; Pennsylvania approved Enclosed Rewinders, $47.50; six section Film Cabinets, $16.95; Brenkert Double Effect machine, rebuilt, $495; Presto Professional Y2 Disc Recorder, worth $900, now $595; Bell & Howell 35mm Splicers, $6.95; Neumade Rewind Tables, 30" high, $19.95; Benwood-Linze Twin HI Rectifier, 65 amperes, rebuilt, $345. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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European 16mm Problem Discussed by ANFA

Problems of the 16mm industry in Europe were the major subject of discussion at the autumn dinner meeting of the Allied Non-Theatrical Film Association at the Sheraton Hotel in New York Wednesday evening. Anthony A. M. VanTetering, president of the Netherlands Sub-Standard Film Association, spoke on the growth of 16mm since the liberation of Holland, while Great Britain's 16mm industry was the subject for Reverend Benjamin Gregory, secretary of Religious Films, Ltd., a division of the J. Arthur Rank Organization. William A. Kruse, president of ANFA, presided at the meeting.

O'Sullivan to Produce

William J. O'Sullivan, who recently resigned from Republic, where he worked as a producer, has formed Variety Pictures Corporation. The company has been capitalized at $500,000 and will make six features annually and indepedently. The pictures have been described as of the "bread and butter" variety.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
COMPANY CHART
ADVANCE SYNOPSES
SHORT SUBJECTS
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Where There's Life

Paramount—Hope Comedy

Where there is Hope there usually is a lot of fun and here the veteran comedian proves once again his ability to entertain audiences, more or less single-handedly, for more than an hour without slackening the pace.

"Where There's Life" is not the best of the Hope pictures while, on the other hand, it is far from the worst. More likely than not this is due to the fact that Paramount, in recognition of the comedian's great popularity, has chosen to make this truly a "Bob Hope" picture and, regardless of any man's talent, the load is a heavy one to carry.

Hope is as good as ever in this one. His jokes and cracks come with the same old sure-fire precision, situation comedy is exploited to the utmost and this kind of screw-ball story lends itself beautifully to his particular brand of whipsnap humor and awkward bearing. In addition the script is a natural for producing that full-throated audience laugh that means: "I'm enjoying myself." Perhaps what this film could have used was a dash of Bing Crosby (whose face on a "Blue Skies" ad appears on the screen for a flash) or some comedian other than William Bendix who, while doing his best, apparently doesn't enjoy his part too much. Signe Hasso looks beautiful and that, more or less, is all that is asked of this talented actress. Under the circumstances, that is sufficient.

Credit for directing this family laugh-getter goes to Sidney Lanfield. Paul Jones was the producer and Allen Boretz and Melville Shavelson wrote the screenplay.

The story is so impossible as to be funny in itself. The king of Moravia lies dying after an assassination. He reveals that he has a son in America, and a mission headed by "General" (Miss) Hasso goes to get the heir apparent. They find Hope, a disk jockey in a small radio station. He doesn't treasure the idea of becoming king, so they abduct him. As a result he doesn't show up at his marriage and William Bendix, playing a policeman, and Vera Marshe, the bride, both understandably upset, go to find the groom. Meanwhile Hope, alternately escaping and being captured by representatives of the Moravian government and the murdering members of a black-hooded revolutionist party, has himself a gay time with corpses, Miss Hasso, the irate police force and some ventilating shafts.

The upshot of it all is that the revolutionists, mistaking him for one of their members, send Hope to assassinate himself. The police catch up with the Moravian consul (George Zucco)—the real head of the revolutionists—and Hope and Miss Hasso capture the treacherous George Coulouris, prime minister, with the aid of an exploding trick cigar. Signe and Bob are united when it turns out he isn't the heir apparent after all.

Seen at a sneak preview at the Paramount theatre in New York. The audience responded heartily to Hope's antics. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, November 21, 1947. Running time, 75 min. PCA No. 11601. General audience classification.
Michael Valentine.....Bob Hope
Katrina Grimovitch.....Signe Hasso
Victor O'Brien.....William Bendix
George Coulouris, Vera Marshe, George Zucco, Dennis Hoey, John Alexander, Victor Varconi, Joseph Vitale, Harry Von Zell

This Time for Keeps

MGM—Eye-Ear Pleasure

Metro's huge production and star resources, plus Joe Pasternak's success formula for musical films, puts this one up in the excellent brackets. Strikingly staged and filmed in Technicolor, and with such stars as Esther Williams in an underwater ballet, Jimmy Durante singing and spitting out his witticisms, operatic star, Lauritz Melchior, singing both operatic arias and popular ditties, Johnny Johnston swinging in song, and Xavier Cugat and his band at their best, this one will pay its way with audiences anywhere.

No matter that the plot is sleazy, the traditional privilege of many past musicals. Esther Williams in Technicolor and brief bathing suit, cavorting like a seal in the water, and at other times doing some fine straight dramatic acting, makes up for story lack. So does Melchior's golden voice singing at one time "Agnus Dei," and at another going popular with "Easy to Lose." Then there is Durante's laughable rendition of "Inka Dinka Doo," besides his paying wistful and vain court to curvesome Miss Williams. And there is Xavier Cugat's rhythmic caballeros, with their many feet-moving tunes, among them "Chiquita Banana," as the Cugateers know how to play it.

As the swimming star of a stunningly staged aquacade, Miss Williams meets Johnnie Johnston, wounded war veteran, while she is on a hospital tour. They meet again, later, when Johnston has recovered and returned to civilian life. It is love at second sight for both. The son of a famous opera star, Melchior, whose social aspirations have forced Johnston into an unwanted betrothal with a rich young socialite, Johnny forgets to tell Esther about the engagement and woos her ardently. When she learns of his troth to another, Esther sends him packing. Rather, she packs up herself and flees. When it is revealed to Johnnie's father that the pair are deeply in love with each other, he forgets his scruples about having an actress in the family and helps reunite them.

The main support cast for the quartet of star players in the film are Dame May Whitty; the tiny child actress, Sharon McManus, who does a charming song number in a sleighing scene with Miss Williams; Tommy Wonder, in a tap and ballet number; Dick Simmons, Dorothy Porter, Mary Stuart, Nella Walker and Holmes Herbert. All of them make able contribution to the full measure of entertainment the picture offers the theatre patron.

For Richard Thorpe it is another success added to his long string of difficult directing chores well done.

Previewed at the Village theatre, Westwood, Cal. Reviewer's Rating: Excellent.—WM. J. MCGRATH.

Release date, November, 1947. Running time, 106 min. PCA No. 12530. General audience classification.
Nora.....Esther Williams
Richard Herald.....Lauritz Melchior
Ferdi Farro.....Jimmy Durante
Dick.....Johnny Johnston
Xavier Cugat.....Himself
Grandma.....Dame May Whitty
Deborah.....Sharon McManus
Dick Simmons, Tommy Wonder, Mary Stuart, Ludwig. Stossel, Dorothy Porter, Nella Walker, Holmes Herbert

Nightmare Alley

20th Century-Fox—Step Right Up, Folks

Leaning heavily on its predecessors which go straight back to UFA and Emil Jannings in "Variety," this picture stars Tyrone Power in what may be considered by some an expose of carnival business. It is no expose, but it does star Tyrone Power—marquee news of headline rank. It is Power in a different role but one which allows full play for his personality, aimed positively at the distaff customers.

The background is carnival life in all its sordidness, expressed chiefly in an examination of what makes a geek—the alcoholic wreck who bites off live chickens' heads for a bottle a day Surprisingly the dialogue is sprinkled with innumerable sneering references to the "boobs" and the "marks," millions of whom are motion picture customers, too.

The story, populated almost exclusively by either tricksters, thieves, or "boobs," tells of the rise and fall of The Great Stanton, from a carnival hustler, through a successful mental telepathy act, for which he steals the code and an assistant by a double seduction. Turning to bigger and quicker money, he becomes a spiritualist, ripening his victims with the aid of information from a feminine psychoanalyst who out-tricks him and sends him, a fugitive, to the hobo jungles. Turning to drink, he at length himself becomes a geek, is rescued by his forsaken wife and, presumably, led to salvation.

The story was from a novel by William Lindsay Gresham which achieved some prominence on the best-seller lists, but it will be barely recognizable in its present form by readers of the book. The changes are principally in elimination of biological and psychological details which clearly were not screenable and could be considered unprintable. A major change, however, is in the basic approach to the story, which in the novel tended to be allegorical, in pursuit of a political thesis by the author. The deodorizing removed the guts.

The direction, by Edmund Goulding, is taut and to the point, within the limits of the eviscerated story. Suspense is continuous, provided the interest of the audience is initially engaged. The photography and the art direction aid perceptibly in giving credibility to the story. Production was by George Jessel.

The supporting cast is good, but unobtrusive.

Among them Joan Blondell gives an outstanding performance in a role which gives no leeway for her usual engaging breeziness.

Seen at trade screening. Reviewer's Rating: Good.—JAMES D. IVERS.

Release date, October, 1947. Running time, 111 min. PCA No. 12396. Adult audience classification.
Stan Carlisle ..... Tyrone Power
Zeena ..... Joan Blondell
Coleen Gray, Helen Walker, Taylor Holmes, Mike Mazurki, Ian Keith, Julia Dean.

The Last Round-Up

Columbia—Meet a New Gene Autry

Gene Autry's first production for Columbia distribution establishes a new high for the Western star and for what has become known as the series Western. In fact, those exhibitors to whom the Autry product comes now for the first time, as a result of the star's change of distributor, will be missing a bet if they handle the picture as an item in a series, for it is better stuff, on points and in whole, than most of the Westerns offered the trade as individual features. It is far and away the best Autry picture to date.

Credit for the excellence of the entertainment provided here goes to practically all departments, but producer Armand Schaefer's procurement of a script that achieves authentically and within logic such feats as combining an Indian uprising, a cattle stampede and a television broadcast in a normal story of the 1947 West stands out as especially notable. Under the capable direction of John English, a supporting cast that includes Jean Heather, Ralph Morgan, Carol Thurston and Mark Daniels goes along competently with the star in such natural fashion as to make even the song interludes—featuring Autry and the Texas Rangers—seem integral parts of the story.

The script, by Jack Townley and Earle Snell, from a story by the former, concerns the water famine which threatens ranchers and Indians when a thirsty city decides to tap their supply stream. Autry, friend of all and sundry, calms the Indians and the ranchers while working out with the constituted authorities a deal for supplying all with better acreage in another valley, but Morgan, who has acquired mortgages on the ranchers' land and now appears destined to lose his intended foreclosures, manages, through his son, to fabricate evidence against Autry which momentarily turns the Indians against him. Out of this setup comes situations of suspense which measure up to the best Western standards, plus exciting cattle runs, fights in the open, a shooting, a television broadcast intelligently used, and other ingredients of drama.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, November 5, 1947. Running time, 77 min. PCA No. 12542. General audience classification.
Gene Autry ..... Himself
Carol ..... Jean Heather
Ralph Morgan, Carol Thurston, Mark Daniels, Bobby Blake, Russ Vincent, George "Shug" Fisher, Trevor Bardette, Lee Bennett, John Halloran, Sandy Sanders, Roy Gordon, Silverheels Smith, Bob Cason

The Girl of the Canal

Bell Pictures—Fact and Fiction

Occasionally there arrives a picture so completely different that it is refreshing. Such a picture is "The Girl of the Canal," despite its brief running time.

In this, British producer Michael Balcon has combined skillfully fact with fiction and has emerged with a semi-documentary of barge-life on the Grand Union Canals of England. Further, he has entwined a story of romance between a young couple and for additional dramatic effect has incorporated a theme of the older generation's reluctance to accept the ways of the machine age.

But the highlights are the characters and the natural settings. Without aid of makeup, Balcon and his director, Charles Chrichton, have taken a few almost unknown professionals and surrounded them with the people of the canal. They have used what nature has provided for background. However, because of its simplicity and unknown cast American audiences who have been trained in the ways of Hollywood, may not fully appreciate this importation.

There should also be a word of praise for Douglas Slocombe and his clever use of the camera, and the picture's cast, which includes Jenny Laird as the canal girl, Bill Blewett as her father, Robert Griffith portraying the ambitious young man, and Megs Jenkins as the romantically inclined barmaid. The musical background was supplied by the London Philharmonic Orchestra under the direction of Ernest Irving.

Previewed in a New York projection room. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, October 8, 1947. Running time, 48 min. General audience classification.
Mary Smith ..... Jenny Laird
Ted Stoner ..... Robert Griffith
Bill Blewett, May Halliatt, Madoline Thomas, Grace Arnold, Harry Fowler, Megs Jenkins, John Owers, James McKechnie.

Railroaded

Eagle Lion—Justice Wins Out

Murder, the validity of circumstantial evidence and hints of romance provide the major ingredients of "Railroaded," a story produced on a modest budget by Charles F. Riesner which has emerged with a format as smooth as any similar picture in its category.

The screenplay by John C. Higgins has John Ireland as a sinister gunman, who murders a policeman in an attempted holdup. A youth, the brother of Sheila Ryan, is held for the murder, but the case is finally solved by Hugh Beaumont as the detective who, half way through the investigation, begins to realize that the boy may be innocent.

With this as the theme, the cast is given free rein. Ireland, as the professional gunman, gives a convincing performance, while Jane Randolph, as the girl friend he eventually murders, looks and acts the part of a gun moll. Others in supporting roles are Ed Kelly, as the innocent victim of the crime, and Charles D. Brown as the police captain seeking a quick solution of the case.

In directing the picture, Anthony Mann has kept suspense and action predominant throughout, while the original story by Gertrude Walker is well-knit.

Seen in a New York projection room. Reviewer's Rating: Good.—G. H. S.

Release date, September 25, 1947. Running time, 71 min. PCA No. 12540. General audience classification.
Duke Martin ..... John Ireland
Rosa Ryan ..... Sheila Ryan
Mickey Ferguson ..... Hugh Beaumont
Clara Calhoun ..... Jane Randolph
Ed Kelly, Charles D. Brown, Clancy Cooper, Peggy Converse, Hermine Sterler, Keefe Brasselle, Roy Gordon

Blonde Savage

Eagle Lion—Jungle Adventure

As the title implies, this is a tale of the jungle and as such it is exploitable merchandise. As for the picture itself, it tells its story in simple—all too simple—terms, the actors do a good job with the material on hand and whatever action there is can be typed as the "tame" variety.

The film is Lionel J. Toll's first producing venture for English Productions. It was directed by S. K. Seeley with no effort to cut the wordy details supplied by Gordon Bache, author of the original screenplay.

Leif Erickson and Gale Sherwood share starring honors. He plays an adventurer with a plane and a wise-cracking buddy, Frank Jenks. She is a white girl, brought up in the jungle by the natives after villain Douglas Dumbrille, a diamond-mine owner, had killed her parents. Veda Ann Borg does a good job playing Dumbrille's wife, long-infatuated with the handsome Erickson. Miss Sherwood obviously has possibilities, providing this part does not type her as a sarong-girl.

Dumbrille hires Leif and Jenks to scout for a hidden village, headquarters for a group of natives who have consistently spelled trouble for his mine. The boys' plane is forced down near the spot and they are taken prisoner, only to find Miss Sherwood at the head of the tribe. They teach her and native chief Ernest Whitman enough English to tell the story of how her parents were murdered.

Returning to the mine, Dumbrille gets suspicious—he already is jealous of his wife's attentions to Leif—and Erickson and Jenks are jailed while the mine owner goes on an expedition against the natives. They escape in time to warn the tribe, Dumbrille is shot, and Leif and his now almost civilized blonde "savage" are united.

Seen at the Rialto theatre in New York before a passive audience. Reviewer's Rating: Fair.—F. H.

Release date, not set. Running time, 57 min. PCA No. 12545. General audience classification.
Steve Blake ..... Leif Erickson
Meelah (The Blonde Savage) ..... Gale Sherwood
Connie Harper ..... Veda Ann Borg
Douglas Dumbrille, Frank Jenks, Matt Willis, Ernest Whitman, Cay Forester, John Dehner, Arthur Foster, Alex Fraser

The Wild Frontier

Republic—Introducing "Rocky" Lane

With this, Republic presents the first of a new series of Western pictures starring Allan "Rocky" Lane, last seen in the title role of the now discontinued "Red Ryder" films for the company.

As the initial venture, it adds little to the tried and proved action formula. It is filled with the usual blazing guns, thundering hooves, threadbare plot and time-worn cliches. Further, it is one of the few Westerns which has not employed actresses to decorate the scenery or lend the usual hint of romance.

As directed by Philip Ford it is a story of a lawless frontier town in the 1890's to which "Rocky" Lane comes with his father, a marshal, to bring law and order. When the father is killed, Lane tracks down and exposes Jack Holt as the murderer and outlaw leader.

Gordon Kay was the associate producer, and Albert DeMond wrote the original screenplay.

Reviewed in the Republic projection room in New York. Reviewer's Rating: Fair.—G. H. S.

Release date, October 1, 1947. Running time, 59 min. PCA No. 12536. General audience classification.
"Rocky" ..... Allan "Rocky" Lane
Saddles ..... Jack Holt
Nugget ..... Eddie Waller
Pierre Watkin, Roy Barcroft, Tom London, Sam Flint, Ted Mapes, Bud Buster, Wheaton Chambers

Spirit of West Point

Film Classics — Blanchard and Davis in Action

As Film Classics' first venture in production "Spirit of West Point" is a cleverly contrived film biography of Army's two great football stars of the past several seasons, Felix "Doc" Blandchard and Glenn Davis.

Produced by Harry Joe Brown and John W. Rogers, it is a picture which because of the seasonal interest in football will appeal to many gridiron fans and should attract them to the box office.

As a dramatic picture it boasts no cast of professional actors who are well-known to the film-going public. Further, audiences will probably have to make allowances for the cinematic techniques of Blanchard and Davis since athletics rather than acting is their forte. But as a picture of the football record of the West Point stars there is little left wanting since director Ralph Murphy has wisely emphasized the abundance of newsreel material on hand and has skillfully incorporated it into the film.

The story, based on original material by Mary Howard and prepared for the screen by Tom Reed, is secondary to the scenes of the Blanchard-Davis combination in action. It concerns the meeting of the two stars in their first year at the Point; their success on the football field, and finally, the $30,000 offer made to each

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as availble.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
837	Last of the Redmen	Aug.,'47
9072	Arizona (R)	Aug. 1,'47
9079	The Daring Young Man (R)	Aug. 1,'47
9076	Doctor Takes a Wife (R)	Aug. 1,'47
9073	Golden Boy (R)	Aug. 1,'47
9074	Good Girls Go to Paris (R)	Aug. 1,'47
9075	More Than a Secretary (R)	Aug. 1,'47
9080	Shut My Big Mouth (R)	Aug. 1,'47
9071	Texas (R)	Aug. 1,'47
813	The Son of Rusty	Aug. 7,'47
9077	Let Us Live (R)	Aug. 9,'47
8072	Mr. Smith Goes to Washington (R)	Aug. 9,'47
870	Riders of the Lone Star	Aug. 14,'47
851	Smoky River Serenade	Aug. 21,'47
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
905	Key Witness	Oct. 9,'47
961	Buckaroo from Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47

EAGLE LION

107	Red Stallion	Aug. 16,'47
712	Gas House Kids in Hollywood	Aug. 23,'47
709	Philo Vance's Secret Mission	Aug. 30,'47
710	Railroaded	Sept. 25,'47
....	Caravan (Brit.)	Sept. 30,'47
106	Green for Danger (Brit.)	Oct. 4,'47
....	Out of the Blue	Oct. 11,'47
755	Return of the Lash	Oct. 11,'47
756	Gun Law	Oct. 18,'47
579	Bury Me Dead	Oct. 18,'47
536	Black Hills	Oct. 25,'47
530	Cheyenne Takes Over	Oct. 25,'47

MGM

Prod. No.	Title	Tradeshow or Release Date
728	The Hucksters	Aug.,'47
729	Romance of Rosy Ridge	Aug.,'47
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
806	The Women (R)	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
809	Good News	Dec.,'47
810	Killer McCoy	Dec.,'47

MONOGRAM

2	Black Gold (Allied Artists)	Aug. 16,'47
623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Oct. 4,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
....	Jiggs and Maggie in Society	Nov. 15,'47
625	Bowery Buckaroos	Nov. 22,'47
3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Nov. 29,'47

PARAMOUNT

4617	Desert Fury	Aug. 15,'47
4625	Jungle Flight	Aug. 22,'47
4618	Variety Girl	Aug. 29,'47
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47

REPUBLIC

618	Wyoming	Aug. 1,'47
667	Marshal of Cripple Creek	Aug. 15,'47
620	The Pretender	Aug. 16,'47
651	Along the Oregon Trail	Aug. 30,'47
629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47

RKO-RADIO

SPECIALS

861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47

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BLOCK 1

805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

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BLOCK 2

....	Night Song	(T) Nov. 10,'47
....	Dick Tracy Meets Gruesome	(T) Nov. 12,'47
....	Out of the Past	(T) Nov. 12,'47
....	Design for Death	(T) Nov. 13,'47

SCREEN-GUILD

4702	Killer Dill	Aug. 2,'47
S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
4706	The Dark Road	Nov. 15,'47
4707	Where the North Begins	Nov. 22,'47
4705	The Prairie	Nov. 29,'47
X-3	Miracle in Harlem	Dec. 6,'47
4708	Trail of the Mounties	Dec. 20,'47

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47

20TH CENTURY-FOX

723	I Wonder Who's Kissing Her Now	Aug.,'47
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct.,'47
730	Nightmare Alley	Oct.,'47

UNITED ARTISTS

....	Carnegie Hall	Aug. 8,'47
....	Body and Soul	Aug. 22,'47
....	Hal Roach Comedy Carnival	Aug. 29,'47
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Sept.,'47
....	Mad Wednesday	Oct.,'47
....	Monsieur Verdoux	Oct.,'47

UNIVERSAL

620	Brute Force	Aug.,'47
623	Slave Girl	Aug.,'47
....	Frieda (Brit.)	Sept.,'47
621	Something In the Wind	Sept.,'47
622	Singapore	Sept.,'47
....	Ride the Pink Horse	Oct.,'47
....	Black Narcissus (Brit.)	Oct.,'47
....	Wistful Widow of Wagon Gap	Oct.,'47

WARNER BROTHERS

626	Marked Woman (R)	Aug. 9,'47
627	Dust Be My Destiny (R)	Aug. 9,'47
625	Cry Wolf	Aug. 16,'47
701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
....	Escape Me Never	(T) Oct. 27,'47
....	That Hagen Girl	Nov. 1,'47

of them last year to resign from the Point and enter professional football. Throughout the film are flashbacks to bring into focus their early lives.

But the highlight of the film for gridiron fans will be the lengthy, well-photographed scenes of last year's Army-Navy game, when Army's three-point lead was threatened during the entire last quarter by the Middies. In addition the producers have employed two of football's top announcers, Bill Stern and Harry Wismer, to describe this action in their typical radio style.

Supporting the stars are Robert Shayne, who turns in a creditable performance as West Point's famed coach, Red Blaik, and Alan Hale, Jr., as one of the team who flunks out just before a big game. Others in supporting roles are Anne Nagel, George O'Hanlon, Tommy Harmon, the professional football player, and M. A. Lightman, president and general manager of the Malco circuit in Memphis, who is seen as the assistant coach.

Previewed in a New York projection room. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, October 1, 1947. Running time, 77 min. PCA No. 12632. General audience classification.

Doc.....Felix "Doc" Blanchard
Glenn.....Glenn Davis
Col. Red Blaik.....Robert Shayne
Assistant Coach.....M. A. Lightman
Bill Stern, Harry Wismer, Anne Nagel, George O'Hanlon, Tommy Harmon, Michael Browne, Franklin Parker, Margaret Wells, Rudy Wissler

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSES

OUT OF THE PAST
(RKO Radio)

EXECUTIVE PRODUCER: Robert Sparks. PRODUCER: Warren Duff. DIRECTOR: Jacquqes Tourneur. PLAYERS: Robert Mitchum, Jane Greer, Virginia Huston, Richard Webb, Dickie Moore, Kirk Douglas, Val Valentinoff, Steve Brodie.

MELODRAMA. A private detective is hired by a racketeer to track down a girl who has wounded the gangster and made off with a large sum of money. The detective finds her, becomes infatuated with her, and lives with her for some time. Their hideout is discovered by the detective's partner, who blackmails them, and is killed by the girl. The latter goes back to the racketeer, while the detective hides out in a small town, where he falls in love with another girl. The gangster, however, finds him and forces him into another shady deal which results in murder. Realizing that he can bring only unhappiness to the girl he loves, the detective attracts the attention of the police, and is killed in the course of the chase.

CURLEY
(UA-Roach)

EXECUTIVE PRODUCER: Hal Roach, Jr. PRODUCER: Robert McGowan. DIRECTOR: Bernard Carr. PLAYERS: Larry Olsen, Frances Rafferty, Kathleen Howard.

JUVENILE DRAMA. A schoolboy, the ringleader of his class, mistakes the new teacher's old aunt for the real teacher. With his cronies, he plans a series of pranks to get rid of her. Unwittingly, he reveals his plans to the real teacher. Her information enables her to cause the pranks to backfire, leaving the boy

(Continued on next page)

ostracized by his schoolmates, as an apparent tattle-tale. At a picnic the new teacher wins over the students by a display of athletic prowess, and the boy is readmitted to the fold after he rescues the teacher from the class bully.

DAISY KENYON
(20th Century-Fox)

PRODUCER-DIRECTOR: Otto Preminger. PLAYERS: Joan Crawford, Dana Andrews, Henry Fonda, Peggy Ann Garner, Martha Stewart, Ruth Warrick, Connie Marshall.

DOMESTIC DRAMA. A young widower and a young married lawyer are both rivals for the love of a woman magazine artist. When she marries the widower, the lawyer still keeps in touch with her until his wife, overhearing a phone conversation between them, starts a divorce action. At this point the jilted lawyer tries to make the artist reconsider her marrige and obtain a divorce. In a dramatic scene she refuses.

THE DARK ROAD
(Screen Guild-Somerset)

PRODUCER-DIRECTOR: Walter Colmes. PLAYERS: John Shelton, Ann Doran, Guinn "Big Boy" Williams.

ACTION DRAMA: A young bank clerk steals $200,000 and hides it. When he is caught and sentenced to prison, he settles down to serve his term, knowing that some day the hidden fortune will be his. Convicts in the prison try to bribe, cajole and coerce him to tell where the loot is hidden. After a daring jailbreak he is caught and given an additional five-year sentence. When finally released he finds that his loyal wife has discovered the hidden money and returned it to the bank.

ESCAPE ME NEVER
(Warner Brothers)

PRODUCER: Henry Blanke. DIRECTOR: Peter Godfrey. PLAYERS: Errol Flynn, Ida Lupino, Eleanor Parker, Gig Young, Reginald Denny, Isobel Elsom, Albert Basserman.

ROMANTIC DRAMA. This is a remake of the Elizabeth Bergner starring vehicle which was made by United Artists in 1935, based on the novel, "The Fool of the Family," by Margaret Kennedy. It concerns two brothers, one of whom is, though married, a philanderer. His infatuation with his brother's fiancee makes his wife unhappy, but when their child dies, he comes to his senses and all ends well.

CHEYENNE TAKES OVER
(Eagle Lion)

PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Al "Lash" La Rue, Al "Fuzzy" St. John, John Merton, Nancy Gates, Brad Slaven, George Chesebro.

WESTERN DRAMA: When a ranch owner mysteriously dies, his ranch is taken over by a man representing himself to be the dead owner's nephew and heir. Sent to investigate by the U. S. Marshal, "Lash" and "Fuzzy" lay an ingenious trap for the so-called heir, believing he murdered the original owner to get the ranch. Their plan goes awry, they are nearly killed themselves until rescue arrives in the nick of time and law and order triumph.

WALLFLOWER
(Warner Brothers)

PRODUCER: Alex Gottlieb. DIRECTOR: Frederick de Cordova. PLAYERS: Joyce Reynolds, Robert Hutton, Janis Paige, Edward Arnold, Barbara Brown, Don McGuire.

ROMANTIC COMEDY: An intelligent and honest girl never seems to have a boy friend, while her vapid, talkative sister has dozens. When the former decides to switch to the conversational and chit-chat character of her more successful sister, she wins the attention of all the men and the love of the one boy who really matters.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

THE 49TH STATE (RKO)
This Is America (73,112)

Since 1898 Hawaii has petitioned Congress 13 times for statehood. Now, with the fourteenth petition in the Congressional hopper, RKO Pathe has made a film study of that territory and shows its culture and industry, its modern cities, and its tourists playgrounds. The subject also points out that although Hawaii pays more Federal taxes than 14 states she still has no power to vote in the United States Congress, nor choose her own judges or elect governors. It was produced by Jay Bonafield and directed by David Griffin. Dwight Weist narrated the subject.

Release date, September 19, 1947 16 *minutes*

SKI HOLIDAY (RKO)
Sportscope (84,301)

For a ski holiday, according to this RKO Sportscope, the thing to do is to pack your skis and travel to Switzerland, traditionally the center of skiing activities. Here are all the customary scenes set amid the beauty of the Swiss Alps, scenes of racing against the stop watch and similar activities.

Release date, September 19, 1947 8 *minutes*

A BOUT WITH A TROUT (Paramount)
Little Lulu (*D*6-3)

On the one hand, little Lulu ought to go to school. On the other, she feels she ought to play hookey. So she compromises by going fishing and gets herself involved with a fish that almost scares the freckles off her chin. In color.

Release date, October 10, 1947 8 *minutes*

SWISS TEASE (Columbia)
Color Rhapsody (9501)

See all about it, a yodeler and a St. Bernard make multicolored mirth on a mountain. The Swiss Alps take a beating in this cartoon.

Release date, September 11, 1947 6 *minutes*

FOUL HUNTING (RKO)
Walt Disney Cartoon (74,108)

Goofy is out hunting ducks in this one and is having a time of it—the ducks won't cooperate. Goofy's rubber hunting pants fill with water, he catches cold, and when he sneezes he sounds like a duck, himself—or at least all the other ducks think so. In Technicolor.

Release date, October 31, 1947 6 *minutes*

BOYD RAEBURN AND HIS ORCH. (Col.)
Thrills of Music (9951)

Boyd Raeburn and his orchestra demonstrate here their musical abilities, which have made them one of the top band attractions. Ilustrations include "Temptation," "St. Louis Blues," and "Ballerina." Ginny Powell and Teddy Walters are the featured vocalists, while Nancy Doran contributes a dance.

Release date, September 18, 1947 10 *minutes*

ALBUM OF ANIMALS (20th-Fox)
Dribble-Puss Parade (8901)

This short is devoted to going through the zoo with Lew Lehr, who describes the various animals in his own sputtering way.

Release date, November 21, 1947 8 *minutes*

PARIS IN THE SPRING (Paramount)
Musical Parades (FF6-4)

Puppetry, songs and romance are the ingredients of this short featuring Roger Dann, Sally Rawlinson and the Bob Baker Puppets. Dann, a singer, is in love with Sally, daughter of Pierre the puppeteer. He is thwarted in his love because he is not a success. But when he gets a break and is a success, love flowers. In Technicolor.

Release date, September 26, 1947 19 *minutes*

THE 3 R'S GO MODERN (20th-Fox)
Movietone Adventure (8202)

The three R's were once reading, writing and 'rithmetic, but in this present world, study is a little more involved. As this short demonstrates, classes at Florida's Tallahassee High School study zoology, ornithology and icthyology—beasts, birds and fish.

Release date, November 7, 1947 9 *minutes*

NAUGHTY BUT MICE (Paramount)
Noveltoons (*P*6-8)

Herman, the wise-cracking city slicker mouse, thinks that he will slip one over on the cat who has been raising havoc with the cheese situation. The cat, however, proves too much for him. In color.

Release date, October 10, 1947 7 *minutes*

CINDERELLA CAGERS (Columbia)
World of Sports (9801)

The champion Utah basketball team demonstrate here how the sport should be played. Climaxing the reel are shots of the game which Utah and Kentucky played at New York's Madison Square Garden.

Release date, September 25, 1947 9 *minutes*

HOME OF THE DANES (20th-Fox)
Movietone Adventure (8252)

A camera survey of Denmark, this short shows the chalk cliffs at Mon, the Middle Ages village of Ribe, the historic castles and manor houses, the farmlands and other points of interest. In Technicolor.

Release date, October 17, 1947 8 *minutes*

MOONLIGHT (UA)
Loew Musicolor

To the strains of Debussy's "Clair de Lune" a garden statue of a boy and girl suddenly springs into life and the lovers enact their romantic by-play. A David E. Loew short in Cinecolor.

Release date, September, 1947 7 *minutes*

THE ROYAL FOUR FLUSHER (Paramount)
Popeye (*E*6-4)

Popeye meets up with Bluto, a villain with a penthouse out after Olive Oyl. Popeye is almost done in before he remembers his spinach and is saved. In color.

Release date, September 12, 1947 7 *minutes*

HERE'S YOUR ANSWER (Universal)
The Answer Man (2396)

Six questions are again asked of the Answer Man and they have to do with penguins, Eskimos, whales, crew races, twins and paratroopers.

Release date, July 28, 1947 9 *minutes*

POPEYE AND THE PIRATES (Paramount)
Popeye Cartoon (E6-3)

Popeye and Olive find themselves tangled up with a King-size edition of Captain Kidd—Popeye's pal Bluto. Bluto uses all his charm—and force—in trying to get Olive away from Popeye, but spinach, as usual, comes to the rescue. In color.

Release date, September 12, 1947 8 *minutes*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3878.

Adventure Island (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, p. 46; September 6, p. 51.

Bachelor and the Boby Soxer (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross,, Over-all Performance—119.4%
Round Table Exploitation—August 9, p. 55; August 23, p. 40; September 6, p. 50.

Brute Force (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—112.2%
Round Table Exploitation—August 9, p. 55; August 23, p. 38; August 30, p. 46; September 6, p. 50; September 13, p. 51; September 20, p. 48.

California (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—101.6%
Round Table Exploitation—February 1, pp. 56, 57; March 15, p. 67; March 22, p. 59; April 12, pp. 49, 52; April 19, p. 48; April 26, pp. 51, 52; May 10, p. 61; May 17, p. 56; October 4, p. 60.

Carnegie Hall (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 30, p. 48; September 6, p. 51; September 20, p. 45; September 27, p. 45.

Cry Wolf (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—99.1%
Round Table Exploitation—August 30, p. 50; September 6, p. 52; September 13, p. 52.

Cynthia (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 16, p. 48; September 6, p. 52; September 27, p. 45.

The Devil Thumbs a Ride (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 12, p. 49; September 27, p. 44.

Down to Earth (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 24, p. 62; September 13, p. 48; September 20, p. 47; October 4, pp. 56, 59.

Duel in the Sun (Selznick)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—144.6%
Round Table Exploitation—April 26, p. 53; May 10, p. 60; May 17, p. 56; May 24, p. 64; May 31, p. 52; June 14, pp. 46, 48; June 21, p. 44; July 5, p. 44; July 12, p. 50; July 19, p. 53; July 26, p. 60; August 2, p. 51; September 20, p. 48.

The Egg and I (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-All Performance—114.9%
Round Table Exploitation—May 3, p. 55; May 24, p. 58; June 7, pp. 49, 52; June 21, p. 47; July 5, p. 47; July 12, pp. 48, 51; July 19, p. 55; July 26, p. 60; August 2, p. 48; September 27, p. 44.

Hal Roach Comedy Carnival (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 20, p. 48; September 27, p. 48; October 4, p. 57.

Heaven Only Knows (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 27, p. 45.

Honeymoon (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 24, p. 62; June 14, p. 44; August 2, p. 51.

The Hucksters (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—129.7%
Round Table Exploitation—July 19, p. 60; August 2, p. 50; August 9, p. 55; August 16, pp. 46, 47; August 23, p. 42; August 30, pp. 47, 48; September 6, pp. 51, 52; September 13, p. 52; September 27, p. 48.

It Happened on Fifth Avenue (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, p. 59; August 16, p. 49; August 30, p. 49; September 20, p. 47; October 4, p. 57.

The Long Night (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, pp. 47, 49; September 20, p. 48; September 27, p. 47.

Lured (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 4, pp. 59, 60.

Miracle on 34th Street (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—94.3%
Round Table Exploitation—June 28, p. 45; July 5, p. 44; July 26, p. 60; August 2, p. 50; August 9, p. 54; August 23, pp. 38, 40; September 6, p. 52; September 13, p. 51. October 4, p. 60.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for adults
Class B	Objectionable in Part
Class C	Condemned

Mother Wore Tights (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.4%
Round Table Exploitation—September 20, p. 46; October 4, p. 56.

New Orleans (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, p. 62; June 28, p. 44; July 26, p. 58; September 6, p. 51; September 27, pp. 47, 48.

Red Stallion (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 50; September 27, p. 48.

Romance of Rosy Ridge (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 23, p. 40; August 30, p. 47; October 4, p. 57.

Secret Life of Walter Mitty (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 51; October 4, p. 56.

Something in the Wind (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 13, p. 50; September 20, p. 46; September 27, p. 45.

Song of the Thin Man (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—93.4%
Round Table Exploitation—September 20, p. 46; October 4, pp. 59, 60.

The Trouble With Women (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—August 9, p. 55; September 27, p. 47.

The Unfinished Dance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 13, p. 50; October 4, p. 56.

Welcome Stranger (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—118.6%
Round Table Exploitation—August 9, p. 53; August 16, p. 46.

Wild Harvest (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—September 27, p. 48.

The Woman on the Beach (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, p. 45; August 9, p. 52; September 27, p. 47.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3863-3864, issue of October 4, 1947.

Feature product listed by Company on page 3875, issue of October 11, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3877
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	9072	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3877
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (Reissue)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3819
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	.....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	536	Eddie Dean-Roscoe Ates	Oct. 25,'47	....	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Oct.,'47	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde Savage	EL	....	Leif Erickson-Gale Sherwood	Not Set	57m	Oct. 11,'47	3874	....	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	.....	....	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....

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Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	..
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	..
Bury Me Dead	EL	579	Mark Daniels-June Lockhart	Oct. 18,'47	66m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3877
Call It Murder (Reissue) (formerly Midnight)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Mar. 17,'34		..	...
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	.	....
Caravan (Brit.)	EL	....	Stewart-Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	...
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38		....	
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	.	.....	...	3759	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 25,'47		.....	...	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Nov. 29,'47	...	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Sept.,'47	90m	.....	.	....	..
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	...	.....	....	....	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	..	3851
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3877
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	...	.....	....	3875	...
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3877
DAISY Kenyon	20th-Fox	....	Joan Crawford-Dana Andrews	Not Set	...	.....	....	3876	...
Dangerous Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	9079	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Dark Road, The	SG	4706	John Shelton-Ann Doran	Nov. 15,'47	72m	.....	....	3876	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3819
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3851
Design for Death (Block 2)	RKO	....	Documentary	(T) Nov. 13,'47	....	.....	....	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	62m	Mar. 1,'47	3501	3410	3877
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	...
Dick Tracy Meets Gruesome (Bl. 2)	RKO	....	Boris Karloff-Ralph Byrd	(T) Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmunde Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (R.)	Col.	9076	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3877
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	73m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	....	.....	....	3850	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3877
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	..
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3877
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	(T) Oct. 27,'47	....	.....	....	3876	....
Exile, The	Univ.	....	Douglas Fairbanks, Jr.-Maria Montez	Not Set	....	.....	....	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	88m	Mar. 1,'47	3502	3475	3851
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....

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Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3851
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	.....	....	3475	....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct.,'47	118m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	70m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	....	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	9073	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	222m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	9074	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	106	Sally Gray-Trevor Howard	Oct. 4,'47	91m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3877
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	65m	June 7,'47	3665	3655	....
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	78m	Mar. 15,'47	3527	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3877
It's a Joke, Son (Reissue)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patrick Knowles	June,'47	99m	June 14,'47	3677	....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3851

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JEWELS of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	...
Jiggs and Maggie in Society	Mono.	....	Joe Yule-Renie Riano	Nov. 15,'47	....	.....	....	....	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	....
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	...
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Ann Blyth-Brian Donlevy	Dec.,'47	....	.....	....	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	....
Kit Carson (Reissue)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady Chaser	EL	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	....	.....	....	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	67m	.....	....	3787	....
Last of the Mohicans (R.)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	9077	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3851
Lighthouse	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	.....	....	....	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	71m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3877
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	...	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3877
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	....
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Dec. 6,'47	71m	.....	....	....	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3877
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	8072	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA		Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	..
More Than a Secretary (Reissue)	Col.	9075	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3877
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....

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† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	.....	....	3599	....
NEVER Say Good-bye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct.,'47	111m	Oct. 11,'47	3873	3830	....
Night Song (Block 2) (formerly Memory of Love)	RKO	....	Dana Andrews-Merle Oberon	(T) Nov. 10,'47	....	.....	....	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	84m	May 3,'47	3610	....	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	....	.....	....	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	....	George Brent-Virginia Mayo	Oct. 11,'47	86m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Out of the Past (Block 2)	RKO	....	Robert Mitchum-Jane Greer	(T) Nov. 12,'47	....	.....	....	3875	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Nov. 29,'47	72m	.....	....	....	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	73m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	58m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	58m	Feb. 22,'47	3487	3348	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	100m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3877
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	EL	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Ride the Pink Horse	Univ.	....	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	.....	....	3850	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	61m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Not Set	....	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....

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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3877
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	69m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty-Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	9080	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Oct. 4,'47	3861	....	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	63m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Boby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	EL	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Not Set	....	.....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3851
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas (Reissue)	Col.	9071	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Hagen Girl	WB	....	Ronald Reagan-Shirley Temple	Nov. 1,'47	....	.....	....	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	REVIEWED — Advance Synopsis Page	Service Data Page
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt (color)	Mono.	666	Documentary	July 26,'47	44m	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	....	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	.....	....	....	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	Not Set	146m	Sept. 27,'47	3849	3809	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Unexpected Guest	UA	....	Bill Boyd-Rank Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3877
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	....
Untamd Fury	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	68m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wallflower	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web., The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3877
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Nov. 22,'47	41m	.....	....	....	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	....	Helmut Dantine-Mary Anderson	Not Set	101m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3877
Wild West (color)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	....	Bud Abott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3877
Women, The (R.)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	73m	Mar. 15,'47	3527	....	....

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(In News Section)

Green Dolphin Street

The Lost Moment

The Swordsman

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TELEVISION AND THEATRE DESIGN LEAD PROGRAM AT ENGINEERS' CONVENTION

MEETINGS AT DETROIT AND MEMPHIS SPOTLIGHT TOA AND ALLIED DIFFERENCES



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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 3 — October 18, 1947

PLANS and PICTURES

MOST of the attempts at "planned-economy" involve endeavours to change the normal, natural flow of events and processes. The result is commonly something as artificial in growth and structure as the espaliered tree that traces patterns against the garden wall. There is more scenery than fruit.

This comes to mind in reflection on the trans-Atlantic discussions and dickerings about the place of the American picture in British theatres, and the place of the British picture over here.

Uppermost at the moment is the tentative suggestion from the London side that there should be "a controlled relation of Britain's earnings on American screens to the amount taken out (of Britain) by American producers". This is entirely intra-industry discussion. Apart from a lot of other considerations, this seems to leave entirely outside the matter of what the theatre patrons might decide about the earnings of the British pictures offered. Who can underwrite that with assurance? No trade agreement can claim ownership of the customers and guarantee to deliver them, in ratios or otherwise.

A considerable responsibility reposes in the product itself. The box office customer is entirely indifferent about quotas and international finance when he goes out for an evening of entertainment.

It seems that the British Film Producers Association, through the words of Sir Henry French, director general, has come to a notion which he likes to term "barter", meaning conditioned quotas governing export and import. That would seem to the simple arithmetical mind as a process of trading dollars which, if the terms are even, results only in some bookkeeping.

* * * *

BACK of the British decision to conserve dollars by restricting American pictures, with all of its tangled repercussions, stands Sir Stafford Cripps, Minister for Economic Affairs, and dictator.

The very special sort of person that Sir Stafford is has to be taken into any calculations concerning the developing relation. His remarkable powers must be considered against the background of his stern, uncompromising ideologies and his personal Puritanic austerity. He gave up a law practice worth £30,000 a year to devote himself to social and political causes. And while he had that great income he spent it in social projects, including a community center near his farm in Cotswold. Today his Government salary is £5,000, before taxes. He now lives in a two-room flat in London and he and his wife do their own housework. There is not so much of that, however, for they are strict vegetarians and most of their food is eaten raw. That is the kind of official mind that the glamour merchandisers of the show world are trying to trade with.

■ ■ ■

SOME neat questions may be involved in the contention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators that its affiliated local unions are not subject to the Taft-Hartley law, being in intrastate business employment. It is to be remembered that in the war period a New York real estate concern faced a Federal bureau ruling that the elevator operators of a certain office building were in interstate commerce because they hauled passengers from all over the nation to do business with tenant concerns.

■ ■ ■

PROGRESS NOTES

¶ The Supreme Court of the State of New Jersey has held that strip-teasers are regular theatre employees entitled to coverage under the State Unemployment Compensation Law. Now theatres must make tax payments and deductions for the state.

* * * *

¶ The U. S. District Court for Western Texas holds that swindlers, who acquire both possession and title to takings, owe income taxes. This is to be considered alongside the Supreme Court decision that embezzlers do not really own the money they steal and hence it is not taxable. Many laymen would consider the profits of embezzlement as capital gains.

* * * *

¶ With a decided extravagance of ballyhoo, "The Birth of a Nation" was last week proclaimed as "the greatest picture of all time" by Brandt's Republic theatre on Broadway. It was, rather, the greatest picture of its time which was three decades ago. It would be about as accurate to announce "Uncle Tom's Cabin, Or Life Among the Lowly" as the greatest play of all time.

* * * *

¶ A New York psychiatrist and his wife drove from their Central Park West apartment down to a theatre in Forty-eighth Street, the other night, to attend a lecture on "The Cultural Importance of the Theatre to Our Present Civilization". They took their eight-month-old daughter along and left her in a hammock in the unlocked car. Later the baby awoke, crying, alarmed in the unaccustomed cultural environment of night in a midtown Manhattan street. The police came to the rescue and took the infant off to the comfort and safety of a station house. The police later delivered a lecture, too, but it was not exactly on the cultural importance of the theatre.

■ ■ ■

WITH carnival abandon the leaves are flying in many-coloured showers through the autumn woodlands of the Silvermine Valley. Summer has come to the end, and the harvests are in, so what is left of the season's production is tossed to the winds in a brave gala splash of reckless spending. In the warmth of midday a spicy resinous incense aroma rises from the rustling carpet underfoot. It is a distillation which seems to convert the golds and scarlets and purples of the landscape into a perfume where the clear sun beats down on the soil, still holding some of the heat of the summer that is gone. It is a time for walking, slowly, going nowhere. As the sun sinks, a warning chill comes fingering out in the shadows. It will not be long now.

—Terry Ramsaye

THIS WEEK IN THE NEWS

For Laughs?

WELL, IT SEEMS these people who make "Flents" Light Shields were sitting around the office the other day reading the newspapers and one of the younger vice-presidents reading the theatre section of the New York newspapers laughed, pulled his feet off the desk, and said, "We ought to do it—even if only for laughs." So he talked to the president of the firm and the president liked the idea, and together they wrapped up three of the nicer Light Shields and mailed them to three residents of a West 54th Street apartment house. The "Flents" people told the residents that they had read how the residents had gone to court about getting that electric advertising sign on the theatre across the way turned off so they could sleep at night. And the "Flents" people said that if the residents wore the shields over their eyes when they went to bed they would not be bothered by *THE OUTLAW, THE OUTLAW, THE OUTLAW.*

Cautious

WHAT rentals should MGM ask for "Green Dolphin Street"? Should it ask that the picture be exhibited at advanced admissions? The company doesn't know; and to determine its general selling policy is planning to "test" the picture at seven first run Loew theatres. The picture will play in them at advanced admissions. You'll know the result.

Hunted Waves

Mexico City Bureau

THE NUMEROUS radio fans throughout Mexico who recently in great alarm contacted the Ministry of Communications and Public Works, supervisor of radio in Mexico, were comforted by the Ministry's statement that there were neither ghosts nor spies on Mexican air channels. The sudden, mysterious music that often drowned out the scheduled programs, and which could not be traced, came from the Ministry itself—trying out new radio equipment the Government is installing.

No Whips!

CRUELTY TO ANIMALS has vanished from the screen. Richard Craven, recently retired western regional representative for the American Humane Association, took the floor at the AHA convention last week in Albany to report that complaints about cruelty to animals on the screen had dwindled to one or two a year. He commended the care given by producing companies to animals and called Hollywood animal trainers "animal educators." Mr. Craven has been with AHA for 30 years and since 1939 has supervised in Hollywood those production scenes involving animals. He has been succeeded by Melvin Morse. Now retired, Mr. Craven was in recent receipt of a letter from Joseph Breen, administrator of the Production Code, which read: "You have been a tower of strength to us. You have been most helpful and considerate. Somewhere, sometime, someone should rear a monument to your work."

MOTION PICTURE HERALD

for October 18, 1947

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ASCAP $9,000,000 income adds fuel to exhibition fire — Page 16

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AT 34, serials still prove they can hold their own in market — Page 19

SMPE to stress theatre design in semi-annual convention — Page 20

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Proving Ground

WARNER BROTHERS has come up with an idea for training its young actors, writers and directors. It has set up a "proving ground" project which will produce an as yet undetermined number of productions in which the younger members of the Warner staff will participate. According to Jack L. Warner, vice-president and executive producer: "Our basic pattern in setting up this unit is not unlike the farm systems in baseball and the little theatre movement, both of which have proven invaluable in training topnotch performers. . . . In addition to developing new talent, we also are going to look for new sources of good story material, with special attention to young authors who intend to make a career out of fresh thinking in modern screenplay writing." First rank Warner stars and directors will assist.

Hidden Greek

GUESS WHAT'S under that huge four-story sign which has covered the entire front of New York's Rivoli theatre all these years. A replica of a Greek temple! That's what the Rivoli used to be and that's what the Rivoli is going to be again because the theatre is tearing that covering sign down. Reason for the archaeological spade work is that the Broadway Association is trying to make Broadway the "Gay White Way" it once was—replacing the "Gaudy White Way" it now is. And a Greek temple, the Rivoli thinks, would do a lot towards setting the right tone. But what would the Greeks think about Paulette Goddard? Right now the Rivoli has a honey of a sign over its box office: a busty three-dimensional figure of Miss Goddard sitting in a bath tub, blowing genuine soap bubbles at the passers-by. The Greeks had a word for that—*xenocratmosthenes* (showmanship).

Reissues

London Bureau

WITH THE BRITISH tax slowing releases of new American product this side, a large make-weight of reissues is on offer. American companies have been trade showing these old ones at the rate of about three per week. Checkup on trade shows from August 25 through September 27 revealed that no fewer than 18 American reissues were tradeshown with nine British. Only one American reissue was on offer in the same period last year. During the period 19 new American films and 11 British were shown. During the corresponding period in 1946, 34 new American and nine British films were screened.

Selznick

"REGARDLESS of the cost, fellow democracies must be helped." The speaker, at a convention of the Robert Morris Associates, Coronado, Cal., Wednesday, was David O. Selznick, Hollywood producer. His listeners were 300 bankers. After they heard him outline the world situation, and urge that Congress aid European democrats, and describe American pictures as a great ideological weapon against Communism, they asked him some questions in which they, as bankers, were interested.

They asked him what star salaries could be, and Mr. Selznick said Clark Gable, "if free," could demand and receive $500,000 for one picture. They asked if motion picture audiences could be increased, and Mr. Selznick replied there had never been a pause in the growth of audiences. They asked how television would affect the industry, and Mr. Selznick said "until television finds some way for it to be paid for, there is nothing to worry about."

Mr. Selznick also told the bankers that all good future pictures would be in color; that the educational film industry would some day dwarf the entertainment film industry; and that he hoped for a "Radio City" type of community in every town, and that this project was one on which bankers could be helpful.

Big Ideas

Washington Bureau

REP. KARL MUNDT is a member of the Un-American Activities Committee which Monday will start hunting for Hollywood Reds. He also is the chairman of a Congressional sub-committee just returned from a month's survey of U. S. information activities in 24 foreign countries. Putting his two jobs together, Mr. Mundt Monday in Washington announced that American motion pictures are in position to, "strike a greater blow for freedom and democracy than any other segment of American industry."

Here's his plan:

1. Set up a central office to prevent the export of films that put Americans in a bad light—films that "show us as whoremongers and confirmed alcoholics and gangsters."

2. Produce a few pictures that "subtly" stress the values of the American way of life.

"I don't want open propaganda," Mr. Mundt told reporters, "but Hollywood could make films portraying democracy just as seductively as the communist line was followed in 'Mission to Moscow'. We need films that will make the European audience feel it must be great to be an American."

Mr. Mundt won't be in Washington at the opening of the Un-American hearings. He'll be in South Dakota.

"I would have liked to talk over some of these findings (of the survey) with the industry people," he said. "Perhaps we'll call them in later and talk to them about it."

OK for Amber

THAT Man Binford—Lloyd T. Binford, that is—has cleared "Forever Amber" for Memphis. The chairman of the city's board of censors Wednesday remarked, blandly: "They've cleaned it up, from what *Life Magazine* said about it. The picture is all right for adults, but I wouldn't recommend it for children." The picture, therefore, will open at the Loew's State October 23.

Mr. Binford is the motion picture industry's severest friend, it may be recalled. The Negro question and gunplay, even in the most innocent western, still bring bans from Mr. Binford. His latest ban, still smoldering, is of Hal Roach's "Curley."

Coals to Newcastle

IT DOESN'T take a Chamber of Commerce to sell the tropics to Tahitians. As evidence that they are completely sold on them, a Tahitian theatre manager recently wrote to a San Francisco exchange requesting prints of American features and specifically stressed the need for South Sea pictures—Technicolor preferred—and South Sea music and dance films. Also, the theatre manager said, he was in need of singing Westerns.

Russian Grab

Berlin Bureau

THEATRES in the Russian zone of occupation in Germany are being taken over by the Russians on a wholesale basis. The following letter, expropriating a German house, has been received by the owner.

"Even though you did not belong to the Nazi party, the theatre owned by you has been in the service of fascist propaganda. Thus, for profit motives, or at least in order to stay in business, you have become a propagandist of national-socialist aims. This order is final and cannot be appealed."

In the area of Mecklenburg alone, more than 130 theatres have been expropriated.

PEOPLE

WILLIAM BENTON, who resigned as Assistant Secretary of State for Public Affairs October 1, has returned to Encyclopedia Britannica in Chicago as chairman of the board and also as chairman of the board of Encyclopedia Britannica Films, Inc.

G. H. SPRAGUE, of the PAUL L. NATHANSON interests in Canada, has been appointed treasurer of four J. Arthur Rank-controlled companies in Toronto, following the resignation of GEORGE H. BEESTON.

JOSEPH B. ROSEN, branch manager for Twentieth Century-Fox in Albany, has been promoted to the Cincinnati branch, succeeding LEAVITT J. BUGIE, resigned. DANIEL R. HOULIHAN, Albany salesman, has been promoted to branch manager.

MICKEY MOUSE, the animated cartoon character of WALT DISNEY, was guest of honor at a party last Saturday in Hollywood celebrating his twentieth birthday. EDGAR BERGEN and EDDIE BRACKEN provided the entertainment for the 500 children of film, radio and newspaper people, who were guests.

DELMER DAVES, Hollywood director, has been named to handle "Film Directors," first of a series of industry-sponsored subjects designed to bring the story of the industry to the public.

WILLIAM B. SCHULMAN, formerly with Universal in charge of advertising and publicity in the New England area, has joined the staff of Realart Pictures, Inc., in New York as advertising and publicity director.

JACKIE ROBINSON, first Negro to play major league baseball, has been signed by JACK GOLDBERG and BEN STOLOFF, producers, to appear in a picture which they will make for Eagle Lion release.

STANLEY HAYNES, British film writer, has joined the board of directors of J. Arthur Rank's Cineguild Production unit in London.

HARRY KOSINER, eastern representative for Edward Small, left by plane for Italy last Sunday. He will aim to build up Italian sales.

HAROLD BREWSTER, studio comptroller at Universal-International, has left the studio on a leave of absence. He will be absent until the end of the year.

TOM BAILEY, who recently purchased the Denver and Salt Lake City Astor Pictures franchises, has arranged to take over the Astor franchises in Kansas City, Omaha and Des Moines. He will set up exchanges in those cities.

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THIS WEEK the Camera reports:



A HALL OF FAME for Hollywood, with Sid Grauman officiating. The first to have their busts in bronze at Mr. Grauman's Egyptian Theatre were Red Skelton, Van Johnson and Margaret O'Brien. Mr. Grauman is seen above with Miss O'Brien. The hall, with its planned 150 busts, may rival the footprints in concrete at Mr. Grauman's Chinese, as an attraction for tourists.

We Only Live Once

BY SI SEADLER



Laugh It Off!

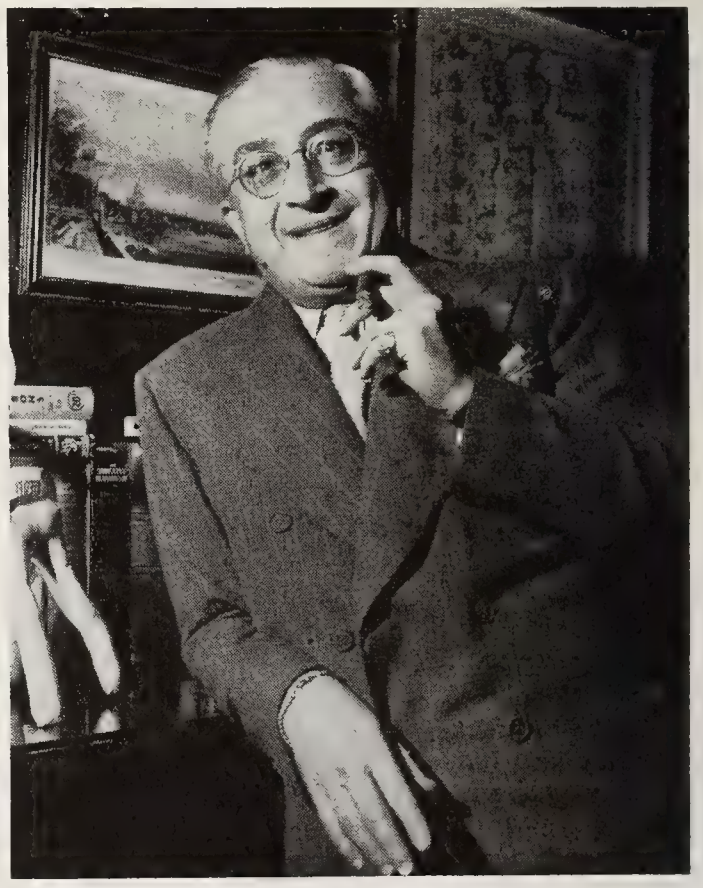
Some folks have the happy capacity of refusing to let things bother them, a blessed state worth striving for. The habit of fussing over trifles grows with indulgence. If we had minimized all those minor upsets and disappointments, how much more we would have enjoyed many occasions beyond recall. It's never too late. Cultivate a shrug-of-the-shoulder attitude toward trifles which often are easily dispelled by "laughing it off."

Copyright, Press Features.

FOR years Si Seadler of MGM has been decorating his correspondence around this industry with appealing little drawings expressive of his reactions and emotions. His friendly pictures, as candid as a kid's scrawls on a slate, now emerge into professional art, syndicating Si's philosophy through Press Features. He preaches good humor.



BENEFIT PREMIERE. George Jessel, Charles P. Skouras and Eddie Cantor at the opening of "Variety Girl" at the Paramount Downtown, Los Angeles. The show brought $27,500 towards construction of an East Side Boys Club by the local Variety Club tent of which Mr. Skouras, National Theatres president, is Chief Barker.



SAM ECKMAN, JR., MGM managing director in Great Britain, this week was created a Commander of the Order of the British Empire.



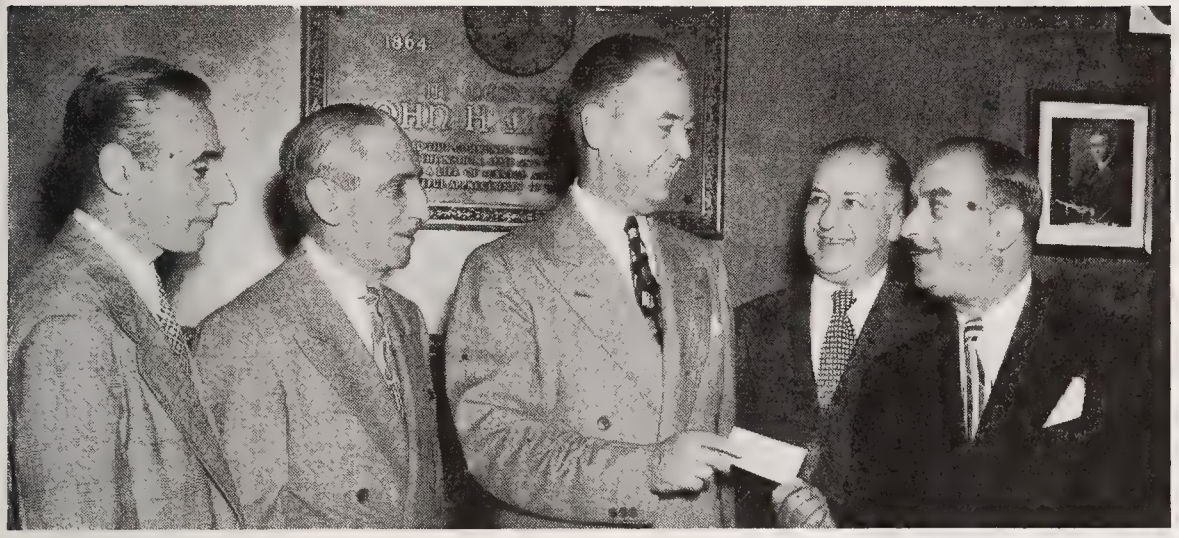
JAMES W. CAMPBELL, new production manager of Associated Screen News, Ltd., of Canada. He has been with the company 23 years, starting as cameraman.



ERNEST BORNEMAN has been appointed film information director for the United Nations Educational, Scientific and Cultural Organization in New York.



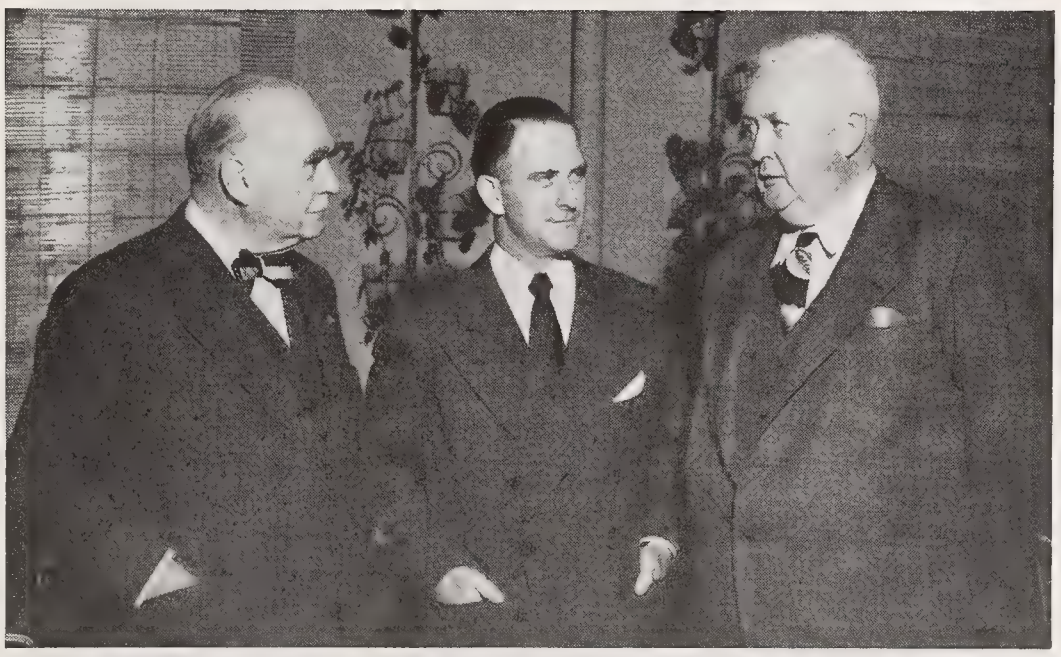
GALE STORM, Allied Artists star, autographs a drum for a musician, during the parade accompanying the premiere in Shreveport, Louisiana, of the company's "Louisiana".



PROCEEDS for the eradication of cancer, left. Brooklyn Borough President John Cashmore, center, buys the first ticket to a special stage show to be held at the Century Circuit's Patio theatre, October 27, for the benefit of the Brooklyn Cancer Fund. Cancer Fund Committee Chairman Arthur Goldstein is at the right. Others are the circuit's Jack Weinstein, Joseph Springer and committee co-chairman Jack Duberstein.



HAL WALLIS, seated, signs Burt Lancaster, star, for seven years. The contract permits the rapidly rising ex-G.I. some outside pictures, including some he will himself produce. Details of his next film for Mr. Wallis have not yet been set.



FIRST MEETING. Edward C. Raftery, right, former United Artists president, attends a meeting of the Chemical Bank & Trust Company Times Square branch advisory board, as a new member. With him are Messmore Kendall, left, president of the Capitol theatre, and Walter Hawkins, the bank's branch manager. Other board members are Adolph Zukor, Stanton Griffis and E. Claude Mills.





THE NON-THEATRICAL WORLD. At a meeting in New York last week of the Allied Non-Theatrical Film Association: Anthony A. M. Van Tetering, president of the Netherlands Sub-Standard Film Association; William F. Kruse, president of the ANFA, and the Reverend Benjamin Gregory, secretary of J. Arthur Rank's Religious Films, Inc., of Great Britain.

THE MERRY-GO-ROUND, left, was set up in New York last week for the Madison Square Boys Club and to promote Universal's "Ride a Pink Horse." Chuck Lyons and Tom Martinez watch as Wanda Hendrix, film star, sells a ticket to Hugh Casey, star of the Broooklyn Dodgers.

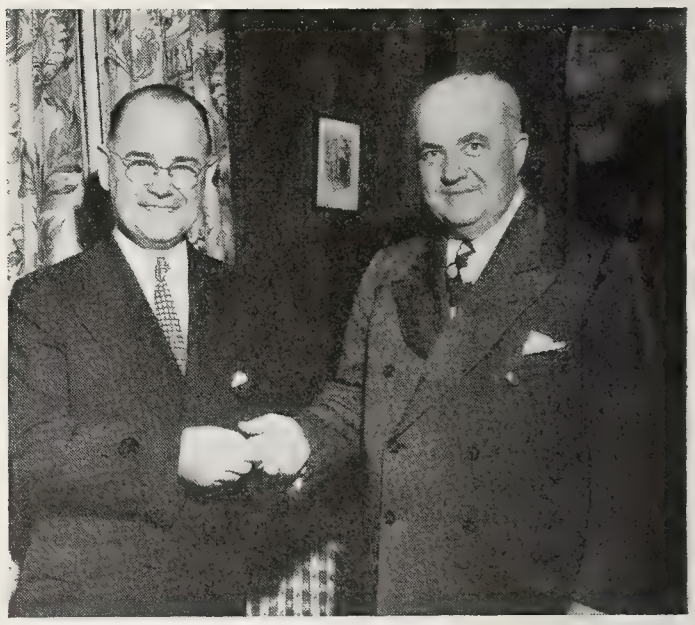


By the Herald

VISITORS, left, to the Motion Picture Herald — Latin-Americans: Ilio Ulivi, seated, director-president of Emprea "Cines Unidos" of Caracas, Venezuela; Manuel M. Gonzalez, standing, left, of Films Mundiales and Filmos, S. A., Argentina, and Jose G. Palacios, center, assistant manager of the Caracas firm. Their host in New York was J. A. Cordero, right, president of Trans-Continental Films.



THE LONG LINE was at the opening of RKO's "The Long Night" at the Tivoli theatre, Strand, London. J. Hunt manages the house.



AT RKO, Thomas F. O'Connor, left, newly elected RKO Theatres treasurer, is congratulated by the man whom he succeeded, A. W. Dawson. Mr. O'Connor will continue to supervise the real estate and maintenance departments.

WAR FILMS EMERGING AS A NEW TREND; 20 IN WORK

Editors See Objections to Theme Fading Rapidly; Seek More Stories

Motion pictures with war themes are again becoming a trend.

Currently Hollywood is preparing or producing a total of 20 such films, ranging in subject matter from a story of the Army Medical Corps on the Anzio beachhead in Italy in 1944, to the post-war occupation and the rehabilitation of returning servicemen. Additionally, the preparation of these properties has advanced sufficiently so that the War and Navy Departments, at the studio's request, have assigned 14 technical advisors to as many different stories.



***THE MARCHING MEN** of World War I became important heroes of the screen in November, 1925, when "The Big Parade", above, starring John Gilbert and Renee Adoree, was opened at the Astor theatre on Broadway, New York, by MGM as a roadshow. That was seven years after the Armistice and it began the parade of war pictures which included "What Price Glory", "All Quiet on the Western Front" and "Hell's Angels".*

See Audience Antipathy To War Films Waning

Unlike the period after the first World War, when it took from seven to 15 years for war stories to reach the screen in any quantity, story editors and producers now feel that public antipathy to war pictures is waning and that within a few months to a year audiences will be ready to accept them as part of their film fare.

Despite predictions at V-J Day that it would be five to 10 years before the public again would be ready for war themes, the past two years have shown that no parallels can be drawn concerning public reaction, Kenneth McKenna, head of MGM's scenario department, said in New York last week.

"During the last war there were only a comparatively few books and motion pictures on the conflict, while during this war there were hundreds of each," he said.

Robert Riskin, head of the independent producing company bearing his name, expressed similar views last week. Within the next year or two, he feels, the industry will produce a great many war films. Hollywood writers, directors and producers are only now beginning to relax and view the war in its proper perspective. It shouldn't be too long before they start putting their reactions on paper and film, he said.

Some Say Big War Films Still Several Years Away

Other story editors contend that despite this renewed trend in war films, it still may be many years before the really great stories hit the screen. They point out that it wasn't until 1925 that the public saw "The Big Parade"; that "All Quiet on the Western Front" wasn't released until 1931, while "The First World War," a factual film record of the conflict took 16 years to reach the screen.

Story editors attribute much of the public's renewed interest in war films to the abundance of factual film material they saw during the war, making them much more familiar with this war than were the people of World War I.

In recent months several maor companies have distributed films concerned directly or indirectly with the war. Currently in release are: RKO's "Crossfire," a story of racial discrimination and the army; MGM's "Desire Me," concerned with the effects of war on a married couple; "Frieda," a J. Arthur Rank picture distributed by Universal-International, which deals with the trials of a German war bride brought home to an English village.

In addition to these films already released and the 20 stories in preparation or production, story editors are combing their libraries for more potential material with war themes. There is much from which to select.

As the war came to an end, Hollywood had in various stages of preparation nearly 100 stories with war themes valued at from $5,000,000 to $6,000,000. Although these properties were shelved after V-J Day they were not considered a total loss since they were considered potential film material.

The 20 films on the war and related subjects now in preparation or production are:

METRO-GOLDWYN-MAYER

HOMECOMING, starring Clark Gable and Lana Turner as an army doctor and nurse on the Anzio beachhead.

COMMAND DECISION, the current Broadway stage hit by William Wister Haines, concerning a heavy bombardment group commander forced to sacrifice men while destroying German industry. MGM has purchased the play as a potential vehicle for Clark Gable and Robert Taylor.

OPERATION HIGH JUMP, a story of the Admiral Byrd Antarctic naval expedition to study subzero warfare.

VESPERS IN VIENNA, concerned with the British occupation zone in Austria, and the romantic complications of an English colonel.

QUARTERS FOR AN ANGEL, a story of G.I.'s at college.

PARAMOUNT

SAIGON, starring Alan Ladd and Veronica Lake, in a story of three Army flyers and their adventures in China.

PRIVATE AFFAIR, an original story by William Wilder incorporating a war theme.

RKO

HONORED GLORY, planned as an episodic film dealing with the career and death of nine unknown soldiers, with Cary Grant tentatively assigned to appear in one episode.

DESIGN FOR DEATH, a story of Japan and its people during the war.

BERLIN EXPRESS, the American occupation of Germany in the post-war world.

BOY WITH GREEN HAIR, an anti-war fantasy.

YOU BELONG TO ME, to be produced by Robert Riskin, and concerning a war correspondent.

TWENTIETH CENTURY-FOX

DAISY KENYON, starring Henry Fonda and Joan Crawford in a story of a returned veteran suffering from a psychological disorder.

UNITED ARTISTS

INTRIGUE, with George Raft as the dishonorably discharged flyer and his operations in the Chinese black-market.

ARCH OF TRIUMPH, Erich Maria Remarque's novel of the Nazi regime in France, starring Charles Boyer and Ingrid Bergman.

WARNER BROTHERS

TO THE VICTORY, a story of collaboration in France, starring Dennis Morgan and Viveca Lindfors.

RETURN OF THE SOLDIER, a novel of the first World War, by Rebecca West.

WINTER MEETING, a novel by Ethel Vance with a war theme.

MISCELLANEOUS

THE LAST NAZI, to be produced by Carl Krueger and Richard G. Hubler and to use portions of the German film spectacle, "Triumph of the Will." A distributor has not been selected.

THE LONG FLIGHT, a story of B-29 Army bombers, utilizing Air Corps film, in addition to new scenes to be shot in Hollywood. Mr. Krueger and Mr. Hubler also will produce this picture.

Tri-States Unit Ratifies TOA; Elects Collins

Memphis Bureau

Tri-States Theatre Owners, representing theatre owners in Arkansas, Tennessee, and Mississippi, voted Tuesday to affiliate with Theatre Owners of America.

Meeting in convention Tuesday and Wednesday at the Hotel Chicsa here, the delegates heard Ted R. Gamble, TOA president, speak Tuesday and then voted for the affiliation.

Wednesday the group elected Max A. Connett, Newton, Miss.; W. F. Ruffin, Sr., president of Ruffin Amusements, Tenn., and C. C. Mundo, Little Rock, Ark., as their delegates to the TOA board. Fred Wehrenberg, TOA chairman, attacked advance admissions and called them an injustice.

Orris Collins, owner of the Capitol and Majestic theatres, Paragould, Ark., was elected president of the organization Wednesday. He succeeded R. X. William, Lyric theatre, Oxford, Miss.

Other officers elected included: Miss Louise Mask, Bolivar, vice-president for Tennessee; Arthur Rush, Houston, vice-president for Mississippi; W. E. Malin, Augusta, vice-president for Arkansas, and W. F. Ruffin, Jr., Covington, Tenn., secretary.

The keynote of Mr. Gamble's speech was the civic, political and business responsibility of the exhibitor. He declared that the industry today faces "the most critical times in the history of our industry" and told the delegates that "if the motion picture is more than a commercial commodity and represents the values we attribute to it . . . then we must be worthy trustees and live lives of semi-public service."

He said the exhibitor should fight "unfair and discriminatory" taxation, should solve the "extortionate" ASCAP rates and announced that "in the vast area of public relations we have far to go."

Other speakers included Sam Shain, exhibitor relations director for Twentieth Century-Fox; Mack Jackson, president of Southeast Theatre Owners Association; M. A. Connett, Mississippi Theatre Association head; C. C. Mundo, president, Independent Theatre Owners of Arkansas, and Rudy Berger of MGM.

Lloyd T. Binford, head of the Memphis board of censors, was to speak, but left the convention before he could be introduced.

Utah Theatre Owners Back Aims of TOA

The aims and policies of the Theatre Owners of America were endorsed by directors of the Utah Theatres Association, meeting at Salt Lake City October 9. Victor Anderson, Orem, Utah, retiring UTA president, explained the TOA to the group, having attended the TOA convention in Washington.



Officers of the Tri-States MPTO and their guest speaker as they convened Tuesday at the Hotel Chisca in Memphis. Left to right (seated): Ted R. Gamble, president of the Theatre Owners of America; W. F. Ruffin, Sr., national board of TOA; Orris Collins, new president of Tri-States. Standing (left to right): W. A. Rush, Mississippi vice-president of Tri-States; W. E. Malin, Arkansas vice-president of Tri-States, and W. F. Ruffin, Jr., new secretary.

Branch Calls for Unity in Allied

Detroit Bureau

Ray Branch, president of Michigan Allied, opened his organization's three-day convention here Monday by calling for stronger exhibitor unity and organization, warning that the principal reason the independent operator is a victim of much that has happened to him is because there is a lack of organization and exhibitors are giving too little of their time and money to their organizations.

Mr. Branch criticized advanced admission prices, the policy of not screening films until the first run showings, and warned of the need of organizational activity to combat impending tax measures, ASCAP demands and roadshow prices.

After Mr. Branch left the meeting to attend the national Allied States board meeting, in session here Tuesday and Wednesday, vice-president C. E. Beecher took charge of the meeting.

The convention in its closing session unanimously adopted resolutions to fight Ascap through law suits and legislation if necessary and to inform the public that whenever the exhibitor played advanced admission price pictures he was being forced to do so.

Jack Kirsch, president of national Allied, was one of the principle speakers on the issue of being "forced" to play scaled-up pictures.

Abram F. Myers, Allied general counsel, spoke on the Ascap situation and told the convention that an amendment to the copyright law, which Allied is supporting and which it hopes to get before Congress, provides that producers would be licensed to bargain with Ascap for music performance rights. He pledged that Allied would continue its fight for this amendment, saying, "I don't see how we can lose in Congress."

At the board meeting Allied directors attacked advanced admission prices, claiming the majors were turning the period pending the Supreme Court review of the trust suit into a "Roman Holiday." Mr. Myers said the suit would reach the Supreme Court in January.

Wednesday morning Michigan Allied elected the following five directors for a three-year period: E. L. Jacobs, Escanaba; Berney Kilbride, Detroit; Irving Belinsky, Clawson; A. Krikorian, Holly and Herbert, and R. Fox, Mason.

Speakers at the convention included Leon Bamberger, RKO; Paul Mooney, National Screen Service; David Palfreyman, Motion Picture Association; Morris Wolf, MGM.

FIRST TOA BOARD MEETING NOVEMBER 7

The first board meeting of the new Theatre Owners of America will be held at the Stevens Hotel, Chicago, November 7-8, it was announced this week. Some 40 directors and officers are expected.

In New York, Robert Coyne, executive secretary, informed Spyros Skouras, president of 20th Century-Fox and head of the motion picture division of the Citizens Food Committee, that TOA was "ready and most willing" to assist the President's Food Committee in the emergency. Mr. Coyne's telegram said TOA's program committee was available on short notice to work "in developing the most constructive use of the nation's screens in this vital problem".

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Directed by **ROY ROWLAND**

Produced by **SAM ZIMBALIST**

A Metro-Goldwyn-Mayer Picture

CITY	PLACE AND ADDRESS	KILLER McCOY	
ALBANY	20th-Fox Screen Room, 1052 Broadway	THURS. 10/23	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	THURS. 10/23	10 A.M.
BOSTON	Uptown Theatre, 239 Huntington Street	THURS. 10/23	10 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	THURS. 10/23	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	THURS. 10/23	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	THURS. 10/23	2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	THURS. 10/23	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	THURS. 10/23	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	THURS. 10/23	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	THURS. 10/23	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	THURS. 10/23	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	THURS. 10/23	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	THURS. 10/23	2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	THURS. 10/23	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	THURS. 10/23	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	THURS. 10/23	10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	THURS. 10/23	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	THURS. 10/23	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	THURS. 10/23	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	THURS. 10/23	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	THURS. 10/23	1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	THURS. 10/23	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	THURS. 10/23	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	THURS. 10/23	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	THURS. 10/23	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	THURS. 10/23	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	THURS. 10/23	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	THURS. 10/23	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	THURS. 10/23	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	THURS. 10/23	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	THURS. 10/23	1 P.M.

Canadian Music Society Moves to Increase Rates

by CHARLES LAZARUS
in Montreal

Composers, Authors and Publishers Association of Canada (CAPAC) has begun a campaign to increase music royalties from the film houses across Canada, it was learned here this week. The Canadian body corresponds to the American Society of Composers and Publishers (ASCAP) in U. S. and the Performing Rights Society in Great Britain. CAPAC has as its functions the collection and distribution of royalties from all who use copyright music and lyrics.

Though nothing definite has been done yet, it has been learned that the 12 directors of the Canadian body will meet shortly to discuss plans for obtaining a greater yield from Canadian houses. A request for a higher rate must be in the hands of the federal Copyright Appeal Board in Ottawa by November 1, if it is to become effective during 1948.

Annual Collections Now $70,000

Raises by the corresponding U. S. and British organizations are said to have prompted the move in Canada. CAPAC now gets about $70,000 annually for its members. It is claimed that the Canadian Association can't be satisfied with the present fees when royalty fees in countries with which it exchanges repertoires are taken into account. British fees, always higher than in Canada, will be doubled in 1948.

The U. S. Government charged some months ago that Ascap was a monopoly and as a matter of fact, part of a world cartel. Last year, the Canadian Copyright Appeal Board was considering appointment of a Royal Commission to probe the whole issue of copyright music but decided instead to call "to its aid in an advisory capacity the services of any person having technical knowledge of the matters in question."

May Shift Base to Admissions

Canadian fees are determined by the size of the houses, but the sought-for increase will likely be asked on the basis of the British system: admission prices.

Per seat per annum fee now is:

1,600 seats and over	15c
800 and under	10c
801 to 1,599	12c
800 and under operating three days weekly and under	5c
Minimum fee	$10

Fee in the case of 16mm films is $2 for four films, and another $2 for each additional four or fewer.

The industry in Canada can appeal the move by the organization, in which case an industry representative states the case before the Federal body, which usually meets in December.

ATOI Annual Meeting Set For November 18 to 20

The annual autumn convention of the Associated Theatre Owners of Indiana has been scheduled for November 18-20 at the Hotel Antlers in Indianapolis. Among the questions which will be discussed are advanced admission prices, the lessening of non-theatrical competition, and flat rental conversion of percentage pictures. Also scheduled is a discussion of steps to be taken against diminished business.

Carolina Theatre Owners To Vote on Joining TOA

Theatre Owners of North and South Carolina will meet in special session October 20 at the Charlotte Hotel, Charlotte, N. C., to consider affiliation with Theatre Owners of America. The tax increase sought by the American Society of Composers, Authors and Publishers also will be discussed.

Ascap 9 Million Income Fuel for Exhibitors' Fight

New ammunition for the exhibitors' fight against the 300 per cent music license cost increase proposed by the American Society of Composers, Authors and Publishers was provided by the Society itself last week with the disclosure by Deems Taylor, Ascap president, that collections for the nine months ending September 30 had exceeded $9,000,000, a new high.

In Washington, meanwhile, the Department of Justice advised exhibitors that for the present it saw no reason for instituting a new suit against Ascap. The Department feels that under the 1941 consent decree exhibitor protection was guaranteed within the stipulation that the Society could be paid on a per piece basis rather than a blanket license basis. Ascap's switch to this latter method has not been tried by exhibitors and until this alternative has been applied and found unsatisfactory, officials do not feel there is a point in instituting a new law suit.

Mr. Taylor was understood to have quoted the $9,000,000 figure at Ascap's annual general membership meeting at the Ritz-Carlton Hotel in New York. He did not, however, provide any breakdown that would have indicated the income from film theatres.

The $9,000,000 represents a $100,000 increase over collections for the same period in 1946. Ascap administration costs are understood to run about 19½ per cent. The Society used a claim of rising costs as the basis for its demand for a music tax boost from theatres. Mr. Taylor was reported to have told the meeting that Ascap income had been mounting steadily over the past years. It is generally understood that radio accounts for about two-thirds of Ascap's revenue. Theatres provide approximately $1,500,000 of the Society's annual income.

Exhibitors Must Fill Foreign Gap, Montague Says

The exhibitor must understand that the tightening of foreign markets does not affect merely the producers and distributors; it affects his own business. Columbia Pictures salesmen and executives, at three regional sales meetings in New York, New Orleans, and San Francisco, are being told the financial facts by home office executives and are being asked to tell the exhibitor.

"We want the cooperation of the exhibitor," Abe Montague, general sales manager, said in a press conference Wednesday, at the first meeting, in New York, after the salesmen had listened to Joseph A. McConville, president of Columbia's international division.

"We are not specifically asking the exhibitor for more playing time or increased rentals," Mr. Montague said. "We feel he will realize once he knows that a negative is made for world distribution and that that distribution is lessening, that he may help mainain picture quality by doing as much as possible with a picture. The principal thing is to hold the picture as long as it is possible."

Mr. Montague said he had talked to many exhibitors and especially circuit heads and was disturbed to find they regarded the current situation as merely one for producers and distributors to adjust. He said he was willing to talk to any exhibitors who wished more information on the effect of the world crisis on Columbia.

Columbia will not cut quality on its pictures, he pledged, until it is told by exhibitors "whether they want us to continue," he said. It may even increase its manpower, he added, if this gives better production and more rapid picture turnover. It will not decrease its advertising because "it believes when the public gets tired then is the time to tell them to see pictures," he continued.

Columbia currently has its biggest picture inventory, $20,000,000 worth produced but unreleased, Mr. Montague said. It has no production budget ceiling, and will make pictures for varying markets. It will not ask advanced admissions. It plays pictures on percentages in some places and for flat rental in others. It is trying to reduce clearances. Its policy is flexible, Mr. Montague said.

The New York meeting was attended by staffs from 15 branches and home office executives. It was held Monday through Friday, at the Hotel Warwick.

Acquires Four French Films

Noel Meadow, vice-president of Vog-International Film Company, has announced four new French films for release. They include: "Adventures of Casanova," divided into two parts, "A Knight of Adventure" and "Mirage of Hell"; "La Route Du Bagne," and "Les Roquevillard."

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LATE FEATURE REVIEWS

Green Dolphin Street

MGM—Around the World With Lana

This is one of those sure-fire screen items for the marquee and the box office. There would appear to be little need for the exhibitor to worry about lines forming down the street from the till for this one.

When MGM purchased Elizabeth Goudge's novel, "Green Dolphin Street," and announced it as the winner of the first MGM Novel Contest, studio executives evidently sat down in their screening rooms, pulled all their commercial successes out of their vaults, screened them, snipped out the best scenes from all the pictures, stuck them together with tears and marshmellow fluff, and said, "There, there's the way we want 'Green Dolphin Street.'"

So the picture is a costume drama, it is over two hours long, its principals travel half way around the world in seven-masted schooners, New Zealand natives capture them, they are rocked by earthquakes, there are scenes of young ladies renouncing the world to enter nunneries, a murderer fights for a new life in the jungle, there is a love story of heartbreaks and fights, and then, finally, a rosy-hued ending.

And acting this story is a really excellent cast of Lana Turner, turning in an actress' performance; Richard Hart, who undoubtedly will soon emerge as a new top screen personality; sensitive Donna Reed; the always capable Van Heflin, and Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen, and Gladys Cooper, all doing splendid jobs.

The result is a smartly constructed and painstaking job production-wise from Carey Wilson, a top directing job by Victor Saville and some good scripting by Samson Raphaelson.

The story is a four-sided love story, with both Miss Reed and Miss Turner in love with Hart, Hart in love with Miss Reed, but marrying Miss Turner, and Van Heflin in love with Miss Turner. Miss Turner is as much a business woman as she is a lover, and when Hart, in a drunken moment, asks the wrong girl for her hand, Miss Turner succeeds both in making Hart a success as a New Zealand lumberman and in making Hart love her. Van Heflin retires to the brush; Miss Reed to the nunnery.

A blue ribbon to every one concerned with this one.

Seen at the Criterion theatre, New York, where the audience sniffled appreciatively. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, not set. Running time, 141 min. General audience classification.

Marianne Patourel ..... Lana Turner
Timothy Haslam ..... Van Heflin
Marguerite Patourel ..... Donna Reed
William Ozanne ..... Richard Hart
Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen, Gladys Cooper, Moyna MacGill, Linda Christian, Bernie Gozier, Pat Aherne, Al Kikume, Edith Leslie, Gigi Perreau

The Swordsman

Columbia—Swords in Scotland

Columbia has moved a Western to the Scottish moors and mountains. As an idea, it's good and its execution is good. This is swashbuckle in Technicolor—and chockful of swashbuckle with swords—plenty of swords, in flashing duels. Instead of adobe huts and ranchhouses and stockades, there are medieval castles. Instead of Indians and cowboys, there are the clans in their tartans. But still on horses. This is a romance and a horse drama, and a costume drama.

Larry Parks as the scion of the MacArden clan, is a new Larry Parks. His firmness, sternness, swordsmanship and horsemanship hold the picture. Eileen Drew, as the daughter of the enemy Glowans, is pretty and adequate in a role that makes her a foil for Mr. Parks.

The story opens with a meeting of the two and the disclosure that in ordinary circumstances their loves wouldn't have chance, because for a 100 years the clans have spat at each other from their not so neighborly castles. Larry, however, braves his way into a Glowan sports contest, wins a javelin throw, and starts a train of sinister events. For George MacReady, a cousin Glowan, not only wants to marry Miss Drew, but ambushes Larry. There are battles and killings in intrigue and counter intrigue thereafter, abetted by some misunderstanding between Miss Drew and Larry. Even after both have succeeded in reconciling the clans, the villainous MacReady almost starts the battle again by planning to massacre the MacArdens at a reconciliation banquet.

Miss Drew brings her uncle and the remainder of the Glowans of good-will to the MacArden castle, and after a sword battle in which Larry disarms him, MacReady is ordered executed by his father.

Miss Drew and Mr. Parks marry then, with the blessings of the two clans.

Joseph Lewis has directed the swordplay, the ambushes, the chases, and the battle scenes with a realism ordinarily difficult because of the royal Scottish trappings of henchmen and masters.

There is in Burt Kelly's production a lavishness proper to a first rate costume drama. Wilfrid H. Pettitt wrote the screenplay.

Seen at the home office projection room. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, not set. Running time, 81 min. PCA No. 11984. General audience classification.

Alexander MacArden ..... Larry Parks
Barbara Glowan ..... Ellen Drew
Robert Glowan ..... George MacReady
Angus MacArden ..... Edgar Buchanan
Ray Collins, Marc Platt, Michael Duane, Holmes Herbert, Nedrick Young, Robert Shayne, William Bevan, Lumsden Hare, Tom Stevenson, Harry Allen

The Lost Moment

UI-Wanger—Artistic Enterprise

Walter Wanger went all out for art in this production of Henry James' "The Aspern Papers", from a screenplay by Leonardo Bercovici through direction by newcomer Martin Gabel to performances by Susan Hayward, Agnes Moorehead, Joan Lorring and Robert Cummings, and came up with a film certain to win press praise as an artistic enterprise.

Whether its deliberateness in establishing mood, nurturing suspense, sustaining tension, and indicating by indirection the nature of a mental quirk which is the root of story interest, will be welcomed as warmly by the paying public as by the intelligentsia is a question to be decided in exhibition. The film is stocked with the ingredients of melodrama—the spooky old mansion, the locked room of mystery, candle light, finally the fire scene—but the emphasis is so steadily upon the mental processes of the principal characters that excitement of the physical variety is not achieved. Still, "Rebecca" set box office records, which is precedent enough to warn against writing off any well made picture in general kind.

Miss Hayward portrays here a young woman living with her aged aunt in a famous and dreary old house in Venice. Miss Moorehead, in fabulous makeup, portrays the aunt, now 105 years old, who was a renowned beauty in her girlhood and beloved of a noted poet whose passing half a century before was surrounded by mystery. To this place comes an American publisher (played by Cummings) masquerading as a writer seeking living quarters, for the secret purpose of obtaining love letters believed to have been written by the poet to the now aged beauty. Distrusted by the prim and hostile Miss Hayward, but admitted as a roomer at extravagant rental because funds are needed, Cummings discovers that Miss Hayward periodically slips a mental cog, so to speak, believing herself to be her aunt and living, for a while and in a secret room of the house, as she believes her aunt lived during her love affair with the poet. Intruding on such a period, he is mistaken for the poet by the mentally afflicted girl and plays out the part expected of him. It gets even more complex than that, as it goes on, and winds up with the girl falling in love with him, as herself, the aunt dying in a fire, and the letters going up in smoke.

Broadly speaking, the picture is somber, slow, precise and studied. It also is splendidly produced, superbly mounted, elaborately authenticated as to period and place, and artfully directed. The first of the Henry James works to come to the screen, it may be a little heavy for the common consumer, but is clearly an item for members of that "over 30" age group who, the poll takers say, don't come to the cinema as often as they would if there were more pictures of interest to grownups. This one is adult in appeal, without containing the materials which so frequently limit adult films to adult patronage, which is in itself an achievement of no mean dimensions.

Previewed at the Academy Awards theatre. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 89 min. PCA No. 12548. General audience classification.

Tina ..... Susan Hayward
Juliana ..... Agnes Moorehead
Lewis ..... Robert Cummings
Joan Lorring, Eduardo Ciannelli, John Archer, Frank Puglia, Minerva Urecal, William Edmunds.

Charles Casey, Wheeler Partner, Dies in Pittsfield

Charles E. Casey, 63 years old, engaged in exhibition from 1914 until his retirement in 1941, died October 11 of pneumonia at the home of his sister, Miss Ella Casey, at Pittsfield, Massachusetts. He was on a visit from his home at Coral Gables, Florida.

Mr. Casey engaged in motion picture exhibition at Mamaroneck, and in 1917 joined with Irwin Wheeler for the establishment of theatres and the operation of the circuit which included Mamaroneck, Rye, New Canaan, Princeton, Riverhead and other Long Island situations, under the name of Casey & Wheeler. Mr. Casey and Mr. Wheeler, both attorneys, met in a law office. The theatres have through a succession of changes become a part of the Prudential organization, with which Mr. Wheeler is associated.

The funeral was held Tuesday at Lee, Mass., Mr. Casey's old home. His sister is the only surviving near relative.

John C. Bolte

John C. Bolte, 59, veteran exhibitor in the Bronx, N. Y., died Tuesday in St. Francis Hospital, the Bronx. A former partner in the Parkway, Eagle and Monroe theatres in Manhattan and the Schuyler and Decatur theatres in the Bronx, Mr. Bolte was an officer and director of the Independent Theatre Owners Association. He was operating the Laconia and Wakefield theatres in the Bronx at the time of his death.

Sells Washington Theatre

Mr. and Mrs. Frank Airey have sold their Twisp theatre, Twisp, Wash., to Mr. and Mrs. Albert Van Gortel.

At 34, Serials Still Going Strong

THE "cliff-hangers" are enjoying renewed popularity after 34 years of exhibition.

Despite all sorts of problems, the serial picture appears as a bright spot in a clouded scene. According to the estimates of home office sales executives, they are playing in 6,000, or more than one-third, of the nation's theatres.

During the 1946-47 production season the two serial producing companies, Columbia and Republic, released eight serials, from 13 to 15 episodes each. From present indications these companies will offer a like number in the 1947-48 season.

Set for release shortly is Columbia's "The Sea Hound—The Dare-Devil Adventures of Captain Silver." This will be followed by "Brick Bradford—Amazing Soldier of Fortune," and a Western serial, "Tex Granger —Midnight Rider of the Plains." Currently in release from Columbia are three 15-chapter serials: "Son of the Guardsman" with Bob Shaw and Daun Kennedy; "Jack Armstrong—The All-American Boy," starring John Hart and adapted from the radio program on the air for 13 years, and "The Vigilante—Fighting Hero of the West," based on the Vigilante adventure feature appearing in *Action Comics* magazine.



THE VIGILANTE (Columbia)



THE BLACK WIDOW (Republic)

G-Men and The Mounties

Scheduled for release by Republic this season are: "G-Men Never Forget," a 12-chapter serial on the Federal Bureau of Investigation, starring Clayton Moore, Roy Barcroft and Ramsay Ames, followed by "Dangers of the Canadian Mounted," a story of the Northwest; "Dick Tracy Returns," a reissue of several seasons back concerning the adventures of the comic-strip detective, and "The Adventures of Frank and Jesse James," in 13 episodes.

Currently Republic has in release "The Son of Zorro," starring George Turner and Peggy Stewart in an adventure story of a highwayman in the post-Civil War era; "Jungle Girl," a chapter-play of several seasons ago which had considerable success; "The Black Widow," a story of a foreign power and its attempt to steal the secrets of the atom bomb; "The Crimson Ghost," concerned with atomic energy and international intrigue, and "Jesse James Rides Again," wtih Clayton Moore in the title role.

The serial can be traced back to 1913, when the first serial, as we know it today, was introduced.

Titled "The Adventures of Kathlyn," it appeared as a serial story in the *Chicago Tribune* and simultaneously released through the General Film Company to exhibitors. As a result of this experiment, designed to build *Tribune* circulation, the newspaper picked up another 50,000 readers and the film industry found a new story-telling device.

Famed "Perils of Pauline"

Shortly after, Universal Film Manufacturing Company offered "Lucille Love," starring Francis Ford and Grace Cunard, with the story syndicated to newspapers through the *Chicago Herald,* and the Electra Film Company, a Pathe organization, released their now-famed "Perils of Pauline," starring Pearl White, while at the same time the story was appearing in the Hearst newspapers.

But the greatest success of all during that period was "The Million Dollar Mystery" produced by Syndicate Film Corporation, which also appeared in the *Chicago Tribune* as a serial story. The picture went into production at New Rochelle, N. Y., with a cast including Florence LaBadie, Marguerite Snow and James Cruze. It was a 23-episode serial and before it had exhausted itself it played more than 7,000 of the country's 18,000 theatres. Costing $125,000 to produce, it grossed nearly $1,500,000.

During their 34-year career serials have had only sporadic success.

In the years following, the introduction of double feature bills delivered its crushing blow. Finally, during World War II when theatre screens were crowded with messages, the serial picture was all but driven from the theatre.

Well Liked Abroad

Despite their fluctuating popularity in this country serial pictures have always enjoyed international attention. Currently they are being subtitled and dubbed into Turkish, Greek, Dutch, French, Arabic, Spanish, Portuguese, Flemish, Chinese, Italian and Indian.

In many South American countries the people are particularly fond of serials, and exhibitors will show six chapters the first week, the remainder the second week, and finally the whole serial the final week. In Venezuela, particularly, where government restrictions forbid the showing of double bills, exhibitors will put on the screen an American feature picture and five or six episodes of an action serial.

But serial producers face the problem of increased costs, estimated from 50 to 75 per cent over those of the pre-war years. A serial can be produced for $200,000 to $300,000—a profitable investment since returns on the average serial usually runs from two to three times the cost.



SON OF ZORRO (Republic)



THE SEA HOUND (Columbia)

SMPE WILL STRESS THEATRE DESIGN

Television Also a Leading Subject at Semi-Annual Meeting in New York

Discussions on theatre engineering, designed to provide theatre owners, architects and others with an opportunity to exchange information regarding new and novel ideas and new products, will highlight the 62nd semi-annual convention of the Society of Motion Picture Engineers at the Hotel Pennsylvania, New York October 20-24.

This week two scientists, Dr. John George Frayne of Electrical Research Products, Los Angeles, and Dr. Albert Rose of RCA Laboratories, Princeton, N. J., were chosen as the recipients of awards to be presented at the SMPE banquet October 22.

Name Award Winners

Dr. Frayne will receive the 1947 Progress Medal for his work in originating and developing a number of outstanding improvements in sound recording and reproduction. Dr. Rose will receive the Journal Award for writing the best technical paper of the past year, "A Unified Approach to the Performance of Photographic Film, Television Pick-Up Tubes, and the Human Eye."

Still to be determined is the winner of the newly created Sam Warner Memorial Medal. In addition to the banquet presentations, there will be four honorable mention awards in recognition of outstanding papers and 13 active members of the Society will receive certificates elevating them to Fellow Membership.

C. R. Keith, SMPE's editorial vice-president, has named 12 chairmen to preside at the 10 clinical sessions on theatre engineering. They include Leonard Satz of the Century Circuit, who will preside at the session on "Physical Construction of Theatres," Monday afternoon; John Eberson, architect, "Auditorium Design," Monday evening; William H. Rivers of Eastman Kodak, General Technical Session, Tuesday morning; A. G. Ashcroft, chairman of Research Committee of Carpet Institute of America, "Floor Coverings," Tuesday afternoon; Donald E. Hyndman of Eastman Kodak, "Television," Tuesday evening.

Sessions Listed

G. T. Lorance, of General Precision Laboratories, General Technical Session, Wednesday morning; Lester B. Isaac, of Loew's, Inc., "Lighting," Wednesday afternon; Henry Anderson of Paramount, "Safety and Maintenance," Thursday afternoon; Paul J. Larsen, chairman of Television Projection Practice Committee of SMPE, "Television," Thursday evening; Carlton Sawyer of Western Electric, General Technical Session, Friday morning; Dr. Harvey Fletcher of Bell Laboratories, "Acoustics," Friday afternoon, and Seymour Seider of Prudential Playhouses, "Ventilating and Air Conditioning," Friday evening.

Television also will have a prominent place on the convention agenda. On the evening of October 23 RCA will offer its first public demonstration of large-screen television in New York on a six-by-eight foot screen with the projector located 15 feet away.

Cinecolor Takes Film Classics

Cinecolor Corporation this week entered the distribution field with the acquisition of 100 per cent of the stock of Film Classics and International Film Classics. As announced by A. Pam Blumenthal, chairman of the Cinecolor board, and Joseph Bernhard, president of Film Classics, the deal was entirely a stock transaction with an undisclosed amount of Cinecolor stock exchanged for the Film Classics stock.

At the same time Cinecolor sought to facilitate the use of its color by producers by announcing the formation of Cinecolor Finance Corporation, a wholly owned subsidiary, as a service organization to provide financing of the laboratory charges for Cinecolor clients during production and for financing of release prints. This will relieve producers and distributors of immediately putting up money for the Cinecolor process.

The Film Classics stock transfer will not affect the status of the company's executives except that Mr. Bernhard becomes a director and a vice-president of Cinecolor in addition to being Film Classics head. Under the new arrangement, Film Classics will be an international distributing outlet for independent producers having either Cinecolor or black-and-white commitments. However, a majority of the new product will be in Cinecolor. Film Classics also will continue to handle reissues.

Wednesday, Mr. Bernhard announced the acquisition of exchanges in Cleveland, Cincinnati, Detroit, Charlotte and Minneapolis and the resignation of Edward L. Alperson as vice-president and director.

Charter Foremost Film

The incorporation of a new foreign film importing company, Foremost Film Corporation, New York City, was announced last week. David Kay is president; B. L. Garner, vice-president. The first picture the company will distribute is the French film, "Quai des Orfevres."

U. A. Directors Approve Buy of Four RKO Films

The acquisition of four RKO productions, at a cost of $5,000,000, was approved at a meeting of the United Artists board of directors in New York Tuesday. The deal, if finalized by the RKO directorate, will give UA a product inventory of 20 finished features with a total negative cost of $32,000,000. The board also approved a number of distribution agreements.

Gradwell L. Sears, UA president, who negotiated the RKO film purchase with N. Peter Rathvon, RKO president, on the coast, outlined to the board members the company's stable position in regard to both backlog and future product. He also said banks were willing to finance independent productions and cited the fact that financial institutions provided 65 per cent of the financial backing for the pictures on UA's current roster.

The four films approved for acquisition from RKO include: "Out of the Past," Robert Mitchum and Jane Greer; "Indian Summer," Alexander Knox and Ann Sothern; "Stations West," Dick Powell, and "Return of the Badmen," Randolph Scott. The last two now are being edited.

Distribution agreements were approved with Jack Goldberg, producer, who will provide three: "Melody Man," "I Live on Gallows Hill," and one untitled film, and with James Nasser, who intends to start work on "My Dear Secretary," starring William Powell, February 1. In addition the directors agreed to an arrangement by which UA will participate in financing the release of Robert Hakim's "Mayerling," starring Joan Fontaine. The picture has a $2,500,000 budget and will be made in color.

Liquidation of USO Is Voted by Directors

The board of directors of the United Service Organizations, Inc., approved a plan last Friday in New York to close out all USO operations in this country and overseas beginning December 26. It is expected that overseas operations will be discontinued by next February 28, and operations in the United States by April 30. Six agencies make up the USO. They are: the Young Men's Christian Association, the National Catholic Community Service, the Salvation Army, Young Women's Christian Association, the National Jewish Welfare Board, and the National Travelers Aid Association.

Von Stroheim Data Sought

Peter Noble, founder and editor of *The British Film Yearbook,* is preparing a biography of Erich von Stroheim, now acting in French films, and is seeking clippings, magazine articles, photographs and any other material from all available sources.



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COLUMBIA PICTURES

BRITISH PRODUCERS INSIST ON QUOTA

See Extension of Present Law as Proper Way to Regulate Dollar Flow

by PETER BURNUP

in London

Course of the debate at last week's meeting of the British Film Producers Association's executive council shows that the country's producers adhere to their original view that an extension of the existing quota legislation is the proper means whereby the Government should regulate the outflow of film-hire dollars.

Producers agee with other responsible sections of the industry that the Dalton 300 per cent duty savours of panic action, that the Government in the long run will find its Cripps-Dalton tribute an unworkable instrument.

Work on Memorandum

BFPA's quota committee of late has been engaged on a memorandum of its views on the forthcoming quota bill. Advantaging Prime Minister Atlee's public statement that he is still open to discussion of alternate means of dollar saving, the quota committee has been instructed to incorporate in its memorandum the Association's notions of how quota machinery may achieve the Government's postulated ends.

BFPA's leaders — notably Sir Henry French, director-general—have come to the view that solution of the problem depends on controlled relations of Britain's earnings on American screens to the amount taken out of this country by American producers. Sir Henry prefers to use the word "barter," visualizing that the two Governments will agree to a given quota of pictures from America against a conditioned quota exported to America from Britain.

Before his elevation to the Ministry of Economic Affairs, BFPA had a date to meet Sir Stafford Cripps and there ventilate its quota views. The Association hopes that the new Board of Trade president, Harold Wilson, will find it convenient to meet them.

Burden on Producers

Ironical to report, the tax bears heavily, too, on BFPA members. Encouraged by the success of "Overlanders," Ealing's Michael Balcon has started shooting in Australia on "Eureka Stockade." But that picture, although an all-British effort, will have to pay its 300 per cent duty when it reaches a British port.

Tax or no tax, Sir Henry believes—with the support of J. Arthur Rank—that there will be a serious film shortage here within the space of months. He forsees that Hollywood's over-all output will fall. It is certainly the fact that Britain's studios, at the moment, evince no discernible intention of attaining the much bragged about target of 120 worthwhile features every year.

Stepping up Britain's production becomes a top priority on BFPA's agenda. The Film Industry Employees' Council, representing all trades unions interested in production, has long agitated for a say-so in production. BFPA concedes that the council should be interested in production and a committee of delegates from the respective bodies is now endeavouring to produce a form of constitution under which the Joint Production Committee will operate.

Would Limit Functions

Producers want the new Committee's function strictly limited to an advisory capacity. George Elvin, secretary of the Association of Cine Technicians and secretary, also, of the Employees' Council, sees the new body operating as an authoritarian near-Soviet body. That is a situation susceptible of much dynamited development.

The BFPA is in a not-to-be-envied dilemma for, in one breath, it reasons that the solution of Anglo-American difficulties depends on a reasonable trans-Atlantic market for British-made films and, in the next, that their first duty lies at home.

It seems very clear that the Britons will have to get along with a diminished motion picture supply, whatever W. R. Fuller, and all the other evangels now rarin' to go, pulls out of the bag for them.

Sir Henry had one crumb of gratifying news for his producer congregation. Crowd artists and "bit" players have long proclaimed themselves the Lost Legion of the business. Sir Henry has at length got going his Film Casting Association, Ltd., through whose agency producers pledge themselves to book all "extras." BFPA charges no commission on such engagement and is preparing a register of all recognized crowd people. BFPA is equipping a club for them and, moreover, is giving them a raise in pay.

Maecenas French and his BFPA members could scarcely go further.

Gulf States Allied Will Meet in New Orleans

Allied Theatre Owners of Gulf States will hold a two-day convention in New Orleans, November 20-21, at the Jung Hotel. The convention will be open to all exhibitors, so there will be only one closed session, on November 21, for Allied members only. At its last meeting the board of directors of Gulf States unanimously passed a resolution condemning advanced admission price pictures on the ground that admission increases "arouse considerable ill will among patrons."

Johnston Invites CEA Leaders to Weigh Film Tax

Although advices from London had the two gentlemen packing their suitcases two weeks ago, it was only this week that Washington reported that Eric A. Johnston, president of the Motion Picture Association, had formally invited W. R. Fuller and B. T. Davis, general secretary and president, respectively, of the Cinematograph Exhibitors Association, to come to Washington to discuss the British film tax with American industry leaders.

Although neither Mr. Fuller nor Mr. Davis will be able to speak with final authority on possible solutions to the tax impasse, both have the unofficial "blessing" of the Board of Trade.

Expected October 25

Mr. Johnston has suggested that they time their visit to arrive in Washington between October 25 and 30.

Their arrival, and rumors and reports of other trans-Atlantic crossings, means that the Alphonse-and-Gaston act that the American and British played during the first weeks following the imposition of the tax is drawing to a close.

Evidence of activity which might lead toward a settlement of the Anglo-American difficulties are these reports:

From London, Sir Wilfred Eadie, who headed the recent mission to Washington during the British Loan Agreement talks, is reported planning another American trip.

At the conclusion of their three-hour meeting in Washington October 9, MPA officials and members announced that another meeting would be held shortly. This will be a joint meeting of MPA and the Society of Independent Motion Picture Producers to work out final details of an industry-wide tax stand.

Nelson Continues Talks

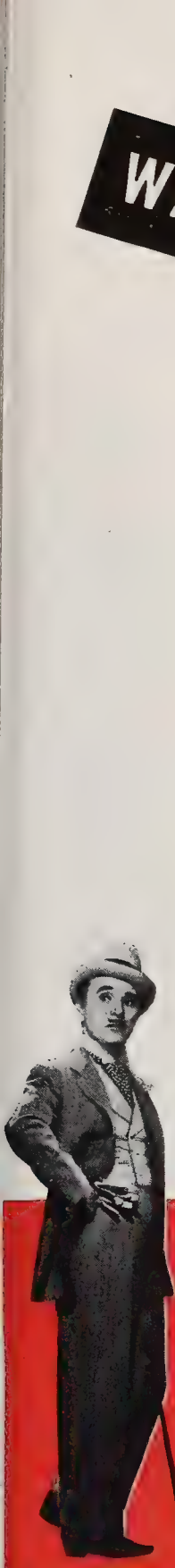
Donald M. Nelson, president of the Society of Independent Motion Picture Producers, left Hollywood last weekend to fly to Washington to continue conferences with Government officials on the British tax and to talk again with Mr. Johnston.

Meanwhile, the London Treasury has instructed the Bank of England that American film companies are not to be permitted to borrow sterling from British sources for the production of films in Britain. The purpose of this rule, effective October 1 under the Control Exchange Act, is to urge American companies to utilize their accumulated profits here.

Buys San Francisco House

Sidney Pink Enterprises has purchased the Portola theatre, San Francisco, from General Theatrical. Cesare Granelli has been appointed manager of the 900-seat house.

WASHINGTON CRITICS SAY:



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"Bold, brilliant, bitterly amusing. Wonderfully comic!"
MR. RICHARD L. COE—*The Washington Post*

"A brilliant film. Will give more to think about than all other films of the year combined!"
MR. TOM DONNELLY—*The Washington Daily News*

"A phenomenon no one can afford to miss. Superbly funny!"
MR. DON CRAIG—*The Washington Times-Herald*

"Pure comedy. Arresting and dramatic. Ironically funny!"
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ALBANY

The Palace pulled "Kiss of Death" and put in "Desire Me." The Strand had "Dear Ruth" after a profitable week with "Dark Passage," which was moved to the Ritz at Strand prices. The Colonial went into its second week with "Open City." . . . The Rivoli is reported switching to a foreign picture policy. The New Hartford, in New Hartford, also has adopted a foreign film policy. . . . The Variety Club has decided to hold weekly dinner at Keeler's restaurant —Mondays at 6:30. The club's charitable program for the fall and winter was discussed at the first meeting of the organization last week in the club rooms.

ATLANTA

Back in Hawkinsville, Ga., from Washington, D. C., is Tommy Thompson, president of Martin and Thompson theatre circuit. After his return he appointed new managers as follows: A. S. Clark, Jr., Canton, Ga., and Arthur R. Broome, former manager of the Charlotte, N. C., theatre as manager of the Princess theatre, Hawkinsville, Ga. . . . Bill Suder, manager of the New Orleans branch of the U. S. Army Picture Service, has been transferred to the Atlanta branch. . . . On Film Row: Tom Brannon, former owner of the Affiliated Exchange; Fred Jacks, southern district manager, United Artists; Wallace Smith, manager of the Brookhaven theatre, Brookhaven, Ga. . . . Miss Ann Mayo, former head of the Atlanta branch of Monogram, has resigned. . . . In Atlanta: J. Bobo, Augusta; D. L. Bushby, Dadeville, and Mr. and Mrs. Fred Weiss, Savannah, were visitors recently.

BALTIMORE

Patronage went up and started well for week beginning October 9. Century fine with "The Unfinished Dance." Hippodrome good with "Out of the Blue," plus vaudeville acts. Keith's off with two reissues, "To Each His Own" and "Lost Weekend." New theatre went into a big third week on "The Foxes of Harrow." Stanley opened very big with "Cry Wolf." Little doing fairly well with "Dear Octopus." Mayfair brought back "Meet John Doe" to fair business. Town held "Her Husband's Affairs" for a second week. Times and Roslyn okay with "Blackmail," plus "Wagons Westward." . . . The new Watersedge theatre, Watersedge, Md., opened October 9, operated by Watersedge Theatre Company, E. F. Perotka, president; Morten H. Rosen, vice-president; Morris Oletsky, treasurer. Seats 600 and designed by architect J. Carroll Dunn. S. Conn Little, 64, for nearly 50 years treasurer of Ford's Theatre before retiring in 1946, died here.

BOSTON

For the second consecutive week Boston theatres have worked under weekend handicaps. The Hub two-day visit of the Freedom Train on Saturday and Sunday plus the huge rally held in Boston Garden on Saturday night by the Combined Jewish Appeal drive hurt receipts generally. Despite

THE NATIONAL SPOTLIGHT

good mid-week business, the damage done by the weekend activities kept grosses close to average. "Dark Passage" led the city at the Metropolitan with a tidy $29,000, or slightly above the average. Loew's State and Orpheum were next with "Merton of the Movies" and "The Women," a reissue. . . . Mrs. Ella Mills of the Milo Theater, Milo, Me., in Boston for a visit at Independent Exhibitors. . . . Independent held the regular monthly meeting and executive board meeting October 14 at the Bradford Hotel Roof. More resignations rumored at the major distributing companies in line with the belt-tightening policy prevailing in the industry.

WHEN AND WHERE

October 20–24: Society of Motion Picture Engineers 62nd semi-annual convention at the Hotel Pennsylvania, New York City.
October 21: New Jersey Allied membership meeting at the Newark Athletic Club, Newark, N. J.
October 22–23: Kentucky Association of Theatre Owners convention in Louisville.
November 6–8: West Virginia Managers Association convention at the Daniel Boone Hotel in Charleston, W. Va.
November 18–20: Associated Theatre Owners of Indiana convention at the Hotel Antlers, Indianapolis.
November 19: Annual dinner of the Picture Pioneers at the Hotel Plaza in New York City.
November 20–21: Allied Theatre Owners of the Gulf States convention at the Jung Hotel, New Orleans.
November 24–25: Associated Theatre Owners of Texas annual convention in Dallas.
November 24–25: Allied Motion Picture Theatre Owners of Pennsylvania annual convention at the William Penn Hotel, Pittsburgh.
November 29–30: Allied States Association national board meeting in Milwaukee.
December 1–3: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting at the Hotel Schroeder in Milwaukee.

CHARLOTTE

The Carolina theatre has installed an organ and will present interludes of music all week. . . . A modern $150,000 drive-in theatre about four miles out from Salisbury, N. C., will be built by J. W. Scott. This theatre will accommodate 600 cars. . . . Construction of four stores with a theatre in the shopping center is to be built in Charlotte on East Morehead Street. Work on this $100,000 project will be started October 27, according to H. B. Meiselman, who heads the project. . . . Bill Mattingly, salesman with MGM, has resigned his position. . . . C. J. Leonard, film booker for the past 15 years, will leave Columbia to join Warners as their head booker. . . . Ralph Cathey has been made head shipper of the local Screen Guild office. . . . The Newport theatre, Newport, will open in the near future. . . . The Atlantic theatre, Atlantic Beach, N. C. is now under construction.

CHICAGO

Business throughout the city considerably off with operators trying to figure angles to build up exceptionally poor matinees. Afternoon stanzas playing havoc with receipts that are holding up during the evening. In the Loop, newcomers opened slowly while holdovers continued waning. Openings include "Unconquered," at the United Artists; "Magic Town," Woods; "Fun and Fancy Free," Palace, and the reissue of "Gone With the Wind" at the Garrick. . . . Chicago theatre highly exploiting the new Zoomar lens pictures of the World Series together with the fact that they have just completed new sound, projection and public address system installations at a cost of $25,000. . . . Don Chamberlain back as ad manager for Filmack after almost three months in St. Francis hospital. Sid Holland, who filled in for him, has left town to manage a theatre in Port Clinton, Ohio. . . . After 19 years as salesman for MGM, Art O'Toole has left the company. Ditto George Rose who was booker in the local exchange for seven years. . . . Si Griever, film buyer and booker, has moved into new quarters at 1235 S. Wabash. . . . Officials of Film Employees Union have accepted extension of local labor contract covering exchange employees for another year. . . . Joel Schwartz, formerly in Eagle Lion sales department, has joined Dezel Roadshows as country sales manager. . . . Whiteway Sign just finished erecting new modernistic marquee at B and K Century theatre. . . . Captain Albert Gardner will leave his post as executive secretary of the Variety Club in February.

CINCINNATI

The "main event" theatre-wise for October was the visit of Cecil B. De Mille, who spent the greater part of three days here in connection with the opening of his "The Unconquered," at the RKO Capitol, October 7, at an advanced price scale. . . . Business at the first runs continues spotty, with a few exceptions. . . . Word comes from Arthur Frudenfield, who recently retired as RKO division manager here, that he has

(*Continued on page 26*)

The PRIZE Surprise Picture of the Year!

"★★★½★ The Picture Is INSPIRATIONAL---HIGHLY ENTERTAINING---" *Says KATE CAMERON, N. Y. Daily News*

"THRILLS PACK 'SPIRIT of WEST POINT' WITH ACTION AND WONDERFULLY COLORFUL SCENES"

Says LEE MORTIMER, N. Y. Daily Mirror

FILM DAILY says: "SOCK STUFF! ALERT SHOWMEN Will Cash In With It"

VARIETY (DAILY) Says: "Film is not only a natural for football season release, but packs enough general human interest go give the femmes a thrill. Picture has strong exploit possibilities and should be good for any man's box office!"

SPORT MAGAZINE says: "PICTURE OF THE MONTH"

SCREEN ROMANCES says: "PRIZE PICTURE OF THE YEAR"

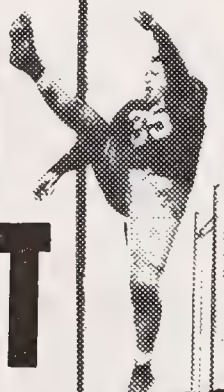


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PLUS! America's Greatest Sportcasters
BILL STERN • HARRY WISMER

Directed by Ralph Murphy • Original Material by Mary Howard • Screen Play by Tom Reed

Released thru FILM CLASSICS, INC.

(Continued from page 24)

purchased a home in California where he intends to do some journalistic work. . . . William Miller, an ex-military man, is assisting Ed Wheeler at the local Astor exchange, until recovery of Mrs. Wheeler from an attack of pneumonia.

CLEVELAND

Sam Wheeler, general manager of Film Classics while in town last week, negotiated with owners of the Film Building for ground floor space for a new exchange to distribute the Film Classics product not included in the franchise owned by Al Dezel. . . . Ed Ramsey of Plymouth, Ohio, and the City Council came to an agreement over the three per cent amusement tax, with result that the Plymouth theatre, which Ramsey closed September 29 in protest, reopened October 9. Council amended the tax law, as originally introduced, to include a $100 to $500 penalty for divulging theatre receipts. Ramsey raised his admission price scale five cents and circularized his area with handbills stating that the raise was due to council action. . . . John Urbansky, Sr., and his sons, John, Jr., and Harry, have formed Reel Film Service, which will sell all types of 16mm sound projectors, maintain a 24-hour service department, distribute 16mm March of Time throughout Ohio and establish a film library. . . . Sale of the Moreland and Hough-79th St. theatres to Sam and Maurice Barck, previously reported, fell through.

COLUMBUS

"Life With Father," at the Palace, played to good if not extraordinary business in its advanced price showing. Average business was recorded by "Wild Harvest" at the Ohio, with fair business for "Moss Rose" at the Grand and "The Trouble With Women" at the Broad. "This Happy Breed" did good business at the World. . . . The four downtown first run houses have reduced adult matinee weekday and evening adult admissions one cent. . . . New admissions are 39 cents and 64 cents. . . . Ray Ketcham, president of the Wooster, Ohio, Junior Chamber of Commerce, has been named manager of the newly opened Skyline Auto Theatre, Wooster. Walter "Pete" Freer is new manager of the Esquire. . . . New two-story buff brick home office of the Academy Theatres and the F. & Y. Building Service has been completed by Leo Yassenoff. . . . It's reported that John Hardgrove, Academy theatre's supervisor, may be the choice of the Franklin County Democratic machine for the 1948 nomination for sheriff of this territory.

DALLAS

Seen on Film Row: Charles Weisenberger, Tulia; Jerry Jobe, Terrell; W. C. De Busk, Roxton; Gidney Talley, Pleasenton; Don Donaldson, Ft. Worth; Mrs. W. C. Matson, Caldwell; Earnest Rockett, Itassaca; P. G. Cameron, Insequin, and Bill Guest, Grapevine. . . . C. W. Jolly, manager of the theatres in Decatur for Theater Enprises, is recuperating from a heart attack. . . . Tom Griffin has purchased the Metro in Abilene from I. B. Adleman.



LEO V. SEICHNAYDRE, New Orleans branch manager for Republic, is marking 31 years in the industry with a playdate drive. A native of that city, Mr. Seichnaydre entered the industry when he delivered circulars after grammar school hours for J. Eugene Pearce, circuit operator. Graduating, he then worked for Mr. Pearce as office boy. In 1917, he was appointed assistant manager. He later became booker for Pearce Films, and then for Louis Films; and later for Progressive Pictures, still in New Orleans, was Louisiana representative. In 1924, he became manager of that company's exchange, remaining in the post as it was operated by Arthur Bronberg Attractions, and then as Monogram Exchange. The exchange passed to Republic in 1941, and he with it.

DES MOINES

Mr. and Mrs. William Laughlin have sold the Royle theatre in Lohrville to Mr. and Mrs. A. C. Bruh. . . . Robert W. Malmquist has been named manager of the Zephyr theatre in Burlington, succeeding Mark Barnes who has gone to Clinton as manager of the Capitol theatre. . . . Members of the Allied Independent Theatre Owners of Iowa and Nebraska have presented a resolution to Rep. Henry O. Talle (Rep., Iowa), asking Congressional action against the American Society of Composers and Authors. . . . Construction of the new theatre building at Inwood, Ia., has progressed rapidly and plans have been announced for opening the theatre late this month. . . . Jake Schlank, former salesman for 20th Century-Fox, has resigned and is opening a booking and buying office here. . . . Only average attendance was reported at the three downtown "A" houses here last week, and Tri-States officials were disappointed in the public's acceptance of "Life With Father," playing at two theatres at roadshow prices.

INDIANAPOLIS

Business was down for all attractions but "Welcome Stranger" at the first runs here last week. It took a fine $12,000 in its second week at the Indiana, following $18,500 in its first week, and moved to the Lyric for a third. "Desire Me" did a very mild $10,000 at Loew's and "Kiss of Death" a milder $9,000 at the Circle. . . . Senator Capehart of Indiana was guest of the Indianapolis Neighborhood Theatre Owners Association for a luncheon meeting in protest against increased ASCAP fees at the Antlers Thursday. Earl Cunningham presided. The exhibitors agreed to support Allied's amendment to the copyright laws. . . . S. J. Gregory had 50 of his Alliance Theatre managers here for a convention at the Lincoln last Tuesday. . . . Curt Butler, veteran salesman, is leaving Columbia November 1.

KANSAS CITY

The downtown Liberty has changed its name to the Roxy and has redecorated and re-equipped. The house is a Durwood theatre. . . . The board of directors of Kansas-Missouri Theatre Association will meet on second Thursdays hereafter. . . . Homer Eldrick is now managing the Dickin at Mission. . . . George Lehan is about ready to open the Tower at Wichita. . . . Al Mahon who sold his Ritz at Burlingame to Roy Wilson not long ago, has bought it back. . . . N. R. Cresswell, booker at Screen Guild, spends evenings and Sundays managing the Grand at Grandview. . . . Film Row visitors: Forrest White, Burlington Junction; A. K. Smith, Johnson; A. E. Jarboe, Cameron; M. C. Hooper, New Franklin; T. J. Campbell, Osawatomie; P. R. Black, Mound City; Mr. and Mrs. Everett Buchanan, Longton; T. H. Spurgeon, Stanberry; M. H. Danbury, King City, Douglas Reed, Kincaid. . . . Jim Ronsieck, MGM salesman, has been transferred from Kansas City to Memphis.

LOS ANGELES

Bill Cox, theatre operator in Barstow, has purchased the Mecca theatre in Mojave from J. Blum. . . . J. P. Filbert, of the Filbert Theatre Supply Company, has been elected a member of the advisory board of the Theatre Equipment Dealers Protective Association. . . . Lloyd Katz, Eagle Lion salesman, has been upped to branch manager and will be transferred to the San Fransicco office. . . . Bruce Miller, SGP salesman, has resigned. . . . Ben Deidici has accepted a position as salesman with Film Classics in San Francsico. . . . Monogram held its first annual picnic at the Jonathan Club in Santa Monica beach. . . . Leon Glaser takes over the management of the Princess theatre from Harvey Goldman. . . . Jack Young, formerly with Twentieth Century Lights, and now with the Young Electric Sign Company in San Diego, was a visitor on Film Row. . . . Jack Kolbo, city manager for Everett Cumming's theatres in Downey, is at the Downey Community Hospital recovering from a major operation.

MEMPHIS

Memphis was host this week to the Tri-States convention of Motion Picture Theatre Owners. Exhibitors from all sections of Tennessee, Arkansas and Mississippi attended the two day convention at Hotel Chisca, October 14-15. . . . First run theatres reported good attendance. Loew's State showed "The Long Night." Loew's Palace had "Foxes of Harrow." Malco played "Wild Harvest." Warner's showed "Dark Passage." Ritz had "The Best Years of Our Lives." Strand featured a double bill, "Untamed Fury" and "Sis Hopkins." . . .

(Continued on opposite page)

(*Continued from opposite page*)

R. M. Buster Hammond, salesman, United Artists for three years, was named branch manager at Memphis by Film Classics. Dave Weiner, New York, will be in Memphis October 22 to direct the setting up of the new distribution office. Exhibitors booking on Film Row: Joe Wofford, Europa; J. C. Mohrstadt, Hayti; J. B. McFarland, Hornersville; Paul Myers, McCrory; Orris Collins, Paragould; N. F. Fair, Somerville; Moses Sliman, Luxora; Gordon Hutchins, Corning; R. X. Williams, Oxford, and J. F. Adams, Coldwater.

MIAMI

Response to the Saturday matinees at the Center theatre, which are planned especially for children, has necessitated the addition of another hour of operating time to its schedule. . . . "The Raider" still holds strong at the Flamingo, in its second big week. . . . "Ride the Pink Horse" is at the Capitol and "Lost Honeymoon" at the Paramount. Miami and the Lincoln are showing "Lured" this week. . . . "Desert Fury" at the Sheridan, Paramount and Beach theatres is making a hit. . . . The Royal will show "Life With Father" next week, after it finishes its engagement at the Colony. . . . "You Can't Cheat An Honest Man" and "I Stole a Million" are at the Capitol.

MONTREAL

It's holdover week at two of the mainstemmers, Capitol and Palace, with "Brute Force" and "Possessed" playing at these theatres. . . . "Gone With the Wind" opened at Loew's at regular prices, but theatre will open an hour earlier, 9 a.m., to enable four showings daily. . . . Italian film, "Before Him All Rome Trembled," being roadshown at His Majesty's—two shows daily at $1.00 top. . . . Business generally around town has perked up nicely, with the lineups at the big houses and at the neighborhoods being much in evidence. . . . Ernest A. Cousins has been appointed chairman of the board of United Amusement Corp., biggest neighborhood circuit. Succeeding him as president will be George Ganetakos. . . . Attempts by newspapermen to find out the fate of "Black Narcissus" at the hands of Quebec censors has been met by a wall of silence on the part of Eagle Lion. Lifting of ban in British Columbia has sparked hopes that it might get by the clippers here.

NEW ORLEANS

The Saenger has presented "Wyoming"; Loew's State "Desire Me." The Joy brought back "Stella Dallas." The Orpheum and Liberty played "Crossfire." The Center had "Dark Delusion," the Tudor had "Variety Girl" and the Globe showed "Dear Ruth." . . . Seen on Film Row: F. G. Pratt, Vachaerie; Charles Waterall, Pritchard: Sam Pasque, Gonzales; Jeff Rebstock, Golden Meadow; Don George, Shreveport; C. T. Havnes, Ellisville; Roy Pfeiffer, Baton Rouge, and R. L. Osborne, Belzone. . . . The Dixie theatre, Lake Charles, has been destroyed by fire. . . . Gus Troug, former Warner booker, has been appointed office manager for the company replacing George Briant, deceased.

THE NATIONAL SPOTLIGHT

OMAHA

Business cooled off again after a hot September. . . . Bob Johnson has sold the Logan theatre, Logan, Ia., to Glen Partlow. . . . Construction has begun on the new $125,000 Warner Brothers exchange building. . . . R. W. Cummings has bought out the theatre at Lewellen, Neb. . . . When exhibitors protested a five per cent theatre tax in Lincoln, Neb., the City Council switched and took first steps towards something even worse: a seat tax. . . . Eddie Kugel, Holstein, Ia., exhibitor, says he will build a 500-seat house there. . . . Theatres were bumped by added competition when 30 downtown stores agreed to keep open every Monday night. . . . Byron Hopkins, Sidney, Iowa, exhibitor, is building a 500-seat theatre at Bellevue.

PHILADELPHIA

Business continues at satisfactory levels it is reported at the downtown theatres although the neighborhood picture still remains well below that of last season. . . . Samuel Rosen, night shipper at Warner Brothers, resigned to operate his own 16mm theatre in Wildwood Villas, N. J. . . . Several resignations were announced at local exchanges. John Schaeffer left the Paramount sales staff; Charles Kasselman resigned as New Jersey salesman for Eagle Lion; Al Silver and Joseph Esposito resigned as student bookers at 20th Century-Fox, and James Reimel left the Metro booking staff. . . . Charles Gasperon named manager of the Ambassador, replacing Bob Suits, who left to handle the Overbrook. . . . S. Solomon is the new manager at the Byrd. . . . Jack Brodsky reelected president of the employees Warner Club of the Warner Bros. circuit. . . . Charles Kasselman returned to MGM as a booker after a brief period spent with Eagle Lion as a salesman. . . . Ben Tulmas, veteran 20th Century-Fox salesman, retired from the industry. . . . The Colosseum of Motion Picture Salesmen have called an all-industry meeting on October 20. . . . David Shapiro was revealed as the purchaser of the large plot on Adams Avenue in the Northeast section where a $400,000 enterprise will include a theatre, food market, stores and an apartment building. . . . Night managerial changes at the Warner houses operating all night in the center of the city brings Joe Mazer to the Family, Harvey Detweiler to the Savoy and Charles Slemmer to the Center. . . . A large number of local industry members went to Burlington, N. J., last week for the opening of Mel Fox's new High Theatre there, one of the first new houses to open in the territory since the war. The house has been leased to the Atlantic Theatres.

PITTSBURGH

Jules Green, the former Warner booker, was honored at a farewell testimonial by the Variety Club at the William Penn Hotel. He has joined James Saphier's agency, Hollywood. Sammy Speranza succeeds him here. . . . Reviews for "Unconquered" were not so good, but the business the Cecil B. De Mille film has been doing at the Penn has shattered all records. . . . Leo Wayne has been promoted from booker to salesman at the Monogram exchange. He replaces Hymie Wheeler, who resigned to join Film Classics. . . . Vi Kaufmann has been named assistant to Vince Aldert, manager of the Ritz theatre. . . . Harry Russell has been promoted from clerk to office manager of the local National Theatre Supply branch.

PORTLAND

Leo Pallay has reopened his 21st Street theatre, recently damaged by fire. . . . "Gone With the Wind" has gone into a strong third week at Parker's United Artists. . . . J. T. Sheffield, for many years Republic representative in Pacific northwest, is an addition to Portland's Film Row. . . . Tom Craig has been named Oregon field man for RKO, succeeding Keith Bain.

ST. LOUIS

"Twenty-seven per cent is an unfair rate for a sales tax." That is the theme of the motion picture protest against the city's five per cent amusement tax. Launched in half-page ads, the campaign copy totted the 20 per cent federal, two per cent state, and proposed city levy and declared the 27 per cent government take was unfair. The half-page ads also carried tear-out-and-mail coupons on which theatre-goers could register a protest with their Alderman. . . . Veiled Prophet week, with the newspapers claiming over a half-million people along the parade route, slowed business somewhat. . . . "Welcome Stranger" was pulling them in for a fourth week, first at the Ambassador and currently at the Shubert. . . . Adding to all the fun, the new Chicago-dominated management of the Arena hiked the Arena's rent for the annual Police Circus from $15,000 to $50,000. The police will move to the outdoor Walsh Stadium.

SEATTLE

"Welcome Stranger" ended its third successful week at the Liberty. The Venetian featured "The Egg and I." Other openings included "Crossfire," at the Music Hall; "Down to Earth," at the Paramount, and "The Unfinished Dance" at the Fifth Avenue. . . . F. M. Higgins and Lynn Peterson purchased the drive-in theatre at Rickland from Fred Hair. Peterson is now operating

(*Continued on following page*)

(Continued from preceding page)
the theatre. Don Hiatt, head booker for MGM in Seattle, resigned after 17 years with the branch office. He was replaced by Mildred Blatt who was assistant booker. . . . L. A. Gillespie announced that his Orada theatre at Oroville, badly damaged by a recent fire, will reopen on October 22. . . . Paul Hull joined Wally Rucker's Eagle Lion staff. . . . Visitors to Film Row included: Bill Thedford from Portland, Ore.; E. J. Stierwalt, from McCreary; and Charles Schuler, Tacoma.

TORONTO

With the observance of Thanksgiving Day on Monday to round out a long weekend, Toronto's film palaces offered brand new programs after many weeks of holdovers, the Fairlawn being the only theatre to have a continued run, this being "The Best Years of Our Lives" in its fifth week. "Down to Earth" was at Shea's, "Mother Wore Tights" at the Imperial, "Dear Ruth" at the Tivoli and Eglinton, "The Unfinished Dance" at Loew's and "Ride the Pink Horse" at the Uptown. . . . "Fantasia" came back for still another engagement, playing the Capitol and Victoria. . . . The Ontario Board of Moving Picture Censors graded seven features as adult entertainment during September, including "Monsieur Verdoux" which goes into the Uptown as a road show while Loew's is playing "Duel in the Sun." . . . Canadian Odeon opened the Cremazie theatre in Montreal which is to be operated by a subsidiary, General Theatre (Quebec) Limited. . . . Angelo Stevens, in Toronto after resigning as manager of the Rideau theatre, Ottawa, has stepped from the presidency of the Eastern Ontario Theatre Managers Association. . . . Manager Ted Smith of the York theatre, Toronto, is the new president of the B & F Managers Association, sponsored by the Bloom and Fine circuit, a subsidiary of Famous Players. . . . Protestant clergymen of Toronto gave public approval of "Black Narcissus" after seeing the picture at a special screening.

VANCOUVER

"Black Narcissus," British picture banned by the British Columbia censors, was passed by the B.C. Appeal Board, without eliminations and for general audience attendance. . . . Famous Players have reduced the seating capacity of the Victoria Road theatre, a Vancouver suburban house, from 527 to 449, which brings it under the one man in a booth law. . . . Smash product in three houses is keeping business back to the good old days which proves that trade is here when the product is. "Dear Ruth" on second week at Capitol was capacity. "Down to Earth" at Vogue and "Singapore," day-date Hastings and Plaza, with Orpheum doing big on "I Wonder Who's Kissing Her Now," were the leaders, rest of town below average business. . . . Famous Players changes in their local set-up, moves Les Stratton, assistant manager of Orpheum, to manager of the Regent, Vancouver, succeeding Mel Stackhouse, who takes over the Windsor, following Larry New, no longer with F. P. Frank McKenzie, from the Capitol, succeeds Stratton at Orpheum, and Lorne Newton, Orpheum doorman, is now assistant manager at Capitol. . . . Jack Barron, Odeon partner in the Grand theatre at Calgary Alberta, a Vancouver visitor. . . . The new Oliver, B. C., theatre built by Alex Gough opened this week. Theatre seats 400.

WASHINGTON

Washington theatre business was good, with all new pictures opening in the first runs, including, "Down to Earth," at the Warner; "Out of the Blue," at Warner's Metropolitan; "The Foxes of Harrow," at Loew's Palace; "Lured," at Loew's Capitol; and "The Long Night," at RKO Keith's. . . . Constitution Hall booked the film version of "The Barber of Seville" for four-day engagement, one performance a day, at a scale of $1.20, $1.80 and $2.40. . . . Election of officers for the year 1948 for Variety Club Tent No. 11 will be held at a luncheon in the Congressional Room of the Willard Hotel on Monday. . . . Nathan D. Golden, chief barker of Variety Club Tent No. 11, called a general meeting of all members on October 13 to acquaint them with the importance of the Welfare Fund Raising Drive. . . . Newest member of the Variety Club is Frank Fletcher, co-owner of radio station WARL.

Wolf To Boost Theatre On Club Date Tour

Maurice N. Wolf, assistant to H. M. Richey, director of exhibitor and public relations for MGM, will spend the major part of the next six months speaking before civic groups in 20 states on the subject, "Motion Pictures Are My Business." As part of a long-range program to maintain interest in motion pictures, Mr. Wolf will appear before Rotary, Kiwanis, Lions and various women's clubs, before chambers of commerce, advertising and business clubs. Arrangements for Mr. Wolff's appearances are being made through the company's branch managers.

Promotion Plans Set For "Show of Shows"

The publicity and promotion campaigns for the "Show of Shows," which the combined branches of the amusement industry will put on at Madison Square Garden in New York October 30 have been completed. The affair will be a benefit performance to aid the Institute of Rehabilitation and Physical Medicine of New York University —Bellevue Medical Center. Harry Mandel, national director of publicity and advertising for RKO Theatres, is publicity chairman for the campaign. More than 100 stars of stage, screen and radio will appear in the show.

Guilty in Copyright Suit

Joseph Mirasola pleaded guilty October 6 in New York Federal District Court to each of seven criminal information counts charging him with copyright infringement of feature films. It is understood Mr. Mirasola illegally exhibited seven feature films at summer resorts. He was fined $250 on one count and placed on probation for two years on counts one to six, inclusive.

Gregory Sells Showmanship

Stressing the importance of exploiting all pictures booked to bolster the box office, S. J. Gregory, president of Alliance Theatres, opened his circuit's annual drive meeting at the Lincoln Hotel, Indianapolis, October 7.

"Showmanship," Mr. Gregory said, "begins when a booking is received and each one should be analyzed and plans laid to properly exploit the attraction. Every manager should know his pictures through the medium of trade publications and press books.

"The day of just opening a box office and allowing the public to buy tickets is past. We must get down to earth—get back into show business. Our merchandise is the most perishable material of any type of business and must be sold during its limited engagement or the opportunity to do so is past."

Defining showmanship, Mr. Gregory stated: "We do not only mean the selling of a program, but also the selling of each individual theatre."

Chicago office executives and managers of their Illinois and Indiana houses attended.

Prize winners of the recently concluded summer drive were: Roy O'Keefe, Vincennes; Frank Millspaugh, Chicago; Ted Kraft, Terre Haute; H. Lisle Krieghbaum, Rochester; George Pappas, Peru; Roy Eggman, Frankfort; Roy Chrisman, Downers Grove; Bob Jackson, Anderson; Chris Panagos, Syracuse, and Pete Sklavounis, Marseilles.

Heading the home office delegation were S. J. and James Gregory and their assistant, Pete Panagos; John Doerr, head of the film-buying department; Spiro Papas, Herbert Sullivan and Eugenia Sarros, bookers; R. H. Brandt, treasurer; Harold S. Knudsen and Nat Blank, district managers, and Ted Dariotis, head of purchasing and vending.

Mr. Gregory has also announced that his circuit's Capitol theatre in Walla Walla, Wash., has been renovated and will operate as a first run house.

Loew's Theatres Hold Management Courses

Managers, assistants and student managers of Loew's Theatres' 69 New York city houses will attend extensive courses in theatre operations currently held by the home office. Their courses, in all phases of operations, are under the direct supervision of Joseph R. Vogel, vice-president and general manager of Loew's Theatres, and Oscar A. Doob. The managers, divided into four groups, will meet one day a week. The courses will last until next summer. Among executives to address the classes, in addition to Mr. Vogel and Mr. Doob, are: Harry Moskowitz, construction and maintenance; Lester Isaac, sound and projection; Ernest Emerling and Dan Terrell, advertising and publicity; Edward C. Dowden, exploitation.

VARIETY CLUBS INTERNATIONAL

says, from the bottom of the Heart of Showbusiness,

"Thanks, Paramount", for VARIETY GIRL



the picture all America has taken to its heart!

Last week the 24th and final key-city Premiere took place under the auspices of Variety Clubs International.

These benefit performances—made possible by Paramount through the magnificent cooperation of Charles M. Reagan—have netted approximately $200,000 to local Heart Funds to help under-privileged children in their own communities.

The gratitude of Variety Clubs International is extended to Paul Short for the original idea for this picture, to the owners of the twenty-four theatres which were made available without any charge for our benefit premieres, and to the entire Paramount organization, including the forty great stars whose talents make "Variety Girl" a show that's



—VARIETY CLUBS INTERNATIONAL

JOHN H. HARRIS
International Big Boss

R. J. O'DONNELL
International Chief Barker

Studios' Shooting Total Up to 35; RKO Starts Three Productions

Hollywood Bureau

With five new pictures going before the cameras last week, while but one was sent to the cutting rooms, the production index went up to 35 films shooting, compared to 31 during the previous week.

RKO Radio led with three starting. "Velvet Touch" has Rosalind Russell and Leo Genn in the top spots, with Sydney Greenstreet, Leon Ames, Frank McHugh, Claire Trevor and Walter Kingsford heading the support. It is the first production for the newly organized Independent Artists, headed by Miss Russell, Dudley Nichols and Frederick Brisson, as executive producer. Edward Donohoe is Brisson's associate on this film, with Jack Gage as director.

RKO Starts "Mr. Blandings," Starring Cary Grant

Another to start at RKO is the new Cary Grant film, "Mr. Blandings Builds His Dream House." Myrna Loy has the feminine lead. Co-producers are N. Panama and M. Frank, with H. C. Potter directing.

The third was "Mystery in Mexico," with William Lundigan, Jacqueline White, Jacqueline Dalya, Walter Reed, Tony Barrett. Robert Wise is directing for Sid Rogell, the producer.

The new Carl Krueger Productions started their first film, "The Last Nazi" on the Enterprise lot. Former European stage and screen star, Marta Mitrovich, heads the cast. Richard Hubler is directing.

Republic's production chief, Allen Wilson, has scheduled three more Trucolor films to start in the next two months. That means 11, or almost one-third of Republic's output this year, will be in Trucolor. The trio will include two Roy Rogers Westerns, first to start October 30. A Monte Hale-Adrian Booth Western is the third, starting December 1. . . . Eagle Lion announces the biggest backlog of films since formation of the company a year ago. Since start of production, Eagle Lion has released eight pictures. Four of them bore the J. Arthur Rank imprimatur. Six completed pictures await release, "Love from a Stranger," "Out of the Blue," "T-Man," "The Adventures of Casanova," "Man from Texas" and "Northwest Stampede."

The first film to be produced by the recently formed Amusement Enterprises will be "The Lucky Stiff," adapted from a Craig Rice mystery story. Dorothy Lamour will star in it. . . . After more than a year of filming four separate sequences for "A Miracle Can Happen," the panoramic comedy, laden with stars, wound up last week, according to Benedict Bogeaus and Burgess Meredith who head the sponsoring company, Miracle Productions. . . . Paulette Goddard, James Stewart, Fred MacMurray, Henry Fonda, Hugh Herbert, William Demarest and other big name players will enact stellar roles in the episodic action film.

Wurtzel to Produce Twelve More Films for 20th-Fox

Sol M. Wurtzel has signed to make a series of 12 more pictures for 20th-Fox release during the next two years, six each year. The current Wurtzel pact also covered two years and terminates next month, with a comedy drama, "Half Past Midnight." . . . Producer-writer-tunesmith Arthur Freed will handle production reins on five top MGM musicals during the next months. First will be Judy Garland in "Easter Parade." Others include "Words and Music," "Belle of New York," "Pride and Prejudice" and "The Good Old Summertime." . . . Carl Krueger Productions made its bow as a producing company last week with the filming start of "The Last Nazi." It is filming currently at Enterprise Studios, Krueger plans six pictures during the next two years. "The Long Flight" is next.

Next production chore for Jeffrey Bernerd at Monogram will be "Where Are Your Daughters?" . . . The newly organized Arpi Productions, headed by Robert Presnell, Sr., and John Reinhardt, will start their first picture this week. Titled, "For You I Die," Cathy Downs and Paul Langton will co-star. . . . John Ford and Merian C. Cooper announce their decision to make permanent the title of "War Party," the first film they produced for Argosy, an RKO release. . . . Falcom Productions announce "The Unwritten Law" as their next Film Classics production, with Phil Krasne producing. . . . MGM has assigned Robert Lord to produce Greer Garson's next vehicle, "The Forsyte Saga." . . .

Paramount Renews Wilder Option for Twelfth Year

Twelve years with Paramount in several capacities, but in recent years one of the studio's top directors, Billy Wilder has had his option renewed. He will mark the start of another year with the studio by directing Jean Arthur and John Lund in the comedy, "A Foreign Affair." . . . Another Paramount director whose option was renewed is George Marshall, now starting "Hazard." . . . Directing assignments at MGM include Jack Conway to do "Speak to Me of My Love," starring Greer Garson; Leslie Kardos to direct "A Date With Judy" and Chuck Walters to handle direction on "Easter Parade."

Republic's recent story buys included "The Fighting Madonna," to be produced by Stephen Auer, and an original story, "Fugitive from Devil's Island." . . . Producer assignments at MGM include Carey Wilson on "Vespers in Vienna," Edwin Knopf on "Friday's Child," and Joseph Pasternak on "Peg o' My Heart." William Berke will round out 25 years in the industry this week when he takes on the direction of the new Pine-Thomas film, "Speed to Spare," Paramount release, starring Richard Arlen and Richard Travis. . . . First producer chore for Frederic Ullman, Jr., at RKO will be "The Window," with Teddy Tetzlaff directing.

Leading lady for Red Skelton in his first

STARTED

PARAMOUNT
The Long Gray Line

RKO RADIO
Velvet Touch
Mr. Blandings Builds His Dream House
Mystery in Mexico

INDEPENDENT
The Last Nazi (Carl Krueger Prod.)

COMPLETED

REPUBLIC
Campus Honeymoon

SHOOTING

COLUMBIA
Coroner Creek
The Return of October

EAGLE LION
The Hawk of Powder River (PRC)
Prelude to Night

ENTERPRISE
So This Is New York (Screen Plays, Inc.)

MGM
State of the Union (Liberty)

Hills of Home
B. F.'s Daughter
Homecoming

MONOGRAM
Panhandle

REPUBLIC
Old Los Angeles
California Firebrand

RKO RADIO
Joan

I Remember Mama
Rachel
Berlin Express
Station West
Good Sam

20th-FOX
Deep Water
Call Northside 777
The Ballad of Furnace Creek
The Flaming Age

UNIVERSAL-INTERN'L
All My Sons
Up In Central Park
A Letter from an Unknown Woman

WARNERS
Johnny Belinda
Winter Meeting
April Showers
To the Victor
Christopher Blake

picture away from the MGM lot, "The Fuller Brush Man," at Columbia, will be Janet Blair. S. Sylvan Simon will produce and direct. . . . Paramount has chosen Henry Wilcoxon to portray Sir Lancelot in their Technicolor version of "A Connecticut Yankee." Robert Fellows is the producer. . . . Martha Stewart goes from 20th-Fox to Universal-International, on a loanout deal, to star with Donald O'Connor in U-I's "Are You With It," which Robert Arthur will produce. . . . Cary Grant is the first star to be selected for the all-star cast RKO plans for "Honored Glory," drama of World War II's Unknown Soldier. . . . Upon finishing his role in RKO Radio's "Mr. Blandings Build His Dream House," Melvyn Douglas draws a star part in that studio's "Mortgage on Life." . . . Paul Henreid becomes a cold killer in his next screen role in "Hollow Triumph" for Eagle Lion.



FOREVER AMBER, in one of her many clinches. A scene from the 20th-Fox picturization of the popular Kathleen Winsor novel. Amber is Linda Darnell. Her co-players are Cornel Wilde, Richard Greene, and George Sanders. William Perlberg produced and Otto Preminger directed. The picture is available for screening.

Monogram Year Profit $375,895

Hollywood Bureau

A net consolidated profit of $375,895 for the 52-week period ending June 28 was announced this week by Samuel Broidy, president of Monogram-Allied Artists.

This total compares to a net profit of $379,474 for the same period last year, and is equivalent to 49 cents per share on the 760,718 shares outstanding. Last year the dividend was 52 cents on the 721,181 shares then outstanding.

Gross income of Monogram-Allied Artists, following deductions, was $8,100,250, compared with $6,235,226 in the previous period. Present working capital is $2,226,217, Mr. Broidy reported.



"THAT HAGEN GIRL"—Shirley Temple, with her co-star, Ronald Reagan, in the Warner Brothers picture of that name. Alex Gottlieb produced, and Peter Godfrey directed, and the exhibitors will see the picture October 21.

Samuel Goldwyn Wins Income Tax Dispute

The U. S. Tax Court in Washington has upheld Samuel Goldwyn in a dispute with the Commissioner of Internal Revenue over his 1943 income tax. The dispute was over what portion of an $800,000 dividend could be considered taxable income. A divided court held with Mr. Goldwyn that his corporation's surplus had been reduced by virtue of the declaration of the dividend and that only $104,610.56 of the dividend constituted a distribution of earnings and profits.

May Set Advanced Prices For "Unconquered"

Whether or not Cecil DeMille's "Unconquered" will be sold at advanced admission prices depends upon results obtained in 11 test opening engagements, Mr. DeMille said in Pittsburgh last week, where his feature was given its premiere performance. Cincinnati is one of the cities where the picture is currently being shown at an advanced scale. Mr. DeMille indicated his picture would have cost him $3,500,000 except for the Hollywood jurisdictional strike. As it was, it cost him $4,200,000.

U-I To Film "Riley" Story

The acquisition of "Life of Riley," a top-bracket radio program about a typical American family, starring William Bendix, was announced this week by Universal-International. Irving Brecher, its originator on the air, will write and produce the story for the screen. The show originated four years ago over the American Broadcasting Company, and now is carried by the National Broadcasting Company.

"Money Man" Purchased

Arthur Lyons, producer, has purchased Thomas Costain's best selling novel, "The Money Man," as a vehicle for Ida Lupino and Louis Hayward. The purchase price was reported to be $300,000.

Telefilm Expands 16mm Production Plans

The Telefilm, Inc., Hollywood 16mm service studio will expand its program to include the production and distribution of a full schedule of 16mm features in color, the company has announced. Ira H. Simmons has been named to line up distributors and handle commitments with franchised representatives. Spade Cooley Productions, Inc., have completed the first of eight pictures for Telefilm; 24 musicals, shorts and featurettes have been ordered from Simmons Productions, headed by Stanley Simmons, and another series of featurettes will be produced by Orin Productions.

Agency Adds Film Division

Packard and Packard, Los Angeles advertising agency, has formed a motion picture division headed by Stephen E. Reymer, to produce 16mm sound and color films on merchandising and public relations.

SEATTLE AREA TOTAL 362

A statistical summary of the Seattle directory, the third in a series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, was released this week.

SEATTLE EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	353	185,696	Circuit-operated theatres#	160	108,552
Closed theatres	9	3,806	Non-circuit theatres	202	80,940
Totals	362	189,492	Totals	362	189,492

Seating capacity of theatres now in operation, according to population groupings:*

Population**	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,000-250,001	1 (Seattle)	..	47	..	40,446	.....	861
250,000-100,001	2 (Spokane) (Tacoma)	3	33	80	24,653	65,099	747
50,000- 25,001	3 (Everett) (Bellingham) (Yakima)	6	14	94	13,155	78,254	940
25,000- 10,001	7	13	26	120	19,668	97,922	756
10,000- 5,001	7	20	15	135	10,999	108,921	733
5,000- 2,501	22	42	44	179	24,172	133,093	549
2,500 and under	166	208	174	353	52,603	185,696	302

*Excluding seven drive-in theatres, total capacity 3,690 automobiles.
**There are no cities in this exchange territory ranging in population from 50,001-100,000.
#A circuit is defined as "four or more" theatres operated by the same management.

"Carnegie" in General Release

Boris Morros, who in association with William Le Baron produced "Carnegie Hall," announced in New York this week that following a series of selected key city engagements the picture now goes into general release.

"We have gone slow in releasing 'Carnegie Hall' because we feel the picture needs special handling," Mr. Morros said. "It is surprising to see how well the picture is doing in the small towns at regular admission prices," the producer said. He expressed disappointment at not having had the opportunity to roadshow the film, saying that if he had had the necessary machinery he would have followed that policy.

"Carnegie Hall" ran four weeks in Montreal, had long runs in Vancouver and Ottawa and seems set for a good circuit run throughout the Dominion. In the U. S., it had a three-week run at the Town theatre in Milwaukee, a seven-week run at the four Music Halls in Los Angeles, and a seven-and-a-half week engagement at both the Park Avenue and Winter Garden theatres in New York. It is now playing in Denver, Cincinnati and Brooklyn.

Abroad, "Carnegie Hall," offering the attraction value of performances by a group of world-renowned musicians and singers, has been attracting unusual attention. The 16mm rights for the film will not be sold for another two years, Mr. Morros said. He disclosed that he had received a $250,000 offer to sell the rights to the picture for countries behind the "Iron Curtain," but said he had ignored the offer because of "unsettled conditions."

Memphis Censor Ordered To Show Transcript

Responsibility for the ban by the Memphis censor board of the Hal Roach-UA picture, "Curley," was narrowed down to Lloyd T. Binford, chairman, and Hodges Honnoll last week, following the admission of the third board member, Mrs. Sid Law, that she was busy moving and had not seen the film when it was screened. Mr. Honnoll declined to state what his position on the film was, saying that "the matter is in court now." The board has been ordered to produce a transcript of the meeting at which the decision to ban the film was taken. Mr. Binford had announced that the picture would not play Memphis because it showed a colored child sitting in a school room with white children. Mr. Roach, the Motion Picture Association and United Artists brought suit against the board in an effort to have the ban rescinded.

Drive-in Purchased

F. M. Higgins and Lynn Peterson, until recently a representative of Evergreen State Theatres in Bremerton, Wash., have purchased a drive-in theatre at Richland, Wash., from Fred Hair. Mr. Peterson will operate the theatre.

Plan Drive-ins in Carolina Cities

Charlotte Bureau

Three of this city's prominent theatre men have formed a new corporation to build and operate drive-in theatres in North and South Carolina. The theatres will cost approximately $100,000 each. The company will operate in at least 28 cities.

The incorporators are H. H. Everett, head of Everett Enterprises Theatre Circuit, operating 47 theatres in North and South Carolina; Worth Stewart, associated with Mr. Everett, and Hank D. Hearn, head of Exhibitor's Service, a buying and booking organization handling 57 independent theatres in the Carolinas. The new company is known as Everett Enterprises Drive-In Theatre Corporation.

Mr. Hearn, general manager, has announced that a franchise and option arrangement has been worked out with Park-In Theatres, Inc., Camden, N. J., which will give the new company exclusive rights to operate drive-ins under the various patents owned by Park-In in a large number of cities.

These cities, in North Carolina, include: Concord-Kannapolis, Winston Salem, Asheville-Hendersonville, Burlington, Gastonia, Hickory, Newbern, Salisbury-Lexington, Wilson-Goldsboro, Reidsville, Raleigh, Durham, Elizabeth City, Fayetteville, Greenville, Morganton-Valdese, Rocky Mount-Tarboro, Wilmington and Kinston. In South Carolina: Charleston, Florence-Darlington, Rock Hill, Anderson, Chester, Greenville-Greer, Greenwood, Clinton-Laurens and Sumter.

Other locations are under consideration.

New York Beacon Starts Third Child Club Year

Packaged birthday or luncheon parties are the additional feature this year as the Children's Saturday Matinee Club at the Beacon theatre, New York, starts its third season, it was announced this week. In addition, the lobby of the house every Saturday morning and afternoon will be filled with a regular circus atmosphere, including surprises and new acts each week. The shows are specially designed for younger children and are continuous from 10:45 A.M. to 5 P.M. Special party facilities are available.

Majors File Writ Appeal In Jackson Park Suit

The five major distributing companies have filed with the U. S. Supreme Court in Washington an appeal for a writ of certiorari in connection with the treble-damage anti-trust suit brought against them by the Jackson Park theatre in Chicago. The appeal is from a ruling by the Seventh Circuit Court which granted the Jackson Park injunctive relief and monetary damages for losses resulting from the distribution setup in Chicago.

RKO to Intensify Domestic 16mm Sales Program

Aiming to intensify its domestic non-theatrical 16mm program, RKO, the only major company releasing narrow-gauge product in this country through 21 of its own exchanges, is preparing a new catalogue and a direct mail campaign, according to Malcolm Scott, sales representatives for 16mm distribution, and Arthur M. Good, assistant for research, development and planning.

RKO's domestic 16mm program was officially launched with 150 feature pictures about a year ago. Today, without any particular effort having been made, narrow gauge films are rented to some 2,500 accounts and, according to Mr. Good, "the field holds great promise."

To List 200 Features

The new catalogue, which will come out in about 30 days, will contain the titles of some 200 features. It will raise the basic rental of films slightly. In addition, and this is where it will differ from its predecessor, it will have coded classifications to indicate to the potiental user not only the type of story of any one film, but also will show its endorsement by censorship and other organizations.

"We are aiming to reach some of those 40,000,000 people who cannot go to the theatres," Mr. Good said, stressing that the whole program was aimed strictly at situations like hospitals, schools, convents and penal institutions. Strict care is taken that the showing of the 16mm product in no way interferes with established 35mm situations and every account is checked by the branch managers before it is serviced.

The future of the domestic program involves elements of uncertainty. On one hand the home office is not anxious to spend money in view of the British tax situations and the resultant economy wave. On the other, it is this very loss of the British revenue which may call for a stepped up pace at home to recoup at least some of the loss.

Westerns Most Popular

Westerns are the most popular fare with everyone, according to Mr. Good. Films with a good school tieup are in constant demand and often one such picture may be routed through a whole school system. Institutions with fixed budget can, and often do, book a whole year's program. Increased demand is expected to result from the recent addition of six Walt Disney productions to the catalogue. Hospitals, which lately have added ward-service, are taking more and more to the idea of using the RKO films with the help of portable transmitters, Mr. Good said.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 13—Truman urges housewives to conserve food. . . . Turkish chief of staff to our U. S. . . . King Paul of Greece visits Yugoslav front. . . . De Gaulle urges French to resist Communism. . . . Haven found for girl babies in China. . . . Prison rodeo. . . . Schoolboy inventor of gadget.

MOVIETONE NEWS—Vol. 30, No. 14—Hero war dead home. . . . Names in the News: Largest occupation family in Japan. . . . Mrs. MacArthur and girl scouts. . . . Tyrone Power in South Africa. . . . Holland's royal family. . . . U. S. favors plan for partitioning of Palestine. . . . Football.

NEWS OF THE DAY—Vol. 19, No. 211—Truman warns Europe's plight desperate. . . . DeGaulle denounces Reds. . . . Hero-dead homeward bound. . . . Yugos release captive Yanks. . . . Nazi poison gas destroyed. . . . Jet flying-wing unveiled. . . . Fastest plane tests guns. . . . China's babies find haven.

NEWS OF THE DAY—Vol. 19, No. 212—U. S. backs Palestine move. . . . Netherland queen retires—Baby princess christened. . . . War dead home.

PARAMOUNT NEWS—No. 14—Howard Hughes back in spotlight. . . . "Unconquered" opens in Pittsburgh. . . . Saar votes union with France. . . . DeGaulle denounces Communism. . . . Churchill demands ouster of Labor Government. . . . U. S. patents reach 2,500,000 mark.

PARAMOUNT NEWS—No. 15—War dead come home. . . . Christening in Holland. . . . U. S. backs Palestine petition. . . . Football: Texas vs. Oklahoma, Army vs. Illinois.

UNIVERSAL NEWSREEL—Vol. 20, No. 81—Floods devastate India. . . . Tornado rips Jacksonville, Fla. . . . Army Air Forces unwraps jet-wing bomber. . . . Jet P-58 fighter planes. . . . China orphans saved. . . . Texas prison rodeo. . . . Green Bay tops Los Angeles Lambs. . . . Rice ties Southern California.

UNIVERSAL NEWSREEL—Vol. 20, No. 82—War dead return. . . . U. S. backs proposed partitioning of Palestine. . . . Refugees' ships seized by British at Haifa. . . . G. I. greets family of nine. . . . Mrs. MacArthur made honorary girl scout at Tokyo Jamboree. . . . Yale upsets Columbia at New York. . . . Texas beats Oklahoma.

WARNER PATHE NEWS—No. 16—War dead returned. . . . Political comebacks for Churchill and DeGaulle. . . . Food abroad discussed. . . . Russia frees prisoners of war. . . . Chinese babies saved. . . . Mongolian dances for youths.

WARNER PATHE NEWS—No. 17—Pupils escape in high school fire. . . . War dead arrive in U. S. . . . Holland's princess baptized. . . . Milk for Greek children. . . . Football: Army vs. Illinois, Yale vs. Columbia, Texas vs. Oklahoma.

TELENEWS DIGEST—Vol. 1, No. 25—Nazi industrial leaders tried as war criminals. . . . Germany today. . . . Field Marshall Montgomery honored. . . . New cars in Moscow. . . . Ancient Phonecian tombs are excavated in Tunisia. . . . Bird dance at Mexico.

Naify in Control Of Coast Circuit

San Francisco Bureau

Michael Naify, first vice-president of the 114-unit of T & D, Jr., Enterprises circuit, became sole owner of that circuit Monday. He reportedly paid $12,000,000 for the controlling stock bought from his partners, Robert McNeil and Eugene Emmick.

Competitive bidders for the circuit, which has houses throughout California, and a few in Nevada, were Milton Reynolds, millionaire pen manufacturer; George Skouras, Skouras Theatres, and Robert Lippert, operator of 30 theatres in the area.

T & D, Jr., Enterprises are operated by the Golden State Theatre Corp.

Plans Check on Sponsored Films

Al Sherman, Washington, D. C., film consultant and adviser on screen public relations, has issued a booklet to major industrial firms, trade and national organizations proposing a plan for controlled circulation through the facilities of existing national or regional organizations whose members clubs are committed to showings.

New York City Now Proposes Admission Tax

With the wave of new local admission taxes spreading throughout the country, New York City is preparing to climb on the bandwagon.

The City Planning Commission proposed last week that the $20,162,924 needed for new schools be raised by special taxes authorized by the State Public Housing Law, under which a municipality may levy taxes, including an admissions tax of four per cent. The commission was to hold a public hearing Thursday at which New York exhibitors were expected to protest the proposed admission levy. October 31 the commission will adopt a budget for submission to the Board of Estimate and the City Council.

Weigh Assessment Problem

In Kansas City, Mo., exhibitors have agreed that a straightforward disclosure to tax assessors by exhibitors, in most states, will promote a more equitable assessment of theatre property. This conclusion was drawn by many theatre owners following a discussion of taxes at the recent Kansas-Missouri Theatre Association convention in Kansas City, Mo.

Most taxing bodies are trying to do an honest job, and are doing it far more intelligently in many locations than years ago, the exhibitors say. Assessors are often receptive to being shown that theatres cannot be looked upon as comparable with other business properties since theatres have but single occupancy; require greater cost for conversion to other uses, and have a life span of only 20 years.

Meanwhile, in Ohio, where the state abandoned its three per cent admission tax September 30, municipal tax plans continue to make for an exhibition problem.

This week Edward Ramsey, operator of the Plymouth theatre in Plymouth, Ohio, reopened his theatre, which he had closed September 29 in protest against the city's three per cent admission tax, after reaching an agreement with the City Council. The council has passed an amendment to the tax ordinance prohibiting city officials from disclosing how much is collected in taxes from the Plymouth, the city's only theatre.

Seeks Referendum

In Newcomerstown, Ohio, C. E. Ortt, manager of the Ritz theatre, is circulating a petition calling for a referendum against a three per cent tax ordinance passed by the council.

Patrons of the Geauga theatre in Chardon, Ohio, are enjoying a reduction in admission prices since the state stepped out of the admission tax field. The town, which has a healthy treasury, did not see fit to pass admission tax legislation.

MEXICAN UNIT TO PROMOTE TRADE

by LUIS BECERRA CELIS
in Mexico City

Mexico's film industry will be advertised and studied by the National Cinemtographic Commission, reorganization of which was reported by the HERALD in the September 6 issue. The commission also will supervise the production of educational films to exhibit to the public and educational shorts for use by the Federal and State Governments.

The commission is financed by subsidies from the Federal Government, the Federal District Government and from the Banco Nacional Cinematografico (the industry's own bank), and by contributions from local distributors.

In addition to president Antonio Castro Leal, members of the commission include: Manuel Sanchez Cuen, director general of the Banco Cinematografico; Celestino Gorostiza, director of the Mexican Motion Picture Academy; Gabriel Figueroa, photographer, and Jose Gomez Robleda, author.

▽

Exhibition is on the upswing in important Mexican provincial cities. Luis R. Montes, leading exhibitor and chief barker of the Variety Club of Mexico, has opened the Cine Rio, de luxe 3,000-seat house in Acapulco. Manuel and Ernesto Espinosa Iglesias have expanded their large circuit with the acquisition of the three largest theatres in San Luis Potosi State, a rich central region.

▽

American pictures continue to dominate Mexican screens. This is shown in the official announcement that of the 276 films released here this year to September 30, 170 were American. Mexican pictures followed with 49 in release, Argentina with 27, Britain with 18, France with five, Spain and Chile with three each, and one from Italy.

▽

The Mexican film censors have rated "Duel in the Sun" "suitable for adults, adolescents and children."

▽

Max Gomez, formerly RKO manager here and recently RKO's Latin American sales manager, is now associated with Alfredo Rosas Priego, local producer.

ITALY

by ARGEO SANTUCCI
in Rome

The rising cost of living in Italy and the substantial reduction in real wages, accompanied by an equalizing of salaries among all classes, is bringing about a change in the character of audiences.

Although theatre attendance has been on the increase, the first run theatres are now playing to black marketeers, wholesalers and retailers and merchants, who are managing to hold on to more of their money, and the executives and first class workers, who are earning less, are forced to attend the second and third run houses.

Figures from official and semi-official publications show these drops in salaries compared with 1938: 25 per cent for laborers and unskilled workers; 35 per cent for semi-skilled workers; 45 to 50 per cent for skilled workers; 60 per cent for second class employees; 70 per cent for first class employees and even 75 per cent for executives.

The over-all cost of living, compared to 1938, has increased about 55 times. Theatre admissions, for example, have increased from 20 to 25 times. Such food items, however, as potatoes, olive oil, butter, etc., have increased from 125 to 170 times.

Yet with these increases theatre attendance continues to grow. Italians are spending the major part of their amusement money for films. In 1946, films and theatre got about 75 per cent of the Italian's amusement dollar, compared with 71 per cent in 1938. During 1946, the population of Rome spent an average of 1,150 lira for each inhabitant to see 21 pictures.

For all of Italy it has been estimated that each Italian in 1946 attended the theatre about 12 times, as compared to 10 times in 1938. Data for 1947 is not complete. However, available statistics show an increase both in grosses and in the number of tickets sold.

Preferences of the new audiences, of course, are quite different from the middle class people who used to attend the first runs. This explains why Hollywood "B" features are often big successes.

In any case, this new type of audience will enlarge the circle of theatregoers and secure further ground for the development of exhibition in Italy.



"NO AMERICAN PICTURES" is the caption for this cartoon by Storm Petersen, from a Copenhagen newspaper. The poster reads: "'Gone with the Wind.' So Long. Thank you." The Jimmy Durante noses are Danish for long faces.

SMALL IS PRODUCING "CAGLIOSTRO" IN ITALY

Rome Bureau

Production has begun at Tivoli, Italy, on "Cagliostro," believed the first all-American film to be produced here since sound. The picture is being produced by Edward Small. Gregory Ratoff is directing and Orson Welles stars as Cagliostro, a mountebank. Nancy Guild, Akim Tamiroff, Frank Larrimore and Stephen Bekassy are featured. The picture is being produced here to use up some of the blocked funds accruing to Mr. Small. Currently all remittances on American films are blocked here, but may be spent in the country. The picture, it is estimated, would cost $3,000,000 if produced in America. By producing here the company estimates it will save almost $1,400,000 of that figure.

BELGIUM

by AN TYS
in Brussels

A new production company, Nova Belgica Film Industries, has been formed in Brussels. Rene Gordon has provided the finance. Georges Kritchevsky is chief of production. The firm's first picture will be concerned with New York City, setting forth that the first governor of New York, Pierre (or Peter) Minuit, although he came to America from Holland, was not a Dutchman but a Walloon,, that is an inhabitant of the French-speaking part of Belgium. The company's second film will be "In Stanley's Footsteps," concerned with the Belgian Congo.

▽

Twenty per cent of the population of Belgium never attends the motion picture theatres, according to a survey of theatre-going habits recently completed by the University Institute for Social and Economic Information. The exact figures are: 30.3 per cent often attend; 49 per cent rarely attend, and 20.7 never attend. Clerks and civil servants compose the single social category that is most partial to films. The survey shows that interest in films wanes as age increases. In the 20 to 34 age group 44.7 per cent attend the theatre regularly and only 9.7 per cent abstain. The reverse is true beyond 65 years of age.

▽

Unfavorable comment is current here over the advertisements of the Enemy Property Disposal Office offering to cede rights to UFA and Tobis German pictures.

Britain Finds Its Patrons Mostly Are Shopping

London Bureau

Britain's cinema-going habits between March and October of last year have been surveyed by the Government's Central Office of Information and published this week in the Board of Trade Journal.

It is disclosed that one-third of the country's picture fans go regularly to their local cinema, but the other two-thirds pick the film that they think they will like.

Attendance Broken Down

COI probers elicited also that out of every 100 who go to cinemas once a month or more, paying on an average of 1s.9d. each, 23 go to the same cinema no matter what is showing; 48 go to whatever cinema shows the "best" film; 10 go to the same cinema each time, but only when they think they will like the picture, and 19 go to see particular films at any cinema.

Older people, it is reported, go to the theatres much less frequently than younger ones. Of school children, 65 per cent go at least once a week, and only five per cent do not go at all. Thirty-seven per cent of the total motion picture audience consisted of "young people," defined as being between 16 and 29 years of age.

Professional and managerial workers visit the cinema less frequently than most other classes, the survey discloses, and they also go less habitually, preferring to select a film rather than just "go to the pictures." Adolescents are the faithful patrons and no distinction could be ascertained by the Government's investigators between the enthusiasm of boys and girls.

Most startling disclosure, possibly, is that only about one-half of the mothers interviewed knew what films their children were seeing.

Survey Is Criticized

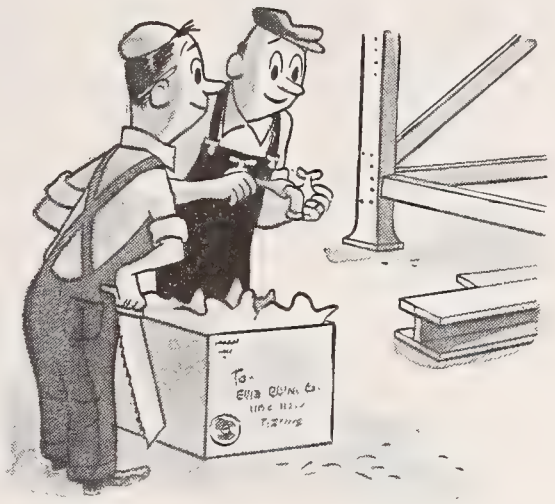
Quick roundup of opinion among concerned sociological authorities crystallizes in the view that the Government might have been more thorough in the survey. The improvised census makes it clear, they say, that each successive generation contains a higher proportion of picture-goers. But, it is asked, do they go to the same cinema every week? Or has early contact with the films made them more sophisticated and discriminating?

Not only sociologists, but motion picture men would like the answer to that one.

Operators Win Increase

Kansas city operators have won a 10 per cent increase in two-year contracts signed last week between circuit and independent theatres and the projectionist's union. The contract is retroactive to September 1.

Speed pays in all these businesses



To meet deadlines, get supplies faster, builders are big users of Air Express. In this industry *speed pays.*



Sending electronic parts abroad by International Air Express shortens delivery time by weeks. So exporters use this fastest service regularly. *Speed pays.*



Hotels create good will, build business, by sending "forgotten" articles on to departed guests by Air Express. *Speed pays.*

Speed pays in your business, too!

Air Express places every U. S. point no more than hours away—scores of flights daily to and from foreign countries. Use this speed to keep your business rolling in high gear. Even overnight coast-to-coast service! The cost of this door-to-door service is *low*. Shipments of most any size and weight are inexpensive. For example: 15 lbs. goes 900 miles for only $4.22.

- Low rates—special pick-up and delivery in principal U.S. towns and cities at no extra cost.
- Moves on all flights of all Scheduled Airlines.
- Air-rail between 22,000 off-airline offices.
- Direct air service to and from scores of foreign countries.



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U. S. Films Are Preferred by Berlin Patrons

Average attendance for American pictures in the U. S.-occupied zone of Berlin is almost double that registered by British, French and Russian films, according to Dr. R. F. Goldschmidt, manager of the Motion Picture Export Association's Berlin branch.

The average Hollywood picture attracts some 450,000 Berliners while relative attendance totals for both British and French pictures run at about 280,000. The average draw for Russian films is substantially lower —under 200,000 per picture.

A partial explanation for the large attendances drawn by American films lies in the fact that there are 64 theatres in the American area, which has a population of 983,000, while there are only 43 houses in the British zone with a population of 615 and 32 in the French zone with a residential census of 434,000. The Russian sector of the city has 88 theatres and a population of 1,183,000.

However, three of the most important first run theatres on the Kurfuerstendam are in the British zone and the French have access to the city's largest theatre, the Mercedes Palast, seating 1,900. Attendance averages apply generally to results within each sector since there is a very limited interchange of films.

The most popular American pictures so far have been "Men in Her Life," "Seven Sweethearts," "Gold Rush" and "It Started with Eve." The biggest British success was "The Seventh Veil" while the French hit was "La Cage aux Rossignols."

Universal Wins Trophy For Annual Report

The annual report of Universal Pictures Company, Inc., to stockholders and employees has won the "Oscar of Industry" trophy as the best report issued in the motion picture industry, Universal announced in New York Monday. Samuel Machnovitch, treasurer, accepted the trophy on behalf of the company at the Annual Report Awards Banquet at the Hotel Pennsylvania in New York last Friday.

Award "Oscar of Industry"

An "Oscar of Industry" was presented to the Penn Mutual Life Insurance Company for its centennial report film, "A Century of Security," chosen as the best short of its type in a poll conducted by *Financial World* magazine. The award was made at the annual awards banquet held in New York October 10.

Lyceum Opens in Minneapolis

Completely renovated, the Lyceum, in Minneapolis, opened October 6 with the French feature, "Carmen."

Short Product in First Run Houses

NEW YORK—Week of October 13

CAPITOL: The Amazing Mr. Nordill....MGM
Dark Shadows .....MGM
Slap Happy Lion.....MGM
Feature: Desire Me.....MGM

CRITERION: Hollywood Cowboys..Columbia
Feature: Green Dolphin Street.....MGM

GLOBE: Reading and Riding.....RKO Radio
Feature: Fun and Fancy Free.....RKO Radio

PALACE: Treasure House.....RKO Radio
Feature: Magic Town.....RKO Radio

PARAMOUNT: Unusual Occupations, No. 6 Paramount
Popeye and the Pirate.....Paramount
Riding the Waves.....Paramount
Feature: Desert Fury.....Paramount

RIALTO: Try and Catch Me.....Paramount
Popular Science, No. 2.....Paramount
Island Fling .....Paramount
Feature: Blonde Savage.....Eagle Lion

ROXY: Flying South.....20th Cent.-Fox
Holiday in South Africa.....20th Cent.-Fox
Feature: The Foxes of Harrow.....20th Cent.-Fox

STRAND: A Day at Hollywood Park Warner Bros.
Hitler Lives?.....Warner Bros.
Little Orphan Airdale.....Warner Bros.
Feature: The Unsuspected.....Warner Bros.

WARNER: Carnival of Sports...Warner Bros.
Feature: Life With Father.....Warner Bros.

WINTER GARDEN: Let's Go Latin..Universal
Feature: Ride the Pink Horse.....Universal

CHICAGO—Week of October 13

GARRICK: Power Behind the Nation Warner Bros.
Feature: Kiss of Death.....20th Cent.-Fox

GRAND: Solid Ivories.....Universal
Popular Science, No. 6.....Bondi
Feature: Carnegie Hall.....U.A.

ROOSEVELT: Making the Varsity..Paramount
Feature: Desert Fury.....Paramount

STATE LAKE: Iced Lightning.....Paramount
Popeye and the Pirates.....Paramount
Feature: Wild Harvest.....Paramount

UNITED ARTISTS: Football Thrills.....MGM
Feature: The Unfinished Dance.....MGM

Albany Catholic Paper Hits "Carmen" Ads

Sharply criticizing mailed advertising of the French-made film "Carmen" by the management of the Colonial theatre in Albany, N. Y., *The Evangelist,* Catholic weekly newspaper of the Albany diocese, suggested "residents of the section might well form an organization to preserve themselves and their children from contamination of morals by neighborhood theatres." The article, captioned "Pack Peddlers of Filth," did not specify the Colonial by name but called it "Albany's newest motion picture theatre." In part, the editorial said: "The invitation sent through the mail for 'Carmen' is a conglamoration of exaggeration, innuendo, lasciviousness and cheap smut. It is geared to attract sex morons." The picture is in its second week at the Colonial under a foreign picture policy instituted by the Freedman and Orson circuit, with headquarters in Yonkers, N. Y.

Television Group Launches Drive for Membership

The Television Broadcasters Association announced last week the launching of a nationwide membership drive to bring into the association all construction permit holders and station operators. At the same time it announced a drastic revision of the membership dues scales under which active members will be admitted to membership on the basis of the status of their application or construction permit. New members joining the association last week included: Havens and Martin, Maison Blanche Company, and Stromberg-Carlson Company.

Opens Michigan House

Albert Heffernan, formerly with the Century at Coopersville, will open his own theatre, the Crown, December 1, at Marne, Mich.

MPEA Ends First Czech Season

The Motion Picture Export Association last week celebrated the first anniversary of its operation in Czechoslovakia, announcing that during the past year some 66 features and an equivalent number of short subjects from its member companies had drawn an attendance of more than 30,000,000 people.

MPEA operates in the country by virtue of a distribution agreement with the Czech Film Monopoly. The new agreement with Czechoslovakia which now is being worked out is expected to provide for approximately the same number of films to be distributed there again during the coming year. Czechoslovakia is one of the few MPEA countries from where regular dollar remittances are received.

The MPEA organization in Czechoslovakia is headed by Louis Kanturek. Attendance figures show that its product easily surpasses in popularity that of all foreign countries and, in some instances, even eclipses the drawing power of native films. American pictures like "Sun Valley Serenade," "Air Force" and "It Started With Eve" drew as many as 1,500,000 people each.

Representation of MPEA product in key city and provincial outlets has been impressive. This is especially true in Prague where MPEA films frequently have played as many as nine of the capital's 15 first run houses.

Columbia Declares Dividend

Columbia Pictures has declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company, payable November 15, 1947, to stockholders of record October 31.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BETTY CO-ED: Jean Porter—Good program comedy. Appeals to younger group. Played Tuesday, Wednesday, Sept. 19, 20.—Stanley Leay, Stanley Theatre, Galena, Ill.

Eagle Lion

KIT CARSON: Dana Andrews, Lynn Bari—This is a natural for any action house. Small town patrons will love it. I bought it right and received a beautiful print.—W. P. Eakins, Lewis Theatre, Garrison, Ky.

Metro-Goldwyn-Mayer

THE BEGINNING OR THE END: Robert Walker, Brian Donlevy—Boy, was this a surprise. The best midweek business for a long time, and we bought it right. Comments all good. Played Wednesday, Thursday, Aug. 20, 21.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

FIESTA: Esther Williams, Akim Tamiroff—Good picture. Beautiful color. The Mexican population really went for it. Above average business. Played Sunday, Monday, Sept. 21, 22.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

HIGH BARBAREE: Van Johnson, June Allyson—This feature, with a little push, will pay off. We had a good crowd both Sunday and Monday. The action was good and the story was fine. My patrons always enjoy Van Johnson and June Allyson. Played Sunday, Monday, Sept. 21, 22.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

THE HUCKSTERS: Clark Gable, Deborah Kerr—Excellent class picture, but not for regular Friday-Saturday trade. Below average business against strong competition. Played Wednesday-Saturday, Aug. 10-13.—Stanley Leay, Stanley Theatre, Galena, Ill.

THE HUCKSTERS: Clark Gable, Deborah Kerr—Good picture but not as good as the buildup. Not all comments were favorable. Did outstanding business. Played Sunday, Monday, Sept. 14, 15.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—Used on top half of double bill to good business. It went over well and there seemed plenty to bring out the laughs.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY BROTHER TALKS TO HORSES: Butch Jenkins, Peter Lawford—Above average program picture played on preferred time to above average box office. Good comments; enjoyed by all. Played Sunday, Monday, Tuesday, Sept. 7, 8, 9.—Stanley Leay, Stanley Theatre, Galena, Ill.

SEA OF GRASS: Katharine Hepburn, Spencer Tracy—This is right down our rural and small town alley. Great in every respect. Let's have more of these films with strong stories. Played Sunday, Monday, Sept. 14, 15.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

THE YEARLING: Gregory Peck, Jane Wyman—Excellent at the box office, and highly satisfactory entertainment. The only criticism that I can make is also true of Lassie pictures, i.e., a little too much pathos for the youngsters. Played Sunday-Monday, Sept. 28-29—Hobard H. Gates, Garlock Theatre, Custer, S. D.

Monogram

IT HAPPENED ON FIFTH AVENUE: Don De Fore, Ann Harding—While there is nothing exceptional, the comedy situations in this picture seem to click just at the right time. The whole family will enjoy it. Did better than average business, but it was given the best playing time. Played Sunday-Tuesday, Aug. 10-12.—Austin Brokaw, Brokaw Theatre, Augola, Ind.

IT HAPPENED ON FIFTH AVENUE: Don De Fore, Ann Harding—Great audience picture, but didn't do the business I expected. Perhaps I failed in not giving this a little more push, which it surely deserved. Played Sunday, Monday, Sept. 21, 22.—Hobard H. Gates, Garlock Theatre, Custer, S. D.

HOBBY AND PLEASURE AND BOOKING AID

In a recent issue, I noticed a letter from Mr. R. P. Pyle, of the Dreamland theatre, Saskatchewan. I might say that I have been compensated for my efforts in making regular reports to the What the Picture Did for Me Department.

It is a hobby and pleasure, and I hear continually from Georgia, Miami, England and Holland and we have exchanged theatre ideas. Also, I have received gifts from Brazil and Holland. The good friend in Holland sent me a case of bulbs, which I am proud to say enhance the grounds at our home. Many exhibitors from all over drop in to say hello and make themselves known. This column is watched by our bookers in Toronto, as well as the film salesmen.

I feel that a greater interest might be shown in this, as the more viewpoints we get on pictures, the greater the aid to independents in booking and buying product. *—HARLAND RANKIN, Chatham, Ont., Canada.*

Paramount

BLAZE OF NOON: Anne Baxter, Sterling Hayden—Swell little picture that did good business. Played Monday, Sept. 22.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

BLAZE OF NOON: Anne Baxter, William Holden—Good family picture. Average business. Played Sunday, Monday, Aug. 17, 18.—Stanley Leay, Stanley Theatre, Galena, Ill.

BLUE SKIES: Bing Crosby, Fred Astaire—An outstanding production by Paramount with beautiful color, lovely sets and dance routines. A good story that anyone can be proud to exhibit on the screen. Although Fred Astaire is no favorite with my patrons, he does an excellent job in his dancing numbers. My audience could not really understand why the songs, many of them, were not sung in full. Only parts of them were sung. However, it is first class entertainment. Played Monday, Sept. 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CALCUTTA: Alan Ladd, William Bendix—We substituted this picture for "The Best Years of Our Lives." The opening night was about average, but the second night was the payoff. Down 100 per cent. —Harland Rankin, Plaza Thetare, Tilbury, Ont., Can.

CALIFORNIA: Ray Milland, Barbara Stanwyck—Beautiful Technicolor Western with excellent cast. Far above average business. Played Thursday, Friday and Saturday, Sept. 14, 15, 16.—Stanley Leay, Stanley Theatre, Galena, Ill.

CALIFORNIA: Ray Milland, Barbara Stanwyck—This was very satisfactory for our trade. But we did not do the business we had anticipated. Played Sunday, Monday, Sept. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

I COVER BIG TOWN: Philip Ree, Hillary Brooke—Used on second spot of double bill, which is the only place it could fit. Played Friday, Saturday, Sept. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LOST WEEKEND: Ray Milland, Jane Wyman—This was a headache for Ray Milland and a big headache for me. This really put the jinx on my theatre. We played it very late. The films got lost. Had a blackout night. Word-of-mouth advertising killed it for the second showing. Maybe it is an Academy Award winner, but it is poor fare for rural population. However, we live and learn. The big joke of this was that the drayman got drunk and missed the train on the return trip to the exchange and had to drive the film 100 miles to return it to the exchange. So, a sad weekend for me as an exhibitor. Played Tuesday, Sept. 23.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Here is another picture which, although it is 11 years old, is head and shoulders over some of the tripe they turn out today. It will do business in any situation. Played Saturday, Sept. 20.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

STRANGE LOVE OF MARTHA IVERS, THE: Barbara Stanwyck, Van Heflin—This was a dead loss. It wasn't at all suited for our locality and would not do better in any small town. Played Wednesday, Thursday, Sept. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TROUBLE WITH WOMEN: Ray Milland, Teresa Wright—Poor at the box office, and definitely not up to standard for the cast involved. Played Friday, Saturday, Sept. 19, 20.—Hobard H. Gates, Garlock Theatre, Custer, S. D.

TROUBLE WITH WOMEN: THE: Ray Milland, Teresa Wright—A good comedy for any situation. Well received, good comments, above average business. Played Tuesday, Wednesday, Thursday, Sept. 9, 10, 11.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

VARIETY GIRL: Mary Hatcher, DeForest Kelley—Something new, an all-star picture with a plot. Good story, lots of comedy, outstanding business. Good comments. Good in any situation. Played Tuesday, Wednesday, Thursday, Sept. 16, 17, 18.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

Republic

DAKOTA: John Wayne, Vera Ralston—It didn't even please our regular action fans and kiddies. Terrible. Terrible. Vera Ralston is out of place in this one, and a good actor like John Wayne couldn't help the story any. Played Saturday, Sept. 6.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., can.

HI NEIGHBOR: Roy Acuff, Lulubelle and Scotty—There are four of these reissues and all I will say is if you don't buy them you will make a bad mistake.—Played Friday, Saturday.—W. P. Eakins, Lewis Theatre, Garrison, Ky.

HOME IN OKLAHOMA: Roy Rogers, Dale Evans—After a poor week this was heaven-sent. We felt we were going out of show business. I often wonder what we would do without such stars as Roy Rogers. I was sorry to have missed seeing Rogers and his leading lady. They stayed at a hotel in Chatham. Missed them by minutes. Played Friday, Saturday, Sept. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—Another Republic failure. Price too high; quality too low; business nil. We have a big refund coming on this. Our mill workers were confused and bitter about this poorly acted picture. It was strictly "B" quality acting, with music that was far above the heads of our patrons. Played Tuesday-Thursday, Sept. 16-18.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

PILGRIM LADY, THE: Adele Mara, Warren Douglas—What are we going to do with these Republic pictures? They are not good enough for our midweek dates and our Friday and Saturday crowds groan along with them waiting for the action in the second feature, which is usually a Western. They should never be made. Played Friday, Saturday, Sept. 19, 20.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

THAT'S MY GIRL: Lynn Roberts, Donald Barry

(Continued on following page)

(Continued from preceding page)
—Doubled with a Western. This proved to be the bust we were warned it would be. Republic and its Trucolor has been a big headache here. Black and white is vastly superior in every way, and the folks say so in no uncertain terms. They will have to improve this color a lot or we will have to cancel them. Played Friday, Saturday, Sept. 12, 13.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

TWILIGHT ON THE RIO GRANDE: Gene Autry—This was a good picture for a Western and we had a good crowd both matinee and night. Roy Rogers, as a rule, draws better, but Autry gave him a close call this time. Played Saturday, Sept. 20.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

RKO Radio

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—One of the biggest box office flops of 1947, bar none. Picture is good, however. Played Sunday-Tuesday, Sept. 7-9.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

SISTER KENNY: Rosalind Russell, Dean Jagger, Alexander Knox—This picture outgrossed "Shocking Miss Pilgrim" Did extra business in all our houses. Well produced. Played Wednesday, Thursday, Oct. 1, 2.—Harland Rankin, Beau Theatre, Belle River, Ont.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche—I played this very late and expected to do big business. I was rather disappointed, but I do not think it was on account of the product. It had played the theatres all around me. That is why my business was off. Good entertainment, but I expect all other exhibitors have played it by now. Also weather conditions were contrary. I don't think it pays to play these releases at too late a date. Played Friday, Aug. 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

IF I'M LUCKY: Perry Como, Carmen Miranda—O.K. for double bill business fare. Put it with a Western.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

THE SHOCKING MISS PILGRIM—Dick Haymes, Betty Grable—I thought this should do business anywhere, but it didn't in Belle River. Nevertheless, I think they were crazy not to turn out. Played Monday, Tuesday, Sept. 29, 30.—Harland Rankin, Beau Theatre, Belle River, Ont.

United Artists

ADVENTURES OF DON COYOTE: Richard Martin, Frances Rafferty—After reading trade paper reviews, I was disappointed in this one. Business was not up to the usual Western draw, and I thought the acting was pretty hammy. Played Friday, Saturday, Sept. 26, 27.—Hobard H. Gates, Garlock Theatre, Custer, S. D.

CAESAR AND CLEOPATRA: Claude Rains, Vivian Leigh—Lavish. British. Not enough action for American small town audiences. Played Wednesday, Thursday, Sept. 3, 4.—W. Howard Smith, Dixie Theatre, Brooksville, Fla.

CHASE, THE: Robert Cummings, Michele Morgan—Reminded me of the Mike Gonzales immortal judgment: "Good field, no hit." Played Wednesday, Thursday, Sept. 17, 18.—W. Howard Smith, Dixie Theatre, Brooksville, Fla.

FABULOUS DORSEYS, THE: Tommy Dorsey, Jimmy Dorsey—This is a good musical with a lot of nice tunes, but it did below average business here. Played Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

FUN ON A WEEKEND: Eddie Bracken, Priscilla Lane—This is a really funny one for the entire family. I can use more pictures like this one. Comments were good. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

HOPPY'S HOLIDAY: William Boyd, Andy Clyde—We don't have the weekend results with our Western pictures in Belle River as in other towns, although if your patrons like Westerns this one is O.K. Played Wednesday, Thursday, Oct. 1, 2.—Harland Rankin, Beau Theatre, Belle River, Ont.

Universal

TEMPTATION: Merle Oberon, George Brent—I have had plenty of walkouts in the past 30 years, but this was my first experience with a stampede. Played Monday, Tuesday, Aug. 18, 19.—Sam Ewing, Fay Theatre, Fayette, Miss.

Warner Brothers

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—This is an outstanding picture in its class with Garfield at his best. If you want a good evening's entertainment, as we tell our patrons, push this a bit as it will not disappoint you. Joan Leslie also takes a very good part in this one. Played Tuesday, Sept. 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

NORA PRENTISS: Ann Sheridan, Kent Smith—I, instead of Nora, should have kept my mouth shut, before paying top rental for this. It's well produced and acted, with Warners' usual excellent musical score background. Sunday was average, but Monday fell off 50 per cent from normal. Played Sunday, Monday, Sept. 21, 22.—W. Howard Smith, Dixie Theatre, Brooksville, Fla.

SEA WOLF: Edward G. Robinson, Ida Lupino—This is a swell action picture with a great cast, including Edward G. Robinson, John Garfield, Ida Lupino, Barry Fitzgerald and Gene Lockhart. Sure, it is a reissue, but it will do more business and give better satisfaction than most of the new pictures. They just don't make pictures like this any more.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STOLEN LIFE, A: Bette Davis, Glenn Ford—A very good story with Bette Davis in a dual role of the two sisters. A plot that keeps your audience interested from the start to the finish. A few musical numbers would have rounded his off as excellent. Although I have few Bette Davis fans here, I was complimented on this excellent production. Played Thursday, Sept. 11.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THAT WAY WITH WOMEN: Sidney Greenstreet, Martha Vickers—Very poor, weak comedy. Overpriced. Played to pitful attendance, and many walkouts. Played Tuesday, Wednesday, Sept. 12, 13.—Stanley Leay, Stanley Theatre, Galena, Ill.

THAT WAY WITH WOMEN: Sydney Greenstreet, Martha Vickers—A swell comedy that moves fast. Enjoyed by all. Played Monday, Tuesday, Sept. 29, 30.—Sam Ewing, Fay Theatre, Fayette, Miss.

Short Features

Columbia

HOLD THAT LION: Three Stooges—Exceptionally good Three Stooges comedy. Stooges involved with a wandering lion. Top laffs.—Stanley Leay, Stanley Theatre, Galena, Ill.

Metro-Goldwyn-Mayer

FLIRTY BIRDY: Technicolor Cartoons—Good cartoon.—Stanley Leay, Stanley Theatre, Galena, Ill.

GLIMPSES OF CALIFORNIA: Fitzpatrick Travelogue—The best of MGM's Fitzpatrick Technicolor Travelogues. Its beauty and subject matter excellent. Should be shown in every theatre.—Stanley Leay, Stanley Theatre, Galena, Ill.

HOUND HUNTERS: MGM Technicolor Cartoons—Here's a dandy. Play it.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

I LOVE MY HUSBAND BUT: Pete Smith Specialties—They really like it. Very amusing, and oh, so true.—W. P. Eakins, Lewis Theatre, Garrison, Ky.

LUCKIEST GUY IN THE WORLD: Two Reel Special—Good short 20-minute crime drama.—Stanley Leay, Stanley Theatre, Galena, Ill.

MOUSE IN THE HOUSE: Tom and Jerry Cartoons—Above average laffs in this good mouse cartoon.—Stanley Leay, Stanley Theatre, Galena, Ill.

NEIGHBOR PESTS: Pete Smith Specialty—Fair Pete Smith novelty about exaggerated neighbor pests.—Stanley Leay, Stanley Theatre, Galena, Ill.

Paramount

BARGAIN COUNTER ATTACK: Popeye Cartoons—Popeye the Sailor in Technicolor. Good.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RADIO, TAKE IT AWAY: Pacemakers—Very, very bad!—C. M. Hulbert, Gem Theatre, Cornell, Wis

ROCKET TO MARS: Popeye Cartoons—Popeye the Sailor cartoon which pleased all. Color.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RKO Radio

RACING SLEUTH: Sportscope—This one was quite different. It was very interesting and much enjoyed. A few more on this order would be welcome here.—George E. Janes, Ojai Theatre, Ojai, Cal.

Twentieth Century-Fox

MIGHTY MOUSE MEETS DEADEYE DICK: Terrytoons—Excellent cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TURKEY'S 100 MILLION: March of Time—A routine March of Time. Very little entertainment here.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

A DAY AT HOLLYWOOD PARK: Sports Parade—A day at the race track in color which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CIRCUS HORSE: Technicolor Adventures—A good circus reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

INKY AT THE CIRCUS: Technicolor Cartoons—A very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GAY ANTICS: Merrie Melodies Cartoons—Warner Bros. always could put those "ants" in a funny cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

KINGDOM OF THE WILD: Technicolor Specials—A very good short on wild life, with some interesting scenes.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THE LAST BOMB: Technicolor Specials—Here is a short that is tops. Used it to build up a not too strong feature and had more comments on the short than on the feature. Suggest special advertising. It will go over better where G.I.'s can see it. Good for college towns. Played Friday and Saturday.—Austin Brokaw, Brokaw Theatre, Angola, Ind.

MOUSE MENACE: Merrie Celodies Cartoons—Cartoon in color. Entertaining for the kiddies.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RACKETEER RABBIT: Bugs Bunny—Below average B. B. Not elevating for children.—Stanley Leay, Stanley Theatre, Galena, Ill.

STAR IN THE NIGHT: Featurette—Good Christmas holiday subject. Not suitable at this time.—Stanley Leay, Stanley Theatre, Galena, Ill.

TWEETIE PIE: Merrie Melodies Cartoons—This series is proving to be popular here. Comments were good.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Serial

Republic

JESSIE JAMES RIDES AGAIN: 13 Episodes—Jesse doesn't use a horse or a gun in this. He rides a steam boat, fights with his fists and wildcats for oil. Poorly produced. Very little action and it has no draw. Played Monday and Tuesday.—Sam Ewing, Fay Theatre, Fayette, Miss.

Masterpiece Acquires 39 United Artists Reissues

Masterpiece Productions has acquired U. S. and Cadanian distribution rights to 39 United Artists reissues from Herman Greenfield. The group, including 26 features and 13 Hopalong Cassidy Westerns, is the same group that was first acquired by Broder Releasing Corporation and then sold to Mr. Greenfield. Jules Weill, president of Masterpiece, was formerly associated with the J. Arthur Rank Organization in America.

Loew Heads Boston Drive For Salvation Army

E. M. Loew has been named head of the Theatre Group in the Salvation Army's 1947-48 Greater Boston Appeal for $500,000. Louis Richmond, of the Loew organization, is vice-chairman. The Motion Picture Film Distribution group is under the chairmanship of John J. Dervin of United Artists.

Wrong "Wolf"

Walter R. Pyle of the Dreamland theatre, Rockglen, Sask., Canada, reported on the Columbia picture, "Cry of the Werewolf" in the September 20 issue. He called it a "poor show." The published report inadvertently referred to the Warner Film, "Cry Wolf."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

PITTSBURGH saw the world premiere of Cecil B. DeMille's "Unconquered" and Pittsburgh was taken over completely by the exploitation forces that stormed the city for the opening of that Paramonumental picture. (They paid $1,000 for a new word for it; what it cost to conquer Pittsburgh is conceded a good investment.

From the moment we arrived at Pittsburgh airport, from Kansas City, with Hedda Hopper and Lisabeth Scott as passengers en route, we were impressed with the way they handled this big affair. We were whisked downtown, twelve miles in fourteen minutes, with police escort, sirens screaming, through all the red lights, to the William Penn. Then, a cocktail party at four, another at seven, a banquet at eight and a night-club at eleven, kept the guests fairly well occupied through the first day.

It's the street parade that we particularly want to talk about here. They say it required the full time of four good men through four weeks to organize it. And it was worth it, for it tied-up the town. There were 120 marching units, which took an hour and a half to pass the reviewing stand. There were forty bands, most of them school bands, and that's something you can find in any community. (We've been told there are 35,000 school bands in the country, every one of them as accessible to theatre managers as these were to Paramount's exploiteers.) Every town loves a parade and every school band craves an opportunity.

There were twenty-seven different nationalities in line, all in the colorful costumes of their homelands, and that again is something other towns can do, on a smaller scale but equally effective. The theme was America and the pioneer spirit of pure Americanism. Follow that formula and you have material to stop traffic for a street parade or pile up grosses at the box-office. You'll read more in these pages of "Unconquered" and of evidence of showmanship that springs from Pittsburgh's world premiere but can be just as effective in your town, regardless of size.

KANSAS–MISSOURI

It was a pleasure to be in Kansas City last week and to greet upwards of a hundred managers and theatre owners in that territory whom we know personally. It brings the Round Table in closer touch than even our voluminous mail from the field. It is good to add another group of new friends to the list of older friends we had known before in Kansas City.

Homer Strowig, president; "Doc" Cook, secretary; Elmer Rhoden, Dick Biechele, George Baker, Tom Edwards, Ralph Larned —all officers and directors of the Kansas-Missouri Theatre Association—treated us royally and made us feel welcome. We are deeply grateful for the privilege of being their guest.

Out of this visit to Kansas City will come many new contacts and new ideas for the benefit of other members of the Round Table. We have a book full of things in reserve and in preparation that will appear shortly in these pages. New friends who now become new members of the Round Table have much to contribute to showmanship of the future.

Willis Shaffer came down from Atchison, Kansas, to meet us on the evening of the banquet. His name stands high among contenders for the Quigley Awards and is found among Scroll of Honor winners in this issue. It was nice to see so many good friends in the KMTA country.

¶ Our sincere thanks to the honorable judges who served so diligently and well in determining the Award winners for the third quarter, just ended. To Mr. Lige Brien, Mr. Leon Bamberger and Mr. David O'Malley, our grateful appreciation for the careful and conscientious manner in which the numerous entries were examined, the judicial and competent style in which their judgment was handed down. And now that we are entering the fourth quarter, please note that all contenders are eligible for the annual Grand Awards, and now is the time for all good men to submit their final entries in this showmanship competition.

¶ Leon Bamberger, who gets out some unusual direct-mail pieces for RKO Radio, travels the country for his company and it has been our privilege on many occasions to hear his talks to exhibitors. Just the other day, in Kansas City, he spoke of direct-mail advertising by theatres and we made some notes.

He urges theatre managers to use direct-mail because it is *direct,* it goes straight home to the prospective patron; it's *economical,* you can put as much or as little into as you wish; it's *flexible,* there are no restrictions in size, form or color; it's *selective,* you reach only those who are most likely to be interested, and it's *personal,* you can talk in a more persuasive way to your regular and potential patrons.

We like Leon's little stories, the anecdotes he tells to clinch his points and encourage theatre managers into action. He says, no manager could possibly be like the farmer who wrote to the Department of Agriculture: "Please don't send me those booklets on successful farming, cause I don't even farm now as good as I know how to!" —*Walter Brooks*



Much attention was directed towards this bubble bathing girl in a shop window. Tieup was set by Norman Pullem for "The Women" at Loew's theatre, Louisville, Kentucky.



Manager Lester Pollock's usherettes distributed Rita Hayworth kisses (candy) for "Down to Earth" at Loew's, Rochester, N. Y.

"LOEWMEN" IN ACTION

— as they strive to live up to the tenets set by Ernest Emerling, hard working advertising and publicity head of Loew's Theatres.



This "Gone With the Wind" advance lobby board attracted more attention than anything he has had in the lobby in years, writes manager Sam Gilman, Loew's Regent theatre, Harrisburg, Pa.



Manager Arnold Gates used this lobby board, left, to publicize an interesting contest for his engagement of "Ramrod" at Loew's Stillman theatre, Cleveland, Ohio. About 20 single passes were issued to patrons with the right initials in two days. Manager Gates also arranged the "Red Stallion" tieup, at right, which is notable for the horse statues and simplicity of design.



Hallowe'en Ideas Good Juvenile Program Bait

If we hadn't already accepted an invitation to go out to Mildred Fitzgibbon's Roosevelt theatre in Flushing, for her Hallowe'en celebration on Saturday, October 25th, we would be going to Jersey to witness the excitement in the Walter Reade theatres. Steve Brener sends in a resume of what promises to be a big day for the kiddies in all Reade houses, as it should be for other managers elsewhere, for here is a day when the natural inclination on the part of youngsters, for pure devilment, can be put to some useful purpose, for profit.

Steve says that special trailers have been prepared to advertise this Hallowe'en program and that "horror" masks will be given to the first 1,000 purchasers of tickets for each special Saturday morning performance. (There is an advance sale of tickets for this show.) Bob Case, manager of the Kingston theatre, Kingston, N. Y., has promoted 20 prizes from local merchants to be given to winners of the Hallowe'en Kiddie Costume Party on the Kingston theatre stage that morning.

Besides the costume party, Guy Hevia, manager of the Park theatre, Morristown, will have apple bobbing and pie-eating contests. Murray Meinberg has arranged fifty prizes at the Strand theatre, Plainfield, and Julius Daniels, at the Majestic theatre, Perth Amboy, will award prizes for both costumes and contests. In addition to the stage events, each Reade theatre will present a complete Kiddie screen show, including feature, two-reel comedy and cartoons.

African Campaign Follows Pattern for "Pierce"

Even in darkest Africa, they didn't tell on Mildred Pierce. A campaign received at the Round Table from Eric Cohen, exploitation head for African Consolidated Theatres, Ltd., Johannesburg, South Africa, proves that the successful selling of this picture at the opposite end of another continent follows the same successful pattern of "Mildred Pierce" exploitation developed in this country. Promotion hinged on the slogan "Don't Tell What Mildred Pierce did!" which caught on immediately and was given extensive circulation through the use of trailers, newspaper ads, radio, teaser cards, window tieups, outdoor advertising and other activities.

Distributes Souvenir Programs

Thousands of specially prepared souvenir programs and throwaways were distributed around town by usherettes dressed in Mexican costumes, and riding donkey carts, to exploit manager Dennis Bowden's engagement of "Duel in the Sun" at the Regal theatre, Bridlington, England.

Showmanagement Is Word At Capitol on Broadway



HARRY GREENMAN

When Paula Gould, able publicity lady, at the Capitol theatre on Broadway, visited with us the other day, we both thought it would be a good idea to put down on paper an idea of what it takes, in sheer detail and hard work, to change the bill at the Capitol, a study in big-town operations.

Harry Greenman, managing director of the Capitol, heads these operations and has the responsibility for knowing that each of the forty-nine steps are taken, properly and efficiently, to accomplish the opening of a new attraction, in letter-perfect style. Harry came here from Loew's Penn theatre, Pittsburgh. The Capitol is owned by Messmore Kendall and operated by Loew's theatre department in New York, under the supervision of Joseph R. Vogel.

The stage show involves most detailed preparation in advance. It must be booked; the stage producer must contact the new "in-person" talent, often visit them if out of town, to discuss the new show. The new stage setting, lighting and even dressing room assignments must be worked out in advance.

Machinery Starts in Motion

With the moment of a new booking, the advertising and art department of Loew's theatres are immediately at work, planning and building outdoor and lobby material to be made up by the sign shop. Extra blow-ups, standees, and displays, electric and style arrangement for the marquee are created and planned for the switch-over from one program to the other. Outdoor paper and subway posters are ordered; the newspaper campaign is placed with the advertising agency for discussions and conferences. Sometimes ads start ten days in advance.

Radio advertising and publicity march along in the line of preparation, each breaking as time and relative values permit. Items are given to columnists, radio publicity is planned and tied-in with newspaper breaks given to various "in-person" acts on the stage bill and with publicity and exploitation tieups that are suggested by the feature attraction. Window displays and various co-operative ideas are worked out with music and merchandising sources, to open with the picture.

Check and Double Check

The trailer advertising the stage show is ordered, as well as the screen show trailer, and other items of advance screen advertising. Paper for the house boards and motiograph copy for the big sign on the roof is made ready. Every technical and trade detail is thought of, to the mailing out of press passes to critics and the screening of the picture for newspaper reviewers whose opinions must appear simultaneously with the opening. The preliminaries are pretty well caught-up.

Then follows management detail, most of which is a daily routine. The entire theatre is gone over, to check the condition of seats, slip-covers, carpets, electric and other fixtures. Rest rooms are given top-inspection that checks up on daily inspection. Heating and air conditioning are given supplementary supervision that keeps maintenance on its toes. Projectionists attend a rehearsal of cues under direction of their chief. The asbestos curtain is dropped and checked okay.

Theatre time schedules are made up for the new show; the house staff, including ushers and doormen, telephone operators and stage crew, report at 8 a.m. Assistant treasurers and box-office people report 45 minutes ahead of time on opening day. Holds and tapes are set up for standees; the show goes on!

Offer Novel Recording for Local Use on "Unsuspected"

Warner's are offering a brand-new and different radio announcement campaign, free for the asking, to exploit "The Unsuspected," all on one transcription record, ready for use on local radio stations. Endorsements of the picture are spoken by Charlie Chan, David Harding—Counter-spy, Mr. & Mrs. North, Jeffrey Barnes of the Mystery Theatre, Dr. Ordway, the Crime Doctor, and Inspector Burke, of Scotland Yard.

Time for each endorsement is 45 seconds, with 15 seconds allowed for your local announcer, thus making six one-minute endorsements available from these well-known characters of the air-waves. A completely professional air campaign, all packaged and available for managers.

SHOWMEN IN ACTION

Steve Brener jumps the gun on the seasons by setting up all the Christmas advertising for the Walter Reade theatres this far in advance. Yule Tide institutional newspaper space and lobby display standees are all ready for use now.

▼

Every Sunday, the Cincinnati Street Railway Company sells 60,000 "passes" good for any ride all day. Nate Wise catches a ride for himself by imprinting the pass with "Crossfire" and the suggestion to stay downtown and see a good movie.

▼

Allen Grant and Alfred Cohn, manager and assistant manager of Century's Patio theatre in Brooklyn, made good use of their high-ceilinged lobby when they hung a 24-sheet to advertise "The Best Years of Our Lives." The effect was startling.

▼

Bob Albino and Harold Shulman, manager and assistant manager of Century's Nostrand theatre, in Brooklyn, set out an attractive "love seat" in the lobby for "Honeymoon" couples.

▼

E. C. Hoffman, pioneer Michigan exhibitor, who has been operating the Hollywood theatre at Buchanan, Mich., for many years, has purchased a site for the erection of a new theatre in Buchanan, when materials become available.

▼

Willis Shaffer writes in from Atchison, Kansas, to say that he's getting aboard for "Showmen Ahoy!" as proposed in the Sept. 6th issue of the HERALD, but that he favors the Virgin Islands as his choice for a prize-winning vacation.

▼

Bob Case, manager of Reade's Kingston, N. Y., theatres, had a letter of congratulations from Samuel Goldwyn, praising his advertising and exploitation for "The Secret Life of Walter Mitty" as a "most imaginative and effective campaign."

▼

Jack Sidney, of Loew's Baltimore theatres, advertised "Carnegie Hall" in real Carnegie Hall style, with his billing of the many musical names in the picture looking exactly the way it does up at the famous concert hall on 57th Street, New York.

▼

Taki Pappas, manager of Voge theatre, East Chicago, Indiana, and a member of this club, built a display from a six-sheet on "The Farmer's Daughter" and had cashier and house staff wearing straw-hats and checkered shirts to exploit the picture.

▼

Pathe's "This Is America" series can be displayed in your lobby and written into your newspaper advertising through aids given in their "Exhibitor's Sales Guide," the current issue of which is devoted to Hawaii and "The 49th State."

Manager M. B. (Babe) Cohn obtained striking night display with 40x60 transparances, during the run of "Possessed" at the Paramount theatre. Very effective marquee styling.

▼

Norman Lofthus, manager of Warner's Calfornia theatre, Santa Barbara, Calif., searches press-books for advertising ideas that he can promote as cooperative newspaper ads, and he sends in five good examples to prove it.

▼

"Uncle Jules" Stark, manager of the Regent theatre, Newark, N. J., asks all the kids in his neighborhood to join his new club, "The Regenteers" for boys and girls who pledge good behavior at home, in school and in the theatre (it pays dividends, he says.)

▼

Ed Pyne, manager of RKO Keith's 105th Street theatre, Cleveland, Ohio, put up a "top-hat" set piece in his lobby to advertise his "Bachelor and Bobby Soxer" Jive Contest, as exploitation for the picture.

▼

Al J. Wagner, manager of the Blue Fox theatre, Grangeville, Idaho, imprints his regular mailing envelopes to promote both current and coming attractions.

▼

Dan Dandrea, manager of the Stanley theatre, Bridgeton, N. J., submits photographs of his very good lobby display for "Tarzan and the Huntress" which represents a lot of hard work and justifies a spot on our picture page.

▼

Dick Pritchard, who has been a member of the Managers' Round Table for about fifteen years, writes that he is leaving his post as Director of Entertainment for the famous Ambassador Hotel, in Los Angeles, to join the Fox West Coast theatres.

▼

J. Elmer Redelle, manager of the Victory theatre, Dayton, Ohio, obtained an original costume from the production of "Life With Father" and tied-in with a big local store in a fashion show for fathers, something new for the stylists.

▼

W. C. Cundiff, manager of the Coleman theatres in Miami, Oklahoma, had an effective lobby display and street ballyhoo for "San Quentin" that really looked authentic as jail stuff.

▼

Dick Feldman, Manager of Schine's Paramount theatre, Syracuse, setting up Ed Murphy's Platter Party, popular local disc-jockey over station WSYR, in the lobby of the theatre, between 1:00 and 2:00 p. m.

▼

Hugh Borland, manager of the Louis theatre, Chicago, used an animated display for "The Beginning or the End" which he built out of material saved from other displays.

Mock Trial Gets Cincinnati Set For "Night"

Mock trials have been springing up all over the place since the advent of "The Long Night" and one of the best to date was the affair RKO Nate Wise arranged for the playdate at the Palace theatre in Cincinnati.

The mock trial was broadcast over radio station WLW Sunday evening following the Charlie McCarthy network show. The participants were prominent Ohio officials: State Supreme Court Judge James Garfield Stewart; Carson Hoy, county prosecutor, and William Foster Hopkins, a noted criminal attorney.

Newspapers cooperated with the promotion by using several excellent layouts. The radio station purchased special display ad space to publicize the show as well as devoting numerous spot announcements to it. In addition, a heavy radio schedule of spot announcements were purchased on WLW and in return for this the station gave the picture and theatre a wide circulation on tire covers for which it had contracted. Spot announcements also were used on stations WCPO and WKRC.

A second highlight of the campaign was a ballot voting promotion similar to what has been done in other RKO theatres throughout the country. Patrons of the theatre were given ballots as they came out from seeing the picture and they were asked to vote on whether they though the leading character in the picture was guilty or not. Cash prizes and guest tickets were awarded for the best answers.



Well in advance of the opening of "Cynthia" at the Wisconsin theatre, Milwaukee, manager Brynn Griffiths had a western union teletype machine installed in the lobby of the theatre to help enroll new members in the local chapter of the Cynthia Girls Clubs of America. Note the teletype ribbons with members' names on the board.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Hornbeck, Shawnee, Okla.

JIM BARNES
Midwest, Oklahoma City, Okla.

HERBERT BEDFORD
Gaumont Derby, Derby, England

JAMES G. BELL
Penn, New Castle, Pa.

TONY BENIATI
Capitol, Pinckneyville, Ill.

GEORGE BERNARD
Odeon, Bury, Lancas., England

H. G. BOESEL
Fox Wisconsin, Milwaukee, Wis.

WILLIAM BORDERS
Paramount, Kankakee, Ill.

HUGH BORLAND
Louis, Chicago, Ill.

JOE BOYLE
Broadway, Norwich, Conn.

BILL BROWN
Bijou, New Haven, Conn.

IRVING CANTOR
Eckel, Syracuse, N. Y.

W. E. CASE
Picture House, Monmouth, Mons., England

ERIC COHEN
Empire, Johannesburg, South Africa

LOU COHEN
Poli, Hartford, Conn.

TIFF COOK
Capitol, Halifax, N. S.

DAN DANDREA
Stanley, Bridgeton, N. J.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

JOHN J. DRISCOLL
Avalon, Milwaukee, Wis.

EDWIN ENKE
Rivoli, Hempstead, L. I.

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

GEORGE FORHAN
Belle, Belleville, Ont.

DEE FULLER
Criterion, Okla. City, Okla.

ARNOLD GATES
Stillman, Cleveland, O.

GERRY GERMAIN
Palace, Pittsfield, Mass.

LEONARD GREENBERGER
Fairmount, Shaker Heights, O.

FRED GREENWAY
Palace, Hartford, Conn.

BOB GUSTAFSON
Roxy, La Porte, Ind.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace, Cleveland, O.

W. T. HASTINGS
Orpheum, Denver, Colo.

WALTER C. HEATH
Mayfair, Bridgeton, Me.

ELMER HECHT
Park, Tampa, Fla.

L. STANLEY HODNETT
Gaumont, Middlesbrough, England

W. J. JOY
Ritz, Holmeside, Sunderland, England

TED KIRKMEYER
Ogden, Ogden, Utah

LEONARD KLAFTA
Paramount, Kankakee, Ill.

SID KLEPER
College, New Haven, Conn.

LOUIS LISS
Fortway, Brooklyn, N. Y.

NORMAN LOFTHUS
California, Santa Barbara, Cal.

JOHN LONGBOTTOM
Odeon, Chorley, Lancs., England

ABE LUDACER
Valentine, Toledo, O.

P. E. McCOY
Miller, Augusta, Ga.

JIM MASON
De Luxe, Cherry Valley, O.

RANCE MASON
Fox, Marinette, Wis.

JACK MATLACK
Guild, Portland, Ore.

JOHN MISAVICE
Ritz, Berwyn, Ill.

HAROLD NORRIS
Grand, Macon, Ga.

LOUIS NYE
Hoosier, Whiting, Ind.

JIM PREDDY
Telenews, Dallas, Texas

TAKI J. PAPPAS
Voge, East Chicago, Ind.

J. PECORA
Allis, Milwaukee, Wis.

MICHAEL PICCIRILLO
Dyckman, N. Y. C.

ROY PEFFLEY
Indiana, East Chicago, Ind.

LESTER POLLOCK
Loew's, Rochester, N. Y.

G. E. RATHMAN
New Marion, Marion, Iowa

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
State, Providence, R. I.

JEROME SCHUR
Laconia, Bronx, N. Y.

WILLIS SHAFFER
Orpheum, Atchison, Kansas

JACK SIDNEY
Century, Baltimore, Md.

J. V. STARK
Regent, Newark, N. J.

A. H. STOBIE
Gaumont, Chadwell Heath, Essex, England

W. J. STRAUB
Colonia, Norwich, N. Y.

LUIS UCKO
Metro, Bogota, Colombia

HELEN WABBE
RKO Golden Gate, San Francisco, Cal.

AVECE WALDRON
Blue Moon, Lindsay, Okla.

LILY WATT
Florida, Kings Park, Glasgow, Scotland

H. F. WILSON
Capitol, Chatham, Ont.

NATE WISE
Palace, Cincinnati, Ohio

SID WOLF
Dyckman, N. Y. C.

SELLS CLASS FILM IN SMALL TOWN

Dale Thornhill told us in Kansas City that he had something out of the ordinary to show as a sample of his advertising at the Isis theatre, Waterville, Kansas. He said he had sold "Stairway to Heaven" in his town of only 700 people and was proud of the result. The newspaper advertisement reproduced below shows his unusual and effective approach.

As he puts it, he felt they would absolutely "starve to death" and have many dissatisfied patrons, if he did not make a special appeal to those who would really appreciate the film. And, he opened "Stairway to Heaven" to three times his usual business, with a traveling circus as opposition in a small community.

Program cards, issued monthly from the Isis, "the Blue Valley's favorite theatre" are designed for mailing on local and rural routes, using single-column mats for the usual two-day runs. The theatre operates on Sundays but has one day per week when the house is dark. There are no matinees, with the show starting at 7:30 p. m., and long features are a problem in small towns.

There ARE Some People Who Prefer Caviar to Sardines

ISIS

Ends Tonight
GINGER ROGERS in Magnificent Doll

Fri-Sat.
ZANE GREY'S CODE OF THE WEST

Sun.-Mon.
Romance!
Action!
Music!
Color!
SONG OF SCHEHERAZADE
with
Brian Donlevy
Yvonne DeCarlo

Certain books, certain plays, certain movies (like champagne and caviar) are made for certain people. They instinctively recognize that extra "something" which marks the difference between the ordinary and the distinctive. This message is for them . . . . . .

It's about a movie. A movie called "Stairway To Heaven". A movie of which Bosley Crowther, film critic of the New York Times, says "Stairway To Heaven" deserves the highest recommendation of any film of the year—It's one of the years best" . . . And here we reach our point . . .

"Stairway To Heaven" filmed in the new Chromatic Technicolor, has every thrill the screen can bring . . . Romance . . . Adventure . . . Comedy . . . and màgnificent color . . . and features David Niven, Raymond Massey and Kim Hunter, and it is the superb acting of these three distinguished persons that make it worthy of the attention of the more discriminating and intelligent of our patrons.

"Stairway to Heaven" comes direct from advanced-price, reserved seat, record-breaking engagements in New York, Los Angeles and Boston. Our prices at the Isis, while advanced, will still be considerable lower than at the above mentioned cities.

We may be wrong, but we believe you will enjoy every moment of "Stairway To Heaven". There may have been prettier love stories, more romantic comedies, but never one quite so unusual or thrilling.

For this engagement, only one show on Wednesday and Thursday, October 1 and 2, starting promptly each evening at 8:15. The prices for "Stairway To Heaven" will be 75c for Adults, and 25c for Children. We do not think that smaller children will understand or appreciate it.

The Isis Management

OCT 1-2 "Stairway To Heaven"

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THE SECRET LIFE OF WALTER MITTY (RKO Radio - Goldwyn): Exploit the fact that this latest Danny Kaye - Virginia Mayo picture was produced by Samuel Goldwyn who also produced "The Best Years of Our Lives", winner of nine Academy Awards.

The story concerns the day-dreaming career of "Walter Mitty", a James Thurber creation. This day-dreaming angle suggests a newspaper contest over a period of several days. The competition could be based on the question: "What is your favorite day-dream?" The same question is a natural for the inquiring photographer's column of your newspaper. The contest idea could also be adapted for radio.

Another radio idea would be to arrange a disc jockey contest, with listeners being asked to "Name a tune that represents your favorite day-dream". Prizes could be awarded for the most original idea suggested by a song title, the answers to be either mailed in or spoken by those in attendance. To start off the competition, the disc jockey runs off several tunes and names the careers that the titles suggest. Contestants are to provide their own song titles. An example: "Dancing in the Dark" (Dancer).

Induce local safety councils to use the picture's theme in a campaign. The theme: "Day-dreaming is wonderful . . . but don't be a 'Mitty' when crossing streets", etc. Have the police safety bureau adopt a slogan for a safe driving campaign. Put placards, with cooperation of municipal officials, on lamp-posts, etc.

HEAVEN ONLY KNOWS (United Artists): Robert Cummings in this picture is known as "Mr. Mike". He represents a "heavenly body" sent to earth as an emissary to rectify an error in Brian Donlevy's destiny. In conjunction with a local physical culture group or school, organize a contest for men to find "Mr. Mike, the Heavenly Body". Get newspaper coverage and award appropriate promoted merchandise to the winner.

Jorja Curtright, featured in the picture, not too long ago was a secretary on a Hollywood lot. Pegged on this thought, contact a local secretarial school and suggest joint sponsorship of a "Heaven Only Knows" talent contest. Hold the contest at your theatre, awarding prizes for the most beautiful and talented entries. First prize could be a partial scholarship at the secretarial school.

Through the use of your title, tie in with the astrologer's column in local newspapers. Suggest to the editor that the column be headed "Heaven Only Knows" for the week prior to the opening of the picture. An additional gimmick for this promotion might be to award two guest tickets to persons whose letters, or stars, are analyzed daily.

For your local restaurants or soda fountains suggest that they originate a special sandwich or drink to be served during the run of the picture. They could be featured as the "Heaven Only Knows" sundae or sandwich, with window stickers to plug the tieup.

PERFUMED LETTER SMELLS OF "AMBER"

A perfumed note arrived in the mail the other morning, and our secretary handed it to us, gingerly, at arm's length, because it was marked "personal" and it smelled.

Addressed in a woman's handwriting, we did what most men do: looked first at the signature. It was from Amber. Enclosed was a page from a book, which seemed slightly familiar, until we turned it over and read the imprinted copy in flaming red. Then we knew that Tiff Cook, manager of the Capitol theatre, Halifax, N. S., had submitted a good idea that can be useful elsewhere.

It's about the neatest use of the ancient "letter from a woman" trick that we've seen in a long time. Tiff says he bought three bookstore copies of "F. A." and cut them up to get 1,500 pages for use as "heralds" in this catchy letter. It was written intriguingly and carried two signatures, merely "Amber" being signed to the postscript.

Good exploitation and, since we've looked it up, an original stunt for which Tiff Cook is entitled to a bow from a major film company. They will by this time have received the copy we got in the mail.

Sponsors Student Essay Contest for "Father"

Scholastic Magazines, in association with Warner Bros., are sponsoring an essay contest in which $500 in cash prizes will be awarded to students submitting the best essays comparing the American scene as shown in "Life With Father" with conditions as they are today. Rules of the contest, which closes December 15th, will receive extensive distribution through school publications throughout the country. Winners will be announced in the January 19, 1948 issue of *Scholastic Magazines.*

Uses Heralds for "Bad Man"

One thousand heralds were distributed by manager D. M. Dillenbeck for "Angel and the Bad Man" at the Rialto theatre, Bushnell, Ill. They were placed in parked cars and shopping bags.

Mails Cards for "Fantasia"

Manager Norman W. Lofthus mailed penny post cards to a selected list of 1,000 persons to publicize "Fantasia" at the California theatre, Santa Barbara, Calif.



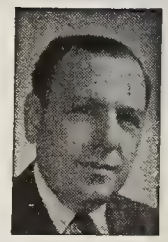
Screens Picture For Officials

A special screening for radio representatives, the press and city officials eight days in advance of playdate gave impetus to the campaign for "Kiss of Death" at the Paramount and Eckel theatres, Syracuse, N. Y. It was jointly conducted by managers Richard Feldman of the Paramount, and Irving Cantor of the Eckel.

A teaser trailer was used three weeks before opening. With the help of an engineer from radio station WSYR, transcriptions were taken off the sound track of the trailer and utilized over the public address systems of the theatres every 15 minutes during playdate.

Two wrecked cars were obtained from the Genessee Used Auto Parts Company and parked facing each other in front of S. S. Kresge Company store.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

WILD HARVEST (Para.)

First Report:

Total Gross Tabulated	$257,300
Comparative Average Gross	248,500
Over-all Performance	103.5%

ATLANTA—Fox 138.3%
BOSTON—Fenway 86.4%
(DB) Killer Dill (Screen Guild)
BOSTON—Paramount 104.4%
(DB) Killer Dill (Screen Guild)
BUFFALO—Buffalo 95.1%
(DB) Yankee Fakir (Rep.)
BUFFALO—Hippodrome, MO 1st week . . . 75.4%
(DB) Yankee Fakir (Rep.)
CINCINNATI—RKO Palace 105.6%
MINNEAPOLIS—State, 1st week 141.1%
MINNEAPOLIS—State, 2nd week 88.7%
MINNEAPOLIS—Lyric, MO 1st week . . . 107.6%
OMAHA—Paramount 110.7%
PHILADELPHIA—Stanley, 1st week 115.5%
PHILADELPHIA—Stanley, 2nd week 92.9%
PITTSBURGH—Penn 74.7%
PITTSBURGH—Ritz, MO 1st week 92.9%
SAN FRANCISCO—Paramount, 1st week . . 120.7%
(DB) Sarge Goes To College (Mono.)
SAN FRANCISCO—Paramount, 2nd week . . 72.4%
(DB) Sarge Goes To College (Mono.)
ST. LOUIS—Fox 118.6%
(DB) Philo Vance's Secret Mission (EL)
ST LOUIS—Shubert, MO 1st week 123.0%
(DB) Philo Vance's Secret Mission (EL)

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DESIRE ME (MGM)

First Report:

Total Gross Tabulated	$219,700
Comparative Average Gross	221,300
Over-all Performance	99.2%

BALTIMORE—Century 86.7%
BUFFALO—Buffalo 103.2%
(DB) The Pretender (Rep.)
INDIANAPOLIS—Loew's 85.3%
KANSAS CITY—Midland 101.7%
NEW YORK—Capitol, 1st week 108.5%
(SA) Gene Krupa, Rose Marie, others
NEW YORK—Capitol, 2nd week 93.8%
(SA) Gene Krupa, Rose Marie, others
ST. LOUIS—Loew's State 100.0%

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DEEP VALLEY (WB)

Final Report:

Total Gross Tabulated	$444,400
Comparative Average Gross	448,300
Over-all Performance	100.8%

ATLANTA—Paramount 96.4%
BALTIMORE—Stanley 81.0%
BOSTON—Metropolitan 81.8%
(DB) Second Chance (20th-Fox)
BOSTON—Fenway, MO 1st week 83.0%
(DB) Second Chance (20th-Fox)
BOSTON—Paramount, MO 1st week 100.7%
(DB) Second Chance (20th-Fox)
BUFFALO—Buffalo 97.8%
(DB) Jungle Flight (Para.)
BUFFALO—Tech, MO 1st week 78.5%
(DB) Jungle Flight (Para.)
CINCINNATI—RKO Palace 84.5%
CLEVELAND—Warner's Hippodrome 91.6%
CLEVELAND—Warner's Lake, MO 1st week 85.7%
DENVER—Esquire 60.9%
(DB) Joe Palooka In The Knockout (Mono.)
DENVER—Paramount 118.3%
(DB) Joe Palooka In The Knockout (Mono.)
INDIANAPOLIS—Circle 76.3%
(DB) Yankee Fakir (Rep.)
KANSAS CITY—Paramount 90.9%
LOS ANGELES—Warner's Downtown, 1st week 122.8%
LOS ANGELES—Warner's Downtown, 2nd week 76.6%
LOS ANGELES—Warner's Hollywood, 1st week 140.7%
LOS ANGELES—Warner's Hollywood, 2nd week 66.6%
LOS ANGELES—Warner's Wiltern, 1st week 116.2%
LOS ANGELES—Warner's Wiltern, 2nd week 58.1%
NEW YORK—Strand, 1st week 139.7%
(SA) Count Basie Orchestra
NEW YORK—Strand, 2nd week 137.7%
(SA) Count Basie Orchestra
PHILADELPHIA—Earle, 1st week 89.8%
PHILADELPHIA—Earle, 2nd week 63.9%
PITTSBURGH—Stanley 79.0%
SAN FRANCISCO—Paramount 74.8%

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LURED (UA)

First Report:

Total Gross Tabulated	$220,500
Comparative Average Gross	241,300
Over-all Performance	91.0%

BALTIMORE—Century 86.7%
CHICAGO—Oriental, 1st week 98.0%
(SA) Vaudeville
CHICAGO—Oriental, 2nd week 76.9%
(SA) Vaudeville
NEW YORK—Victoria, 1st week 120.8%
NEW YORK—Victoria, 2nd week 114.1%
NEW YORK—Vicotria, 3rd week 97.3%
NEW YORK—Victoria, 4th week 63.7%
PHILADELPHIA—Stanton, 1st week . . . 108.8%
PHILADELPHIA—Stanton, 2nd week . . . 92.7%
PITTSBURGH—J. P. Harris 78.1%
SAN FRANCISCO—United Artists, 1st week . 105.2%
SAN FRANCISCO—United Artists, 2nd week . 74.5%

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DOWN TO EARTH (Col.)

Intermediate Report:

Total Gross Tabulated	$883,100
Comparative Average Gross	910,200
Over-all Performance	97.0%

BALTIMORE—Hippodrome, 1st week 105.2%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 87.5%
(SA) Vaudeville
BALTIMORE—Hippodrome, 3rd week 84.2%
(SA) Vaudeville
BUFFALO—Lafayette, 1st week 119.4%
(DB) The Thirteenth Hour (Col.)
BUFFALO—Lafayette, 2nd week 76.4%
(DB) The Thirteenth Hour (Col.)
CHICAGO—United Artists, 1st week 99.5%
CHICAGO—United Artists, 2nd week 79.6%
CHICAGO—United Artists, 3rd week 67.7%
CHICAGO—United Artists, 4th week 59.7%
CINCINNATI—RKO Albee 133.3%
CINCINNATI—RKO Grand, MO 1st week . . 90.9%
CINCINNATI—RKO Lyric, MO 2nd week . . 115.3%
INDIANAPOLIS—Loew's 81.3%
(DB) Bulldog Drummond Strikes Back (Col.)
NEW YORK—Music Hall, 1st week 114.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 105.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 90.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 82.0%
(SA) Radio City Music Hall Stage Presentation
OMAHA—RKO Brandeis 100.0%
PHILADELPHIA—Mastbaum, 1st week . . 111.1%
PHILADELPHIA—Mastbaum, 2nd week . . 80.0%
PHILADELPHIA—Mastbaum, 3rd week . . 61.8%
PITTSBURGH—J. P. Harris, 1st week . . . 156.2%
PITTSBURGH—J. P. Harris, 2nd week . . . 140.6%
PITTSBURGH—Senator, MO 1st week . . . 97.2%
SAN FRANCISCO—Orpheum, 1st week . . . 161.4%
SAN FRANCISCO—Orpheum, 2nd week . . . 114.9%
SAN FRANCISCO—Orpheum, 3rd week . . . 71.4%



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: MANAGER, SITUATION; CENTRAL Illinois. First letter give; qualifications, salary expected, age, married, and snapshot. BOX 2157, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER AT LIBERTY—DISTRICT, CITY OR individual house. Long experience in first-class operation. Capable in all essentials. Sober and responsible in every respect. Reliable references. Prefer Southern location. V. R. BERTRAM, Selwyn Hotel, Charlotte, N. C.

EXPERIENCED MANAGER DESIRES POSITION with up and coming independent or chain. Eighteen years of experience from ground up with large chain. Left chain to go into business he inherited and is not happy at it. Position must pay $80 or more per week. BOX 2164, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

HOLMES 2000' IMPERIAL 35MM PROJECTORS, heavy pedestals, motors, lamphouses, regulators, worth $500, now $149.50; RCA 16mm L. I. arc sound projector, special $375; Bell & Howell, Ampro, Victor, DeVry 16mm sound projectors, $195 up; like new Ampro arc 16mm HI $1,295; DeVry HI 35mm theatre equipments, $2,495; rebuilt 35mm HI Super Simplex, Brenkert or Century outfits with RCA or Simplex 4 Star Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SPENCER DELINEASCOPES WORTH $250. Now $125; Pennsylvania approved Enclosed Rewinders, $47.50; six section Film Cabinets, $16.95; Brenkert Double Effect machine, rebuilt, $495; Presto Professional Y2 Disc Recorder, worth $900, now $595; Bell & Howell 35mm Splicers, $6.95; Neumade Rewind Tables, 30" high, $19.95; Benwood-Linze Twin HI Rectifier, 65 amperes, rebuilt, $345. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

400 LUXURIOUS HEAVILY PADDED, FULLY reupholstered back, reupholstered boxspring cushion chairs, metal lined, rebuilt, $6.95; 370 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 100 Andrews fully padded reupholstered back, boxspring cushion, rebuilt, $5.45; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95; 54" Mohair 60 yard rolls, all colors, worth $3.50, now $1.95 yard. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STRONG 65 AMPERE LAMPHOUSES, REBUILT, $485; Automaticket 2 unit late model ticket registers, rebuilt, $210; genuine Simplex rear shutter mechanisms, shockproof gears, rebuilt like new, $340; Powers $114.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

COMPLETE FAN, 30,000 CFM, AND SIROCCO Air-Washer and Purifier for air-cooling up to 1,200 seat theatre; now in operation. GUST CONSTAN, Avon Theatre, Decatur, Ill.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 100 OR 75 NUMBERS $2.75 per thousand. $25.00 for 10,000. Screen dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York City.

COMIC BOOKS FOR PREMIUMS. LARGE VOLume suppliers of popular titles 2 cents each. FRANK WELKER, 172 So. Portland Ave., Brooklyn, N. Y.

SCHOOLS

LEARN MODERN SHOWMANSHIP. TIME-tested training in modern theatre management, and effective theatre advertising-Box-Office salesmanship. The Institute's training has successfully solved many men's problems of advancing to better theatre positions. Big opportunities for trained theatre men. Free catalog. Established 20 years. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

THEATRES

THEATRE WANTED. WILL LEASE OR BUY neighborhood house in Southern California. Particulars desired. BOX 2154, MOTION PICTURE HERALD.

THEATRE WANTED, NEW YORK STATE OR New England. Up to 700 seats. Send full particulars. BOX 2150, MOTION PICTURE HERALD.

WANTED—THEATRE, 300-800 SEATS, SMALL town, suburban; outright, booking rights, or partnership. Private party. BOX 2158, MOTION PICTURE HERALD.

THEATRES WANTED TO BUY OR LEASE. REplies held in strictest confidence. BOX 2163, MOTION PICTURE HERALD.

SECOND RUN NEIGHBORHOOD THEATRE seats 750, newly decorated interior. Good management could gross $1,000 per week. Asking price $450,000. WILLIAM EVANS, 106 Main St., Brockton, Mass.

NEW EQUIPMENT

GE ¼ H.P. MOTORS, 110 A.C., $29.95; 1/3 H.P., $34.95; Griswold splicers, shelfworn, $17.95; chlorophyll air freshener, evaporating bottle, $1.50; GE Tungar bulbs, 6 amp., $2.95; panic bolts, $22.50; snowlike Soundscreens, sizes to 10' 4", special 21½c square foot; coated lenses, Series I, $50; Series II, $75; (trades taken). New Catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

AMAZING WIRELESS NEON SIGN WITH INterchangeable 4" letters; simply slip letters in or out. Portable ready to plug in anywhere, 52" wide, 8" high, guaranteed two years, $69.50. Blue, white or green letters, $1.50 each. Complete font of 93 letters or special theatre group of 35 letters recommended. Change copy anytime. It's a cinch! Immediate deliveries. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

16MM-35MM USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for equipment catalog. THE CAMERA MART, 70 West 45th St., New York

FAMOUS CINEPHON 35MM CAMERA, 4 lenses, 9 magazines, sunshade, motor, complete, $1,795; Arriflex, 4 lenses, 5 magazines, motor, $1,095; Eyemo Q Spider, 3 lenses, $995; wall Bell & Howell type single system Studio Camera, 5 lenses, 2 magazines, motor, tripod, cases, all for $2,990; DeBrie Studio Camera, 2 lenses, 9-400' magazines, tripod, $279.50; new Bell & Howell D 5-way 35mm. Printer, $3,250; 5000W Studio Spots, $89.50; Bardwell Floodlights, $57.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

"A HISTORY OF THEATRE" TAKEN FROM notes of speech successfully used by well-known showman. Ideal for speech for Civic Clubs, Schools, Church. Mail one dollar for your copy. CINEMA SPEAKERS CLUB, Box 496, Manhattan, Kans.

Variety Club Net High on "Girl"

Twenty-three Variety Club tents, sponsoring benefit premieres of Paramount's "Variety Girl" in 23 cities, raised $207,214 to be used for their charitable enterprises. A total of 47,192 tickets were sold for the combined premieres.

The plan for the premieres was evolved by Robert J. O'Donnell, national chief barker of the Variety Clubs, and Charles M. Reagan, Paramount vice-president in charge of distribution.

In every case the premieres were held the night before the regular opening of the feature at the theatre in which it was to have its regular run. In all instances, the theatres were offered without charge and their staffs contributed their services.

W. A. Finney, Former Loew Division Manager, Dies

William A. Finney, 64, former southeastern division manager of Loew's theatres in Atlanta, died at Daytona Beach, Fla., October 11 of a heart attack. He went to Atlanta in 1939 from Columbus, Ohio, where he was midwestern division manager for Loew's. After his retirement in January, 1947, he moved to Daytona Beach. Mr. Finney had been associated with Loew's since 1917. Prior to that he was treasurer of the New Amsterdam theatre, New York. He is survived by his widow. Services were held at Daytona Beach.

Al Taylor, 92, Oldest Columbus Exhibitor

Al Taylor, 92-year-old owner of the Dixie neighborhood theatre, Columbus, Ohio, died last Friday in Columbus following a short illness. He was the oldest member of Variety Clubs and was believed to be one the oldest active theatre men in the country. Mr. Taylor opened the Dixie 36 years ago. It is the oldest neighborhood theatre in continuous operation in the Columbus area. He is survived by four daughters and three sons.

Manart Kippen

Manart Kippen, stage, screen and radio actor, died at Claremore, Okla., October 12, of injuries suffered in an automobile accident while en route to Hollywood. He had played the role of Stalin in "Mission to Moscow" and appeared in "Mildred Pierce." He is survived by his widow.

Gillette on Leave

Don Gillette, former trade paper editor and, since 1941, trade press contact for Warner Brothers, has been granted an indefinite leave of absence, starting October 31. Mr. Gillette will devote his time to writing a novel of carnival life. He has been a frequent contributor of features to national magazines.

MOTION PICTURE
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Better Theatres

Fall BUYERS NUMBER



with the

BUYERS INDEX

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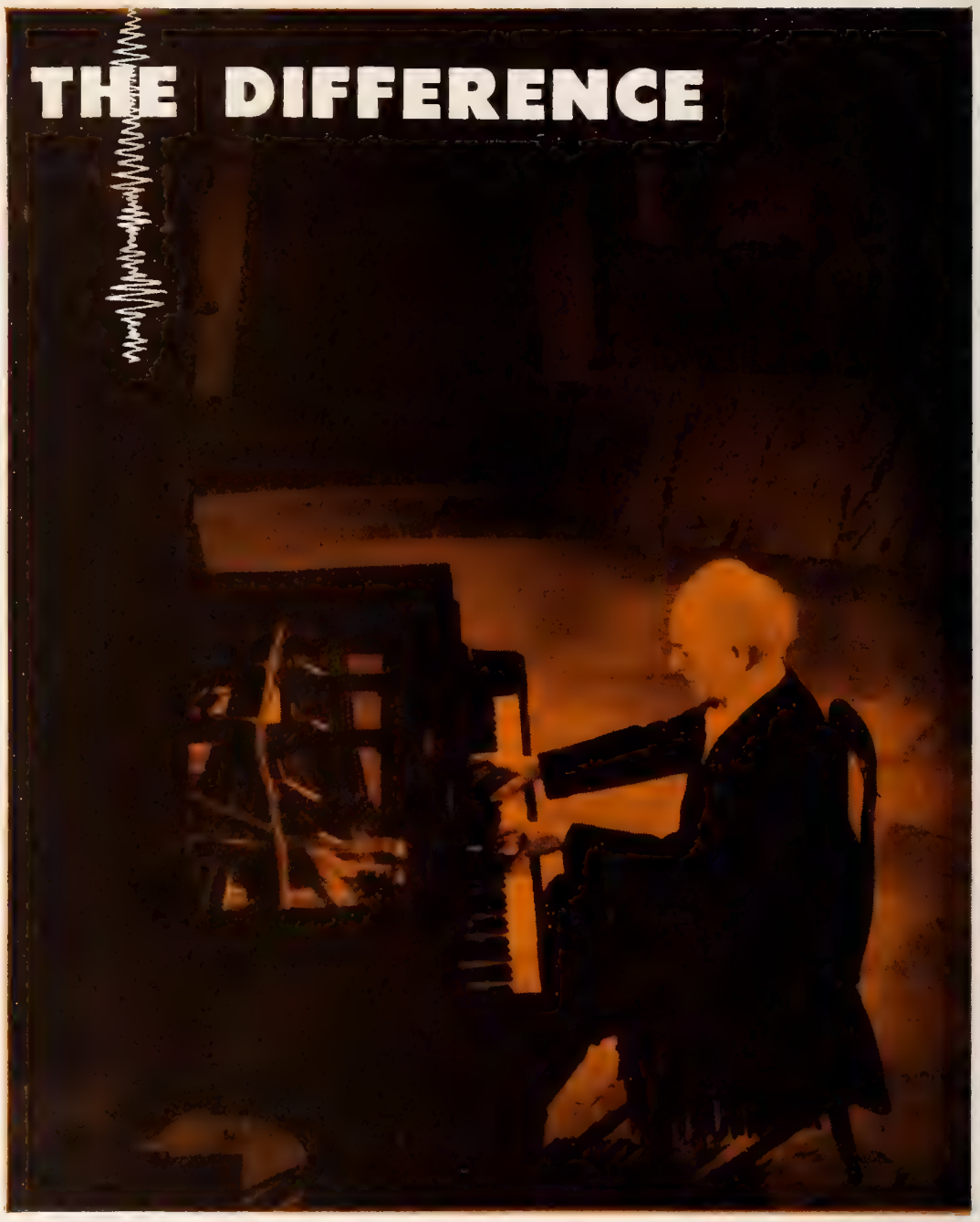
Why Theatres Should Be Insulated

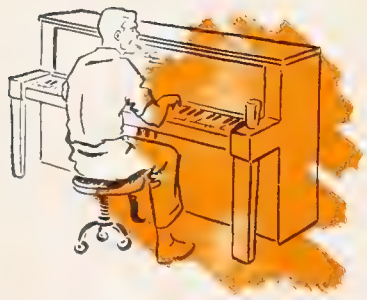
PAGE 17

OCTOBER 18, 1947

IT'S BEAUTY OF TONE

THAT MAKES THE DIFFERENCE





"FIRST WITH THE FINEST IN SOUND"

Simplex

T.M. REG. U. S. PAT. OFF.

★★★★

Sound

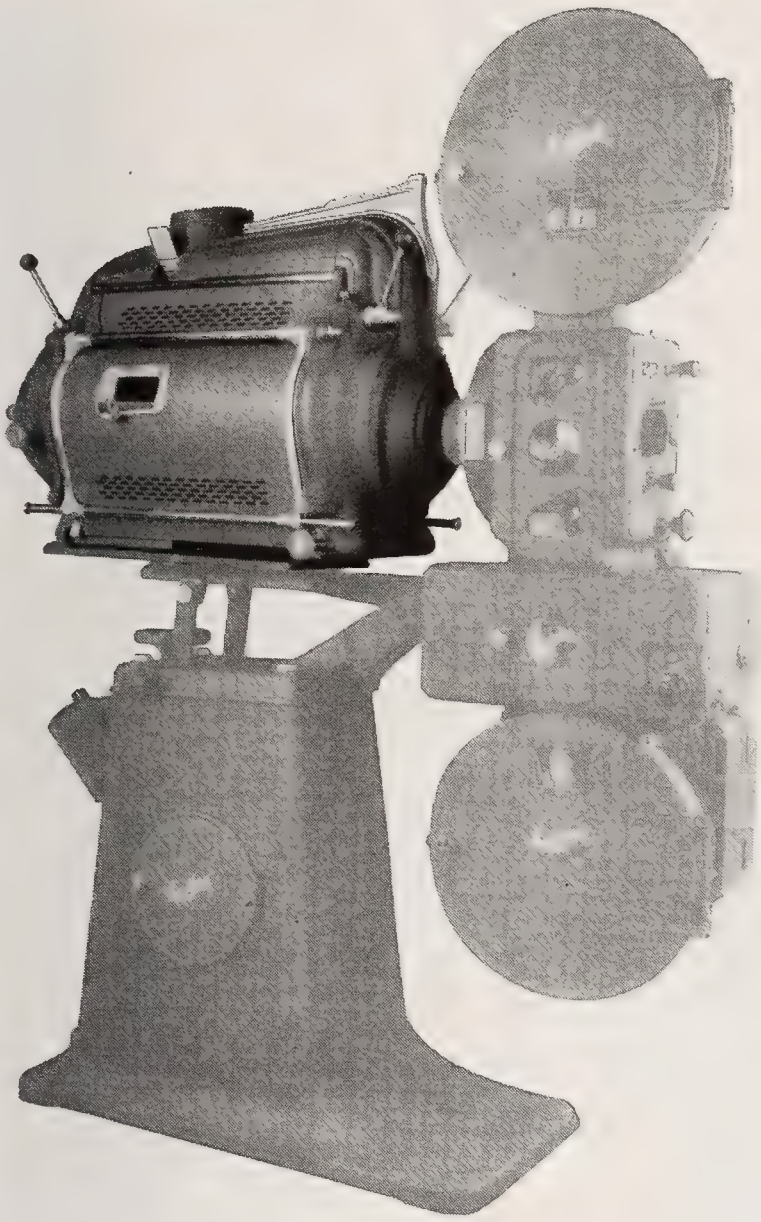
New Strong 70-Ampere Lamp Challenges Comparison With Any, Including 140-Ampere Condenser Type

Challenging comparison with any high intensity lamphouse whatsoever, specifically including the ultra-powerful condenser types us[illegible] the larges[illegible]

REGARDLESS

OF THE SIZE OF YOUR SCREEN YOU CAN HAVE REALLY

BRILLIANT PICTURES



THE 1947 MODEL

STRONG MOGUL

THE IDEAL PROJECTION ARC LAMP FOR DRIVE-INS AND LARGE THEATRES

projects 15,000 lumens of light—the maximum film will accept without damage—at the lowest possible cost.

Utilizing all the advantages of 70 ampere, 40 volt burning of Suprex carbons, this Mogul projects a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more from the screen.

It is impractical to use more than 15,000 lumens as it would damage the film and no advantage is gained by the use of contraptions for cooling the gate, or glass heat filters, for they absorb practically as much light as they do heat, in addition to being too expensive and complicated for typical theatre applications.

It is furthermore wasteful, as well as futile, to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

As the ONLY projection arc lamps manufactured complete within one factory, Strong lamps can be so engineered as to GUARANTEE the best screen results.

NOW — MORE THAN EVER

THE STRONG ELECTRIC CORP.

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PROJECTION ARC LAMPS

RECTIFIERS • REFLECTORS

The World's Largest Manufacturer of Projection Arc Lamps

When the lamps are ***STRONG*** *the picture is bright!*

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☐ I would like to have a demonstration of the 1947 Model Mogul Projection Arc Lamp in my theatre, without cost or obligation.

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The brilliant arc between two "National" High Intensity projector carbons is brighter — per unit of area — than the heart of a V-2 rocket blast.

This powerful man-made sunlight is harnessed in your projection booth. It is snow white, perfect for bringing out detail and full rich color on your screen. And yet, compared to other operating costs, the expense of "National" projector carbons is negligible.

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The ***In-A-Car-Instant Clip*** with ***Concession Signal Speaker*** is here. After extensive engineering research, we are proud to give you the DRIVE-IN CAR SPEAKER you have been looking for. Our engineers have designed the AUTOCRAT not only for EYE APPEAL, but also for the utmost in Sound Reproduction. That is why ONLY the AUTOCRAT is SHAPED like a TEAR-DROP.

1. Autocrat, Inc., covers the entire price field of QUALITY speakers—three models of outstanding design, quality and DURABILITY.

2. All three models come complete with the new style INSTANT CLIP speaker plugs. A twist of the wrist and the speaker may be connected or disconnected from the junction box. NO COMPLICATED electrical connections to worry with. Plug connections are locked in to prevent tampering with by customers. All three models are in Factory Sealed Speaker Cases, with no exposed screws, thus avoiding any annoyance of tampering by curious customers.

3. Superchrome Model in full chrome plating both speaker case and junction box. Both the Delux and Master Models available in all-weather lacquer finish, choice of color.

4. All models, except the MASTER, come equipped with the new CONCESSION SIGNAL. Customers now SIGNAL your REFRESHMENT VENDOR or CAR HOP for soft drinks or eats without leaving their car, and with minimum effort by merely flipping the switch at the top of the speaker the signal light is lit atop the junction box.

5. No more rude interruptions of the customers' enjoyment when service is not wanted.
   No more staggering through the darkness or not buying at all for this reason.
   No sudden rush on the concession stand during intermission.
   NOW YOUR SERVICE AT YOUR CUSTOMERS' WISHES AND CONVENIENCE. TRULY A BRINGER OF NEW PROFITS TO YOUR THEATRE.
   TRULY A CHANCE TO TRIPLE YOUR CONCESSION STAND BUSINESS.

6. "Instant On" junction boxes require no threading of posts or complicated and expensive installation. Once on the post (a matter of a few seconds time), there is NO need for the usual Spring and Fall long-drawn-out work; due to the use of the newly designed "Instant Clip" type Speaker connections. (On or off with a flip of the wrist.) This feature alone can save a Drive-In Theatre better than a thousand dollars a year. With a range of finishes from full gleaming chrome finish to all-weather lacquer in color of your choice.

7. A new service policy is in effect covering a five - year guarantee period, at complete replacement of a broken or damaged speaker for only $5.00 each. This can only be done with complete confidence in our product.

SEND FOR OUR ILLUSTRATED FOLDER AND PRICE LIST
PLACE YOUR ORDER NOW FOR NEXT SEASON'S OPENING

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The new Arc-Master projection lamp is another step in the progressive policy of The Ballantyne Company of constantly bringing to the theatre industry new and improved sound and projection equipment.

This new 40-65 ampere high intensity arc lamp, through actual tests, projects *at the screen* a steady, brilliant light of greater volume than any comparable lamp. A multi-purpose lamp, the Arc-Master provides 1 kw, 45, 50, 55, 60 and 65 ampere operation without any mechanical change in the negative and positive feeds—made possible through simplified controls that provide easy adjustment of positive and negative feed. No change is necessary in the negative and positive carbon jaws which are designed for 6mm or 7mm negative, and 7mm or 8mm positive carbons. The Arc-Master offers many other unique operating improvements designed to give you better light, simpler and more economical operation:

Fool-proof carbon jaws permit burning of the maximum of carbons without use of carbon saver.
Jaws cannot break carbons when making carbon trim.
Negative and positive carbons have heat resistant guides near burning end for perfect co-axial alignment.
Improved ventilating system.
Electro arc stabilizing magnet.
Vertical and horizontal adjustment on negative carbons.
Bausch and Lomb reflectors with maximum reflector-area.
Full 10" travel on positive carbons.
Inside dowser system with mirror flame shield for protecting mirror while striking arc.
Mirror held in cast aluminum frame and adjustable on its optical axis.
Lamp includes ammeter, trimming light, arc imager, removable ash tray, and arc vision windows.
Finished in gray wrinkle with chrome trim.

Priced competitively with 1 kw. lamps;
Performs competitively with much higher priced lamps.

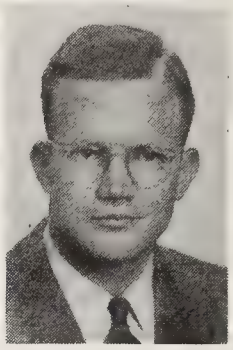
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about People of the Theatre

AND OF BUSINESSES SERVING THEM



ROY P. ROSSER, JR., assistant manager of National Theatre Supply's export division, left New York by plane September 15th for Eire on the first lap of a tour of Europe, Asia, the Near East and the Orient to confer with NTS distributors and to appoint distributors where the company does not have representation. He is scheduled to be gone five months and to visit forty countries. Mr. Rosser's trip follows a tour of similar purpose made by ARTHUR F. BALDWIN, NTS export manager, throughout Latin America during the past summer.

BERT KRAUS has been appointed district manager in the East for the Radiant Screen Corporation, Chicago. Educated in law, Mr. Kraus preferred the photographic field and after practicing a short time joined the New York staff of Bell & Howell. After the war, during which he was a Captain in the U. S. Army, he was with the American Bolex Company until taking his new position.

WAYNE PHILPOTT, a resident of Veedersburg, Ill., has acquired property in Winter Haven, Fla., where he will construct a drive-in theatre. According to present plans the new theatre will accommodate 400 cars.

The Glenn W. North Construction Company of Terre Haute, Ind., has been awarded the contract to construct an 800-seat theatre in Brazil, Ind. It will be erected on the site of the Sourwine theatre which was destroyed by fire last February.

W. A. PEEL, owner of the Rutherford theatre in Dyer, Tenn., has purchased the Ken theatre at Kenton, Tenn., from DANIEL SCHWALB.

W. C. SILVER has sold the Silver theatre in Clarence, Mo., to RUSSELL R. BENTON of Warrenton, Mo.

HOWARD E. BRUNSON, operator of a group of Harris County theatres in Texas, has announced plans for a $200,000 theatre to be erected at Pelly, Tex., near Houston.



YOU'LL PLEASE ALL YOUR PATRONS . . . WITH RCA THEATRE SOUND

RCA Theatre Sound is full color tone . . . enjoyable to listen to . . . gives every patron the emotional impression that artists on the screen are playing to each patron alone.

It's smart showmanship to use RCA Sound as an added attraction to your billings. People go out of their way to patronize theatres equipped with RCA Sound. They come back more often. This means bigger box-office takes for your theatre. You can ruin an otherwise excellent picture with inadequate sound reproduction. RCA Sound makes the best pictures sound better.

RCA Theatre Sound Systems are available in sizes to meet requirements from the smallest to the largest motion picture theatres. See your RCA Independent Theatre Supply Dealer . . . or write: Theatre Equipment Section, Dept. 57-J, RCA, Camden, New Jersey.



THEATRE EQUIPMENT

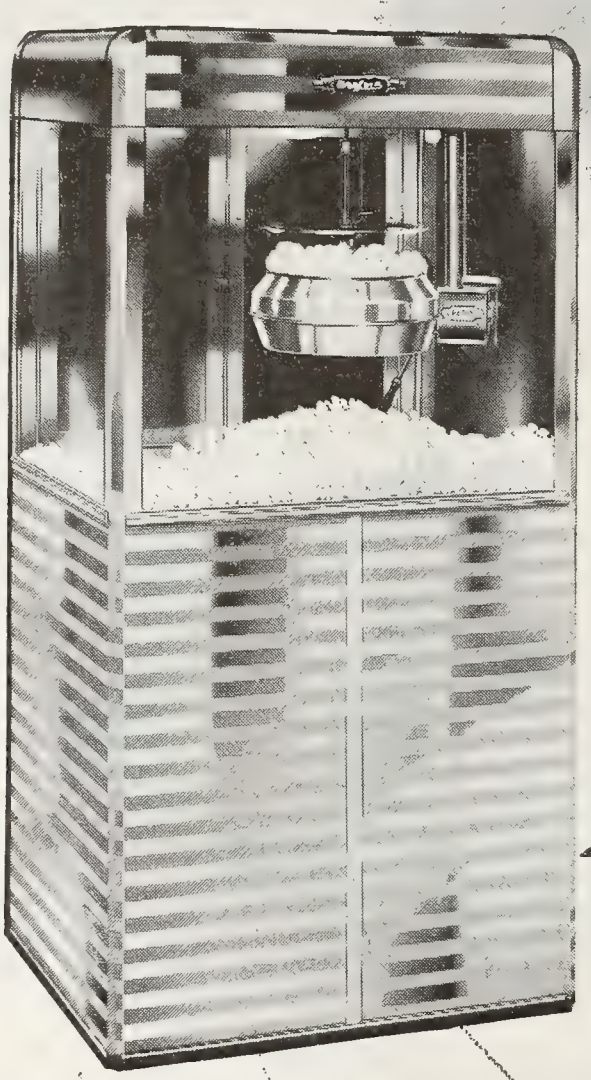
RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

Quality Counts

TODAY . . . MORE THAN EVER BEFORE



Trouble-Free Service

Assured top quality service with Cretors' more than 60 years experience in building popcorn machines for world-wide use

Greater Eye-Appeal

America's *smartest* corn popping machine available in satin-finish striped stainless steel designed to harmonize with any location

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Increased Profits

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Mr. Brunson is manager and half-owner of seven theatres in the Tri-Cities, La Porte and Channelview, Tex.

Mr. and Mrs. Otto Wolff have purchased the Joy theatre at Lathrop, Mo., from Mr. and Mrs. Walter Weldon.

F. L. Alig, Jr., general manager of the L. A. Stein Theatres, has announced that the contract for construction of a theatre in Ashburn, Ga., has been awarded to the J. N. Bray Construction Company of Valdosta, Ga.

Buford Grigg of the Friendly Drive-In theatre at Lincolnton, N. C., has announced that he has leased patent rights controlled by the Friendly Drive-In to S. L. Stallings, who will construct a similar theatre near Concord City. The new theatre will be known as the Concord and it is planned to open it early in the spring.

B. D. Parsons, head of United Movie Houses, Ltd., St. John's, Newfoundland, is opening ten theatres in that area, each to seat 300 and built with salvaged lumber, pipes, electrical wiring, etc., purchased from the Newfoundland commission and obtained from demolished military stations.

The Southern Theatre Construction Company is building a new theatre to seat 500 at West Mountain View, Ark., W. W. Latham, vice-president, has announced. The theatre will be named the Stone.

The Royal theatre in Hopkins, Mo., owned for many years by F. O. Litsch, has been sold to Forest White of Maryville, Mo., who will change the name to the Rex. Mr. White also owns theatres at Burlington Junction and Skidmore, Mo.

John Gazes and Louis Soult are constructing a drive-in theatre near Auburn, Ala. The theatre will accommodate 500 automobiles and will be equipped with RCA sound and in-car speakers.

George S. Baker of A. F. Baker Enterprises, and Flint H. Jones, theatre insurance specialist, have formed B-J Enterprises in Kansas City, Mo., and have built a theatre at Shenandoah, Ia. The theatre, seating 750 and called the Page, is being managed by Ed Doty, who was formerly with the Dickinson circuit.

Charles Crocker, operator of the Grant theatre in Ulysses, Kas., is building a second house. To be called the Crocker, it will open early next year.

The Dale theatre at Fieldale, Va., of which Coy L. Campbell is manager, has recently been renovated and equipped with a new sound system. Modern lounges have



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You cannot, of course, avoid heavy, seat-stretching adults . . . or kids who use seats for doormats . . . or even little "eat-and-spill" menaces. But you CAN keep them from causing you unnecessary expense if your seats are covered with that Lumite fabric that *cannot* wear out . . . *cannot* bag or "cup". . . and *cannot* stain! Lower your maintenance and cleaning costs by specifying Lumite fabric. For still other advantages . . . read below!

Lumite is wearproof · beautiful · luxurious

Unlimited choice of beautiful patterns
The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY... to the eye *and* to the touch... yet low cost, plus amazing long-wearing qualities, make it a highly practical investment

Easy to clean... at less cost
No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

Cannot fade... won't stain
Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

Pliable... fits snugly... ventilated
Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat... *permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

WRITE TO OUR DEPT. 7D for free samples and descriptive literature. Our trained engineers will be glad to work with you on your special applications.

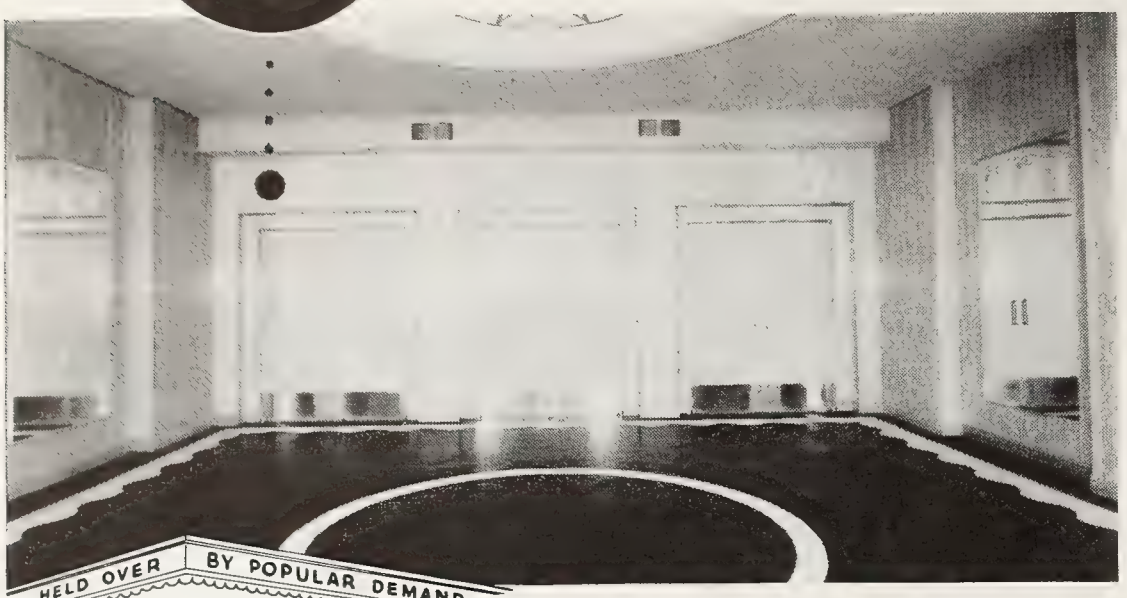
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for a RECORD RUN in Your Theatre



A modern, colorful interior will attract more patrons to your theatre . . . and if that interior is created with Marlite plastic-finished wall and ceiling panels, you can plan on extra profits, for Marlite "plays" a record run wherever it's installed.

The appealing beauty of Marlite is sealed **in,** and dirt, grime and moisture are sealed **out** . . . that means longer service life, despite the hardest public use. And, Marlite **never** needs refinishing . . . completely eliminates annual redecorating costs. Marlite is quickly and easily installed with minimum interruption to normal business routine, is easily cleaned by wiping occasionally with a damp cloth. A complete range of colors and patterns from which to choose. Marsh Wall Products, Inc., 1069 Main Street, Dover, Ohio.

FOR CREATING BEAUTIFUL INTERIORS

Despite record-breaking production, the demand for Marlite makes it necessary to continue allocation of deliveries for the present.



Marlite
PLASTIC-FINISHED
WALL PANELS

been installed, the foyer and auditorium redecorated, and new furniture arranged in the foyer.

A new drive-in theatre located at Piedmont Road and Lindbergh Drive near Atlanta, Ga., has been opened under the direction of JACK ELWELL. The theatre accommodates 1,000 cars and has a 70-foot screen.

CHARLES P. SKOURAS, president of Fox West Coast Theatres, has announced that plans are being drawn for the construction of a new theatre in Fresno, Calif. The new theatre will be of stadium design with a seating capacity of 1,200. Its reported cost is $400,000.

DON DAVIS, RCA district representative in Kansas City, Mo., has reported that LIONEL SEMAN, formerly operator of the Cimarron theatre at Cimarron, Kas., has purchased equipment for a drive-in theatre at Pueblo, Colo., and has started construction.

PERRY R. SHEAN, formerly manager of the Panama office of the Western Electric Company, has returned to New York to assume new duties in the engineering department of the Westrex Corporation, parent organization of the Latin American subsidiary. Mr. Shean was succeeded in Panama by DOUGLAS J. G. JOHNSON.

F. WILBUR FREE has opened a drive-in theatre on Highway 78, between Bamberg and Denmark, S. C.

The many friends of B. B. BUCHANAN who were attending the Tesma-Tedpa convention in Washington were shocked the day following the official opening to learn that he had died that morning, September 26th, in his room at the Shoreham Hotel. He was in charge of the exhibit of auditorium chairs of the Kroehler Manufacturing Company, Chicago, whose public seating division he had developed, occupying the post of sales manager since its establishment. Prior to his association with the Kroehler organization, he had long been an executive in the construction and maintenance department of the Balaban & Katz circuit in Chicago.

K. STREUBER of the New York export agency, Streuber & La Chicotte, reports that the company recently obtained the necessary license from the Netherlands government for importation in that country, home of Philips projection and sound equipment, of American projectors for a Dutch exhibitor.

Plans for the first theatre for colored patronage exclusively in Shelby, N. C., have been announced by executives of Washing-

F&Y

"The Buildings We Build Build Our Business"

¶ F & Y Building Service is still the lowest cost producer in the Theater Design and Construction field in the Central West.

¶ Even in these troublesome times, they have produced comparative values that defy competition.

¶ If you want to know more about F & Y and its undivided responsibility plan and the results it can get for you, consult any owner of any F & Y built theater.

¶ They know how and why F & Y can and does give you the most theater for the least money and why we say, "The Buildings We Build Build Our Business".

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Service by Registered Architects • Experienced Theatre Designers



In the past 11 years
57 MILLION PEOPLE
have walked on this
ALEXANDER SMITH CARPET
In New York's Famous
PARAMOUNT THEATRE

• • •

"We have been more than pleased with the wear service this carpet has given the Paramount Theatre and its patrons during these years," say both Robert M. Weitman, Managing Director and Robert K. Shapiro, Manager.

• • •

CONTRACT SERVICE DEPT.
ALEXANDER SMITH & SONS CARPET CO.

Where There's Wear . . . **BUY SMITH**





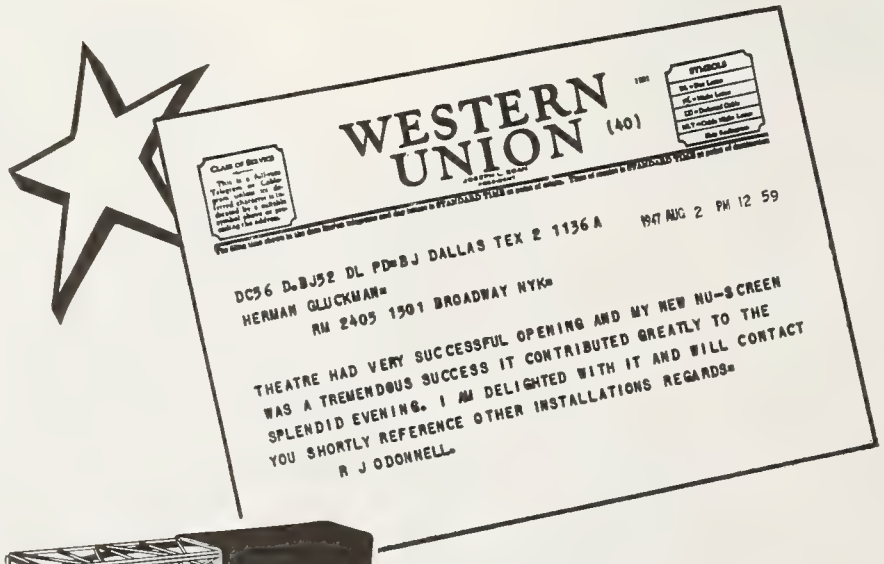
The 1947-48 governing bodies of the Theatre Equipment and Supply Manufacturers Association, and the Theatre Equipment Dealers Protective Association. All of the previous year's officers and members were re-elected at the dual convention in Washington in September, and Tesma added six members to its board of governors, while Tedpa increased its executive committee from four to eight and elected J. Eldon Peek to the new post of vice-president. Officers and members of the Tesma board (lefthand photo) are, left to right: W. D. Matthews, Motiograph, Inc.; E. J. Vallen, Vallen, Inc.; Harry Strong, The Strong Electric Corporation; M. H. Stevens, Bausch & Lomb Optical Company; Roy Boomer; V. J. Nolan, National Carbon Company; Oscar Neu, Neumade Products Corporation; J. F. O'Brien, RCA Victor Division; J. R. Hoff, Ballantyne Company; H. B. Engel, DeVry Corporation; Bert Sanford, Altec-Lansing Corporation. (W. A. Gedris, vice-president, and Lee Jones, L. W. Davee and Erwin Wagner, board members, were not present for the picture). Officers and members of the Tedpa executive committee are (front row): J. Eldon Peek, Oklahoma Theatre Supply Company; Ray G. Colvin, Exhibitors Supply Company, president; F. A. Van Husan, Western Theatre Supply Company; (rear row) William Carroll, Falls City Theatre Equipment Company; Ray Busler, United Theatre Supply Company; Harry Sarber, Western Theatrical Equipment Company; A. E. Thiele, Des Moines Theatre Supply; John P. Filbert, Los Angeles.

ton Theatres, Inc. It will be a two-story building of brick and steel construction

Roy P. Bedore, well known figure in the equipment field for many years, has joined the Fort-A-Cide Corporation, Chicago, manufacturers of Fort-A-Cide disinfectant. According to Charles P. Hughes, president, Mr. Bedore has been assigned to the development of distributorships among theatre supply dealers in all exchange centers. He represented the company at the Tesma Theatre Equipment Trade Show in Washington last month, where he appointed a number of exclusive distributors (see page 44). He plans to appoint further distributors during a nation-wide tour. Mr. Bedore was at one time an executive of the GoldE Manufacturing Company, Chicago, and later of the Chicago Theatre Equipment Company.

"Nu-Screen*-*a tremendous success!*"

Nu-Screen is being featured in the following theatres . . .





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Park Avenue Theatre, New York, N. Y.

ASTOR THEATRE
NEW YORK 19, N. Y.

Syndicate Theatres, Incorporated
Elwood Theatre, Elwood, Ind.

SIDNEY LUST THEATRES
Bethesda Theatre, Bethesda, Md.
Hyatsville Theatre, Hyatsville, Md.
Marlboro Theatre, Marlboro, Md.
Kaywood Theatre, Mt. Ranier, Md.
Rockville Theatre, Rockville, Md.
Cheverly Theatre, Cheverly, Md.

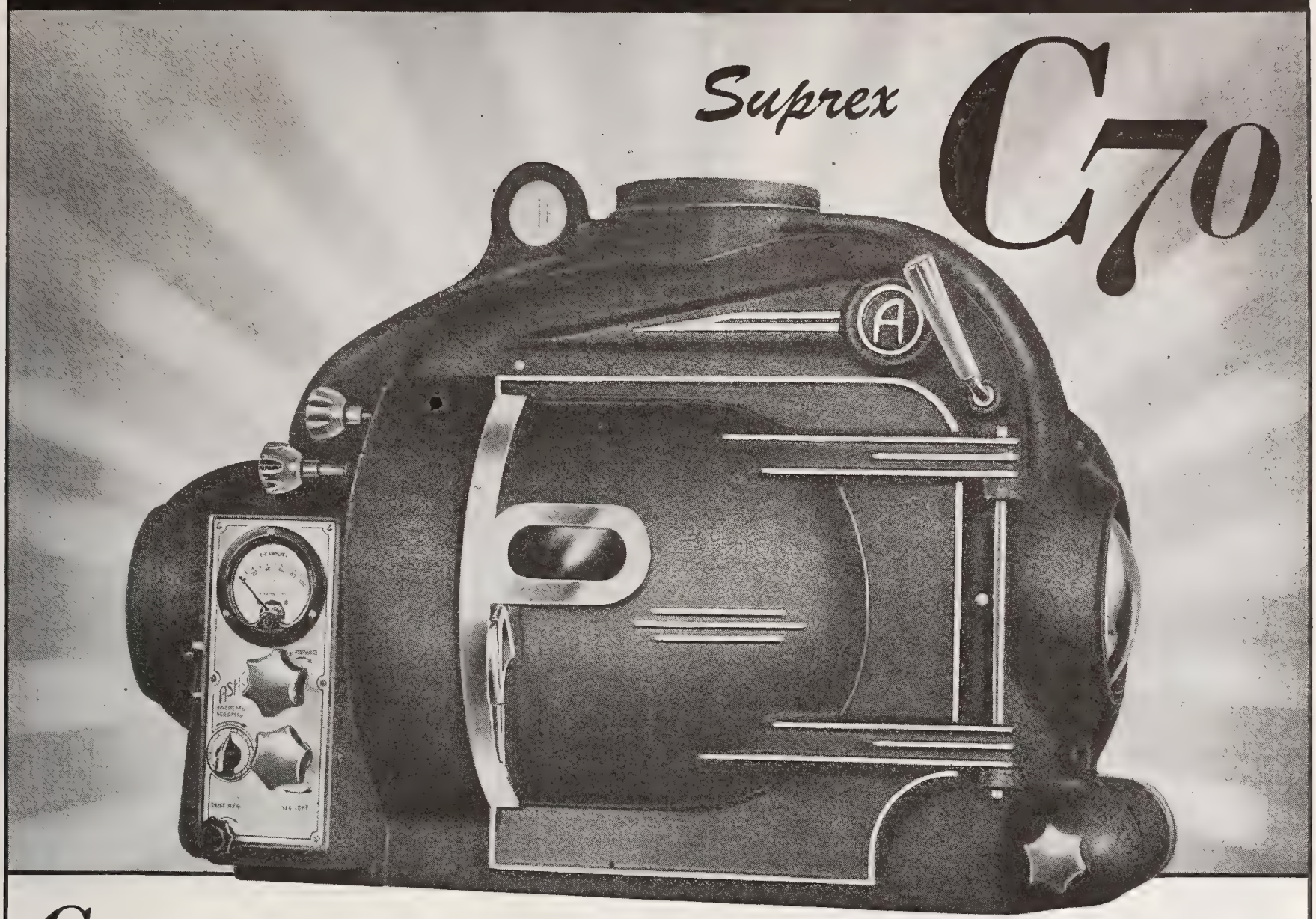
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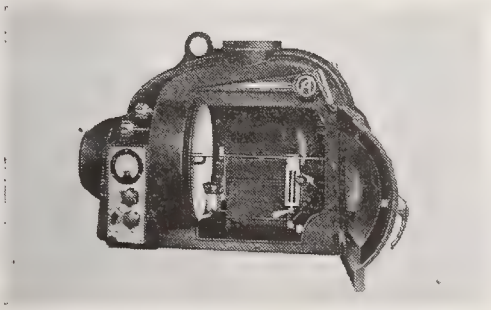


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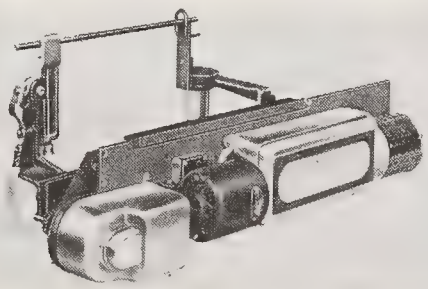
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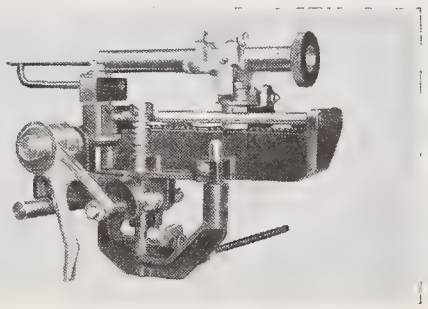
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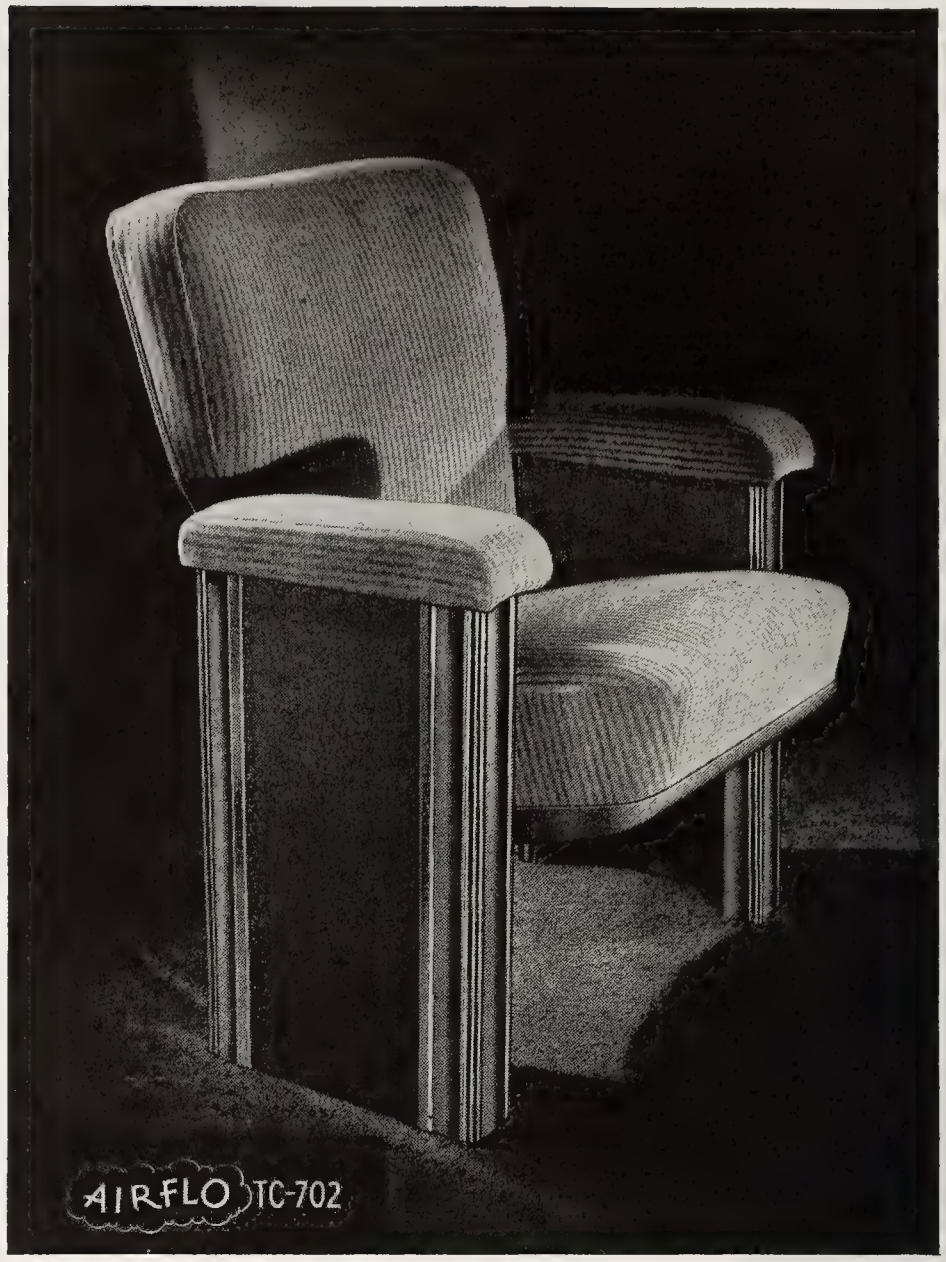
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Looking Toward a Trade Show For All, Including Exhibitors

THE VALUE of an annual theatre equipment trade show, in the manner that the Tesma exhibit is now held, as a part of a joint convention of dealers and manufacturers, was convincingly affirmed at their 1947 meeting in Washington the last week of September. Although there have been many equipment exhibits in the theatre business, none had attained the character of a national trade mart that was achieved at Toledo in last year's show of a vigorously revived Theatre Equipment and Supply Manufacturers Association. This year exhibits were more comprehensive and increased numerically almost 15%, while attendance doubled.

This, to many and quite probably most observers, establishes an annual national trade show as a convenience and a stimulant in the relations of the manufacturers and members of the Theatre Equipment Dealers Protective Association. Yet to be achieved, however, is the realization of exhibitors and their managers and technical aides that such an exhibit has comparable significance for them. Registration at the Washington show, while recording more than those at Toledo, included relatively few theatre people among the more than a thousand persons present during one or more of the four days that the exhibit was open. Yet compactly distributed through three levels of the Shoreham Hotel's spacious main ballroom and its approaches were hundreds of machines and tools and materials of theatre operation, construction and decoration, available for precisely the information that goes—or should go—into the business of selecting these products.

Opinion was expressed that more representatives of theatre interests might have attended had many of them not been called to Washington just the previous week, for the convention which formed the Theatre Owners of America. This suggests, that had the new theatre group been an established organization with the dates of its 1947 convention scheduled many months ahead, arrangements might well have been made for the conventions of the TOA, and of Tesma-Tedpa, to be held concurrently in the same city. That scheme, some members of the equipment organizations feel, ought to be the customary procedure.

A forum on physical theatre interests, which was a new feature of this year's Tesma show, could be organized to offer as much to exhibitors as to equipment people. Although the first attempt this year was slanted toward the dealer and manufacturer, there was much for the theatre operator in the five talks and subsequent discussion. With greater exhibitor attendance for the trade show, the forum could be programmed more in his direction.

Practical Planning Urged By Schlanger at Forum

IT WAS REALLY upon exhibitors, as the branch of the business which ultimately controls theatre design practices, that Ben Schlanger, New York theatre architect and consultant and long a contributor to these pages, urged greater use of the data already available for more efficient planning for screen entertainment.

"In the period approximately between 1925 and 1930, when a considerable number of theatres were erected, and even afterward," he told the forum, which continued throughout Saturday afternoon, "exhibitors about to build a theatre had a difficult decision to make. This was to determine what kind of theatre would best protect the investment for the longest practical period of time. Today we would say that the decision was an easy one to make—that, basically, the theatre should provide excellent seeing and hearing conditions, physical comfort and pleasing architectural finish which would not become outdated too soon. At the time, however, the exhibitor thought that the most important decision was whether the auditorium should have blue skies, twinkling stars and outdoor pergolas, or whether it should resemble a ballroom of the French Renaissance.

"I recall about twelve years ago taking a prospective client to a theatre I had worked on. The theatre had been in operation for several months and I wanted to show my client the finished product. I had given considerable thought to making this theatre function properly, omitting superficial decoration, and I hoped the job would make a good impression on my prospective client. He looked around awhile, then asked, 'When will the theatre be finished?'

"Decoration is still to be found in theatre structures, but the tendency is towards using it in places where it does not conflict with the functioning of the theatre; and where it is used, it is of practical type, allowing for easy maintenance."

Mr. Schlanger divided decorative treatment today into two general types.

"One," he said, "is an optional type, the inspiration for which may be derived from any of the known historical architectural styles, or stem from modern architecture. This can be used in any part of the theatre structure other than the auditorium.

"The second type of decoration, if it can be called decoration, is surface texture that is created completely according to the dictates of acoustical, visual and psychological requirements as well as the necessity to create a suitable setting for the motion picture.

"For example," he continued, "the architectural treatment of the auditorium can make a projected picture seem too small even though the visual acuity of the picture may be satisfactory. An arbitrary architectural shape for the auditorium may prove very troublesome acoustically. Arbitrary decorative projections and reflective surfaces will create undesirable light reflections and indiscriminate artificial light sources will also prove undesirable."

Although this means limiting auditorium

decoration to methods inspired by functional requirements, Mr. Schlanger said that this limitation by no means narrowed the field of the creative designer. As for better methods of dealing with function, Mr. Schlanger said they were accessible now in acoustical design, floor slope planning, seat staggering, planning for illumination during projection periods, arrangement of the various divisions of the building, and other phases of design.

Cost and Property Data Presented on Drive-Ins

FOR THE DRIVE-IN theatre, George M. Petersen, Cleveland contractor who has built many of the type, predicted a much brighter future than its past. This type of operation is now about seventeen years old. Mr. Petersen estimates the present number of drive-ins to be around 300, but he told the forum he expected this country to have over a thousand of them by 1949.

Quite a few were built this past summer, he said, in spite of high costs, which now equals the cost of the equipment alone before the war, when a drive-in could be constructed, he said, for from $35,000 to $50,000. He placed the cost today from $60,000 upward, with the majority in the $125,000 class.

Increased costs he attributed only partly to higher materials and labor charges. Land prices and rentals have advanced "tremendously," while land owners, who are better off financially, don't want to pay the transfer tax. The rest of the increase is accounted for by refinements—hard-surfaced ramps, tiled rest rooms, attractive and sanitary concessions, and so on. Part of the increase, however, is balanced, he said, by doubling the adult admission price and charging for children, who were formerly admitted free.

The best property is that requiring the least grading, he pointed out, and added that while pie-shaped property was most economical, it offered no protection from outside operators of refreshment stands.

Mr. Petersen favors the single ramp, which does not require any cars to back up on leaving. He said the savings claimed for double ramps were largely theoretical.

As a basis of determining the car capacity of a certain piece of property, Mr. Petersen gave the following figures for square plots accommodating full radius plans: 750 feet square, 500 cars; 800 feet, 600; 850 feet, 700; 900 feet, 800; and 950 feet, 900.

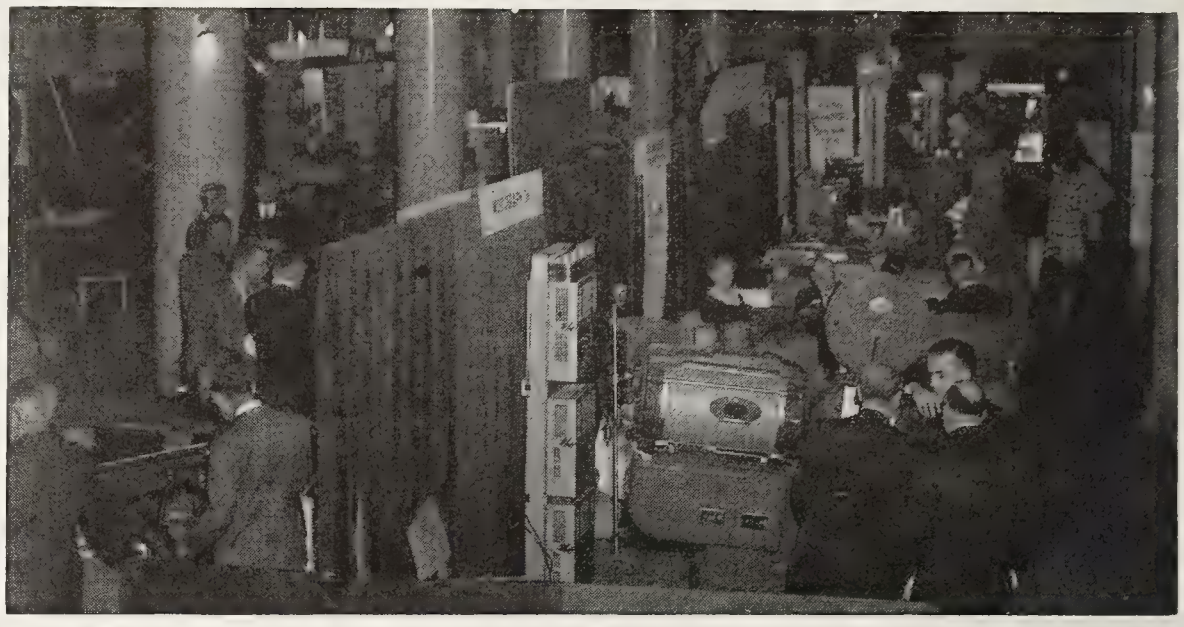
Most available property is rectangular, however, which shape is also cheaper than square if the shorter dimension runs along the highway. If such property has a depth of 900 feet, it will, Mr. Petersen said, accommodate 400 cars if it has a frontage of 400 feet, 435 cars with 500-foot frontage, 485 cars with 600 feet, and 550 cars with 700 feet.

He gave it as his experience that drive-ins do not compete with well operated theatres not located where parking is a serious problem, because, he said, most drive-in patrons are not otherwise moviegoesrs. He classified drive-in patrons in this manner:

1. Parents with small children and unable to find or afford "baby-sitters"—80%.
2. Crippled persons invalids—15%.
3. Transients (some of whom will attend regular theatres if convenient)—5%.



Tesma's 1947 Theatre Equipment Trade Show—views of the main hall which housed most of the 85 exhibits.



Ringside via RCA's New Large-Screen Television

THIS CONVENTION also provided the setting for the first demonstration before a theatre business group of RCA's new large-screen television. In the ballroom of the Wardman Park Hotel a short distance from the Shoreham, to an audience of several hundred invited from the convention, boxing bouts at Madison Square Garden the evening of September 26th were shown in a picture measuring 6x8 feet with sufficient clarity to cause more than one spectator say that he saw more fighting in Washington than he would have at the Garden unless he had a ringside seat. In other words, he might have been very willing to pay a buck or two for a seat at screen-side, which may bear upon the question of how television is to get paid for.

It was a projected picture, coming from an optical system consisting in a 21-inch spherical mirror and a 14-inch correcting lens mounted vertically in a tubular housing. RCA engineers further describe it:

"A 7-inch, metal-backed, high-intensity developmental projection tube is placed in such a position that its face is directed toward the magnifying spherical mirror, which is pointed at the projection screen. The large spherical reflector greatly magnifies the picture picked up from the face of the projection tube and projects it through the aspherical lens on to the beaded screen."

The projection throw at the convention demonstration was 15 feet. The projector itself measures 52 inches long, 32 inches wide and 62 inches high. The projection tube (kinescope) used was specially developed by RCA for use in reflective optical systems. To get enough image brilliance for projection, the equipment was operated at 50,000 volts. While television signals can be picked up from any regular sources, say the engineers, the Washington show was wired in.

Building insulation in general is recommended practice today. But occasionally you'll hear that theatres don't need it. Here is a refutation of that opinion

Why Theatres Should Be Insulated

By CHARLES C. BURTON

EFFECTIVE INSULATION of a theatre building, to minimize the transmission of heat outward in winter, and inward in summer, has proved of value in most sections of the United States. It is a factor in determining the size of equipment, the quantity of fuel and refrigeration; and the *reliability* of automatic control of both heating and air-conditioning systems.

Perhaps few other phases of building construction involves so many controversial points as insulation. The prospective theatre builder, with no previous knowledge of or experience with insulating materials used in conjunction with building construction, will invariably want to know what is considered to be the best type of insulation, how much to use, where to apply it, what the saving in fuel will be, and many other facts. If we ask twelve authorities, we may get as many answers to each question.

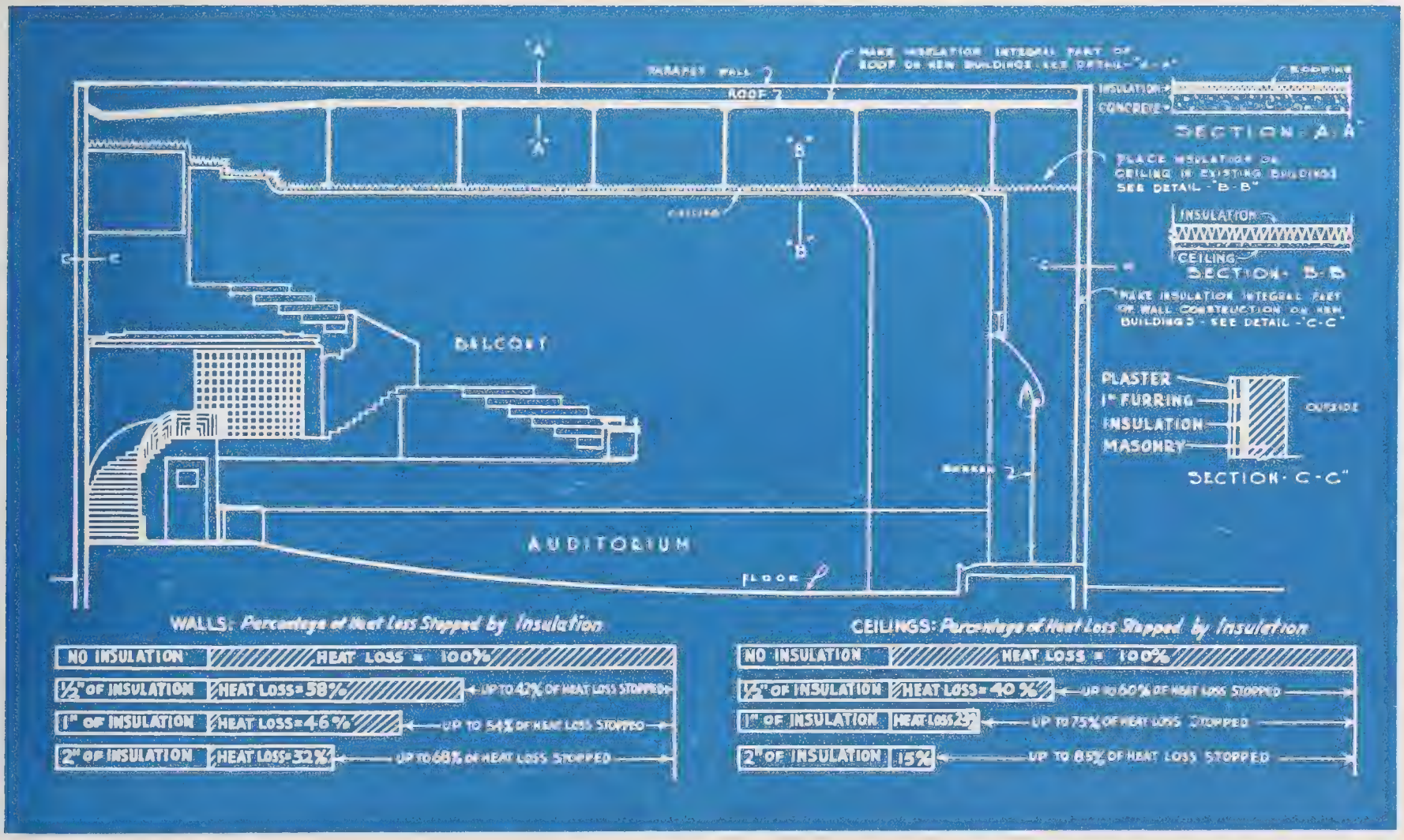
One reason for this is that there is no universally accepted method of rating insulation. Obviously, there are many factors and conditions which must be taken into consideration in endeavoring to establish a preference as to the type of insulation. To determine the amount of heat there must be a measuring stick. The answers may be influenced by the experience (or lack of it) of the individual, by his likes and dislikes, by commercial interests, and by hearsay.

WHAT INSULATION IS

What is insulation? Most people know the function of insulation as applied to an electric wire. The layman knows that this insulation means some material on the wire to isolate the electric current, or to keep it within the wire, so that the current will not come in contact with any other object. He also knows that refrigerators must be insulated, otherwise the interior would not remain cold.

Insulation, then, is a barrier. In the case of an electric wire it is a barrier through which the current cannot pass. In the case of a refrigerator, it is barrier against heat; the outside higher temperature is retarded from penetrating into the interiors. Buildings are insulated by materials that provide a barrier against heat loss, cold gain, fire, condensation, vermin and vibration. When insulation is used as a resistant to the passage of heat, it retards heat so that in winter the heat within a room does not escape through the walls and ceiling.

In like manner, it makes difficult the penetration of summer heat into a building; thus comfortable and healthful conditions are created. However, in considering a thermal or heat insulating material, it should be understood that no material will completely isolate heat. No known substance is an *absolute* heat stop, for no matter how efficient the substance may be, there will always be some transfer of heat



Sectional diagram of a motion picture theatre indicating effective locations for insulation, with data on insulating efficiency.

through it if there is a difference in temperature on the two sides.

The author has often had the question put to him by theatre men: "How much insulation is required to maintain a certain temperature, say 70°, when it is zero outside?" The answer is that no insulation is required, regardless of how poorly constructed the building may be, *if enough heat is supplied;* to heat such a building during cold weather, however, may require an exorbitant quantity of fuel, and even then the heating results may be unsatisfactory because of drafts and lack of uniformity of temperature. But the fact remains that the building *can* be heated whether the structure is insulated or not, provided *enough* heat can be supplied. The primary function of the insulation in such cases is to permit the maintenance of the desired temperature economically. This reasoning, of course, also applies to artificial cooling by refrigeration.

HOW INSULATION HELPS

On the other hand, in the case of buildings which cannot be properly heated with existing heating equipment, the use of insulation in the walls, attic and other places may reduce the heat loss sufficiently to make it possible to maintain the desired temperature during the coldest or hottest weather. In retarding the passage of heat, thermal insulating materials also perform other functions, such as reduction of surface condensation (which is often seen in uninsulated theatres, discernible particularly in blistered or peeling paint in balconies or other locations), and the reduction in expansion and contraction of concrete, steel and other types of roof slabs. The fundamental things that must be kept in mind in all condensation problems are:

That condensation is the primary result of heat loss through wall and roof sections.

That it is the secondary result of lowering the temperature of the humid air to or below its saturation, or the dewpoint, temperature.

That condensation is corrected almost always by stopping heat loss through the proper application of an efficient insulation material.

Aside from the purpose of modesty, the main reason for wearing clothes is to insulate the body. Clothing retards the loss of heat. The proper amount of clothing, from the insulation standpoint, is that amount which will permit heat to be dissipated from the body at the rate at which it is produced. In warm weather the problem is to dispose of body heat, hence the less insulation (clothing) there is the better.

Insulation to be used in buildings should have the following qualities: (1) *good handling characteristics,* (2) *resistance to decay, deterioration and odor absorption,* (3) *light weight,* (4) *ability to retain volume dimensions* (*not occupy less area as time goes on*), (5) *resistance to moisture,* (6) *fireproof.*

TRANSFER OF HEAT

During the winter months, in most sections of the United States, the inside temperature of buildings is generally much higher than outside temperature, and there is, naturally, a decided heat loss from indoors to indoors. It becomes necessary, therefore, to devise some means of estimating closely the total amounts of such losses in order that the heating systems may be designed and selected accurately. It would indeed be very difficult to select a heater of the proper capacity if we merely guessed at the heat losses. Without a fairly accurate means of ascertaining heat losses, we could not apply insulation principles, and in general we would be little advanced beyond the days of the hard coal baseburner and resultant inadequate heating. A properly calculated heat loss estimate makes possible almost perfect heating. Thus heat loss and infiltration calculations become essential.

If a temperature difference exists between the inside and outside of a wall, heat transmission is at least liable to occur, depending on the insulating qualities of the structural parts. If the temperature on the inside of a wall is higher than on the outside, there is heat loss. If the temperature on the inside is lower, then heat *gain* will occur.

INSULATING EFFICIENCIES

The addition of an insulating material to a wall, roof or other structure reduces the rate of heat loss through that structure. The percentage reduction in the rate of heat loss due to the insulation is known as the insulating efficiency of the material.

The efficiency of an insulating material varies according to the type of construction, so where it is to go should always be considered in evaluating its ability to give you the desired amount of reduction in heat transmission through the walls or roof. And, of course, materials themselves vary as to the amount of heat they conduct.

The parts of the building to be considered for insulation, in order to protect the areas that are to be heated in winter, or kept adequately cool in summer, are the *outside walls,* partitions, ceiling of floor nearest the roof, floors above unheated space, outside glass.

Although "coldness" is not transmitted (it is only the heat that "moves"), the passing of the heat from one section of air or surface to another gives one a sense that coldness is "coming in." Of course, that does take place, so to speak, when, in ventilation or other conditions of air motion, air that is cold moves into a space previously occupied by air that is warm. But it is not air that passes through walls or a ceiling—it is the *heat* in the air on one side that passes into the wall materials and through them into the cooler air on the other side.

THE "DEAD AIR" FALLACY

Now one of the greatest fallacies that has got around quite generally, especially in recent years, is that so-called "dead air space" provides effective insulation against the passage of heat. If there is no air motion whatever in such space, less heat is transmitted by it than would be the case if there were air motion, but there is substantial heat transmission just the same. The hollow tiles used in the masonry construction of commercial buildings such as theatres, are often pointed out as insurance against heat loss, making insulation unnecessary. But strictly speaking, there is no such thing as "dead" air space. *Convection* currents are set up in such space *unless the temperature on one side of the space is absolutely equal to that on the other side.*

Thus in winter, when the building with hollow tile construction is heated, the heat from within the building causes convection currents inside the tile, and the heat is carried by convection (rather than conduction) from the inside part of the tile to the outer side. An insulating material is necessary to stop, or effectively reduce, the transmission of heat by *both* convection and conduction.

ECONOMY IN COOLING

Keeping outdoor heat out of the building in summer is almost more significant than keeping it in the building in winter. Both are important to the theatre operator's pocket book. But an audience supplies

(*Continued on page* 73)

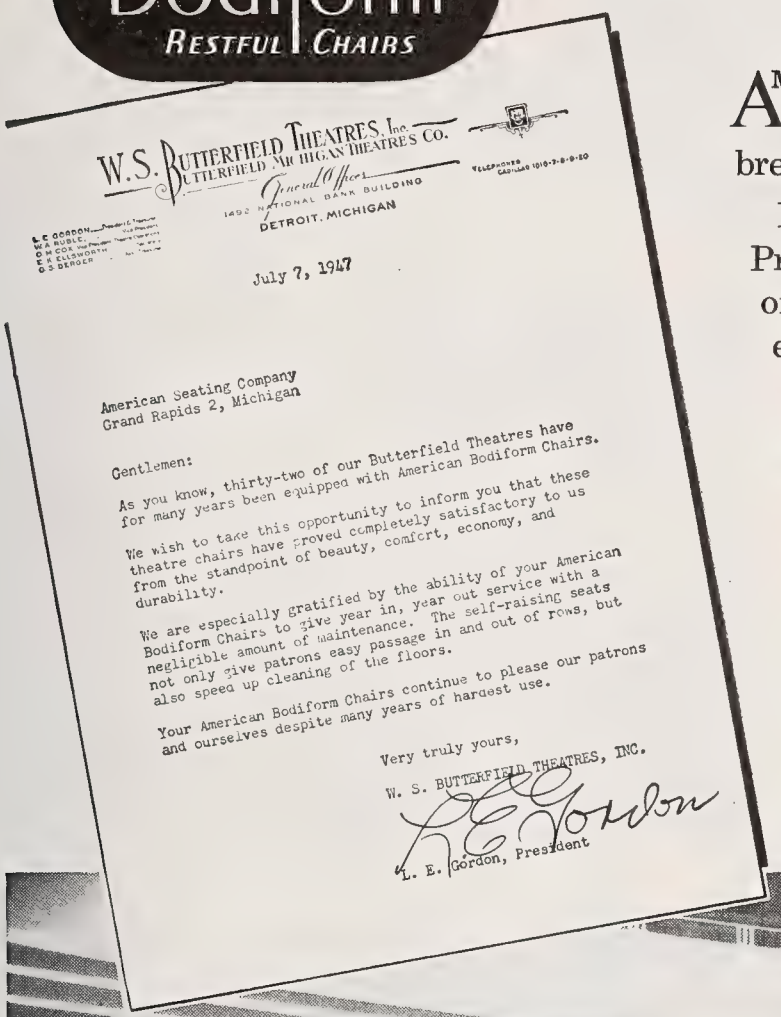
Who Had the First Air-Conditioned Theatre?

. . . The Refrigeration Equipment Manufacturers Association wants to know and has started a campaign to find out. According to a press release, the organization is compiling a history of its industry and is awarding scrolls to the first users of mechanical refrigeration for comfort air-conditioning, "recognizing them," it says here, "as pioneers." Accordingly, theatre operators who installed early comfort cooling systems using mechanical refrigeration are invited to write to the association in care of Theodore R. Sills & Company, 39 South LaSalle Street, Chicago 3. Give the date and extent of the installation and a brief description of the type of equipment.

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Very truly yours,
W. S. BUTTERFIELD THEATRES, INC.
L. E. Gordon
L. E. Gordon, President

AMERICAN Bodiform Chairs are proved best by the toughest test—actual service in busy theatres the length and breadth of the nation.

Reproduced here is a letter from Laurence E. Gordon, President of W. S. Butterfield Theatres, Inc. It is typical of the many letters we receive from operators of theatres equipped with American Bodiform Chairs.

Read for yourself the remarkable facts about the money-saving ability of these famous theatre chairs to withstand many years of constant hard use with minimum maintenance in 32 Butterfield theatres.

Now you know why profit-wise theatre operators will settle for nothing less than American Bodiform Chairs. Now you know why—for beauty, comfort, economy, and service—it will pay *you* to hold out for American Bodiform—world's finest and most popular theatre chairs.

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WORLD'S LEADER IN PUBLIC SEATING
Manufacturers of Theatre, Auditorium, School, Church, Transportation and Stadium Seating
Branch Offices and Distributors in Principal Cities

Five Years A-Building

..with sweat and tears and too little money

Describing a new 700-seat "deluxe" theatre in little Malverne, N. Y. and how at last it came to be



End of a job—Charles Kenney (second from left) greeting his patrons on opening day.

IT ISN'T OFTEN that the owner of a theatre knows just what he's got. But Charles H. Kenney of Malverne, N. Y., does. He ought to. He built his Malverne theatre mostly with his own hands. Weekends, holidays, nights. Over a period of five years.

Actually, Mr. Kenney had been connected with the theatre business for many years, but never as an exhibitor. He is the owner of a decorating business, the Kenney Studios, which have done theatre interiors in many parts of the country. They are located in Malverne, and there Mr. Kenney has long been a prominent citizen. Malverne has a population of around 6,000. For quite a few years Charlie Kenney was the chief of its volunteer fire department.

But Malverne is not just any country town. It is a Long Island town suburban to New York City. It had never had its own theatre, and if you were going to give it one, you couldn't just slap up a little makeshift job. When Mr. Kenney got the idea of operating a theatre there, he knew it would have to be a fine theatre, small, of course, but tastefully appointed, well equipped. The trouble with that, however, was the cost of it. He didn't have much money, considering the need.



Section of one of the murals celebrating Long Island history on lobby walls.

But having been at least able to buy a fine plot of ground for the purpose—one measuring 140x200 at the corner of two good streets and with two undedicated street-ways on the other sides—he was determined somehow to get a theatre on it.

How determined he was even his good friend John Eberson, the New York architect for whom Kenney Studios had done a lo tof work, didn't realize when Charlie Kenney walked into his office and announced that he wanted plans for a store and theatre building, with all the fixings. Efforts to dissuade him proving fruitless, Mr. Eberson, architect and friend, prepared complete plans. That was shortly before the war. The Malverne opened in July 1947.

The theatre was a-building all those years. Through the war he did a little here, a little there—and collected materials for use when he could get hold of more money. But much of his labor and available money went into building the commercial portion first. From this he hoped to get the money for the theatre.

First he built a super-market along one street. He sub-contracted some of the work, but carpentering, concrete work, electrical installations he did himself, with a helper or two when he could afford the wages. If he didn't lay all of the cinder blocks and brick, of which the walls throughout are built, he at least mixed mortar and carried hod. Running his decorating business by day during the week. Fortunately, Charlie Kenney packs better than 200 pounds on a six-foot frame.

The super-market he rented to a food store chain, then he went on to build the wing on the other street, which was to contain five stores and the lobby of the theatre. Building this at one time threatened to end the whole project. He was in the decorating business, remember, and during the war there wasn't much of that kind of work to do. But now he had an idea which seemed to be the solution of his financial problem. With the second wing built, he would put bowling alleys in the basement!

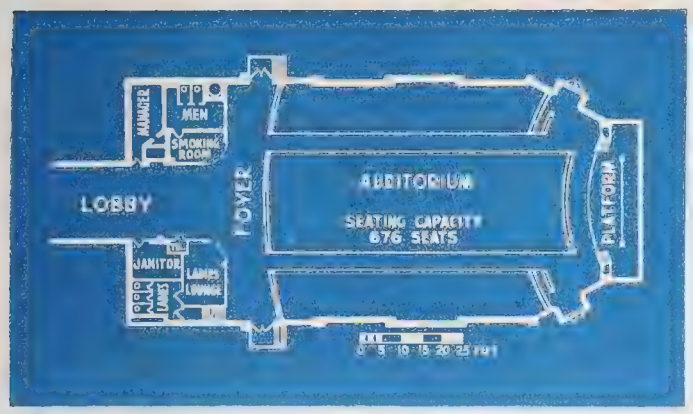
He opened the alleys in 1944. The entrance is near the corner. One set of eight alleys run under the food store, eight more extend under the other wing; between them he put a bar and cocktail lounge, with decorative doors between it and one set of alleys so that they could be separated from the lounge when young patrons or certain organizations were using them. He built the alleys himself, and looking at him, you believe him when he says, "Best alleys east of Chicago!" He ran this business himself until 1946, when he decided he had enough money and credit to realize his real objective—to have a theatre in Malverne.

Space for the lobby had been left between two of the stores when the second wing was built, remaining boarded up for two years. The front of the theatre is

JOHN & DREW EBERSON, Architects

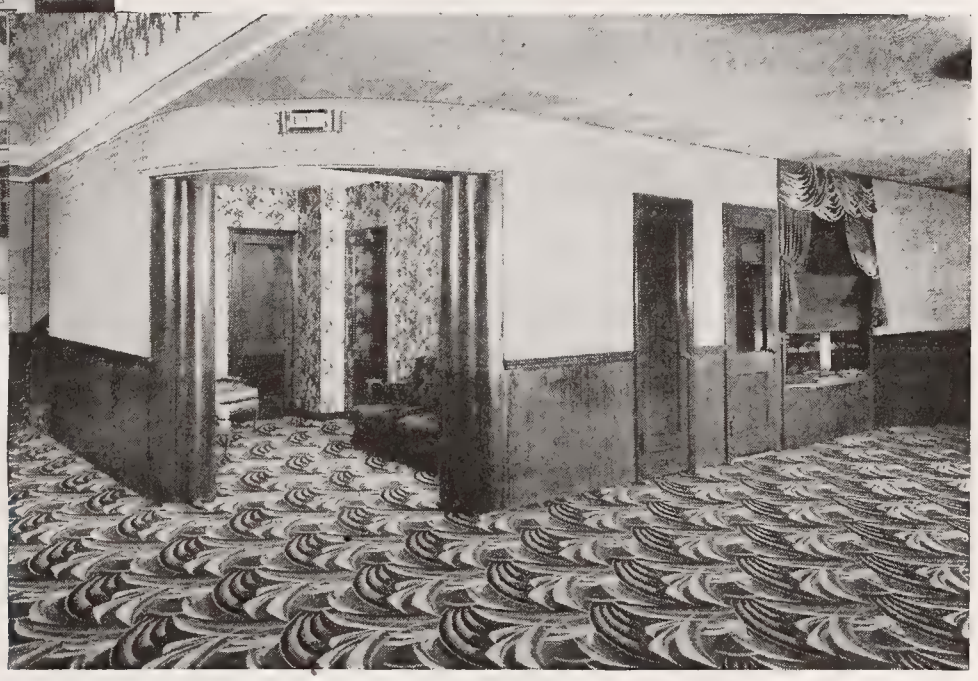


The vestibule is of Colonial style in wood and brick.



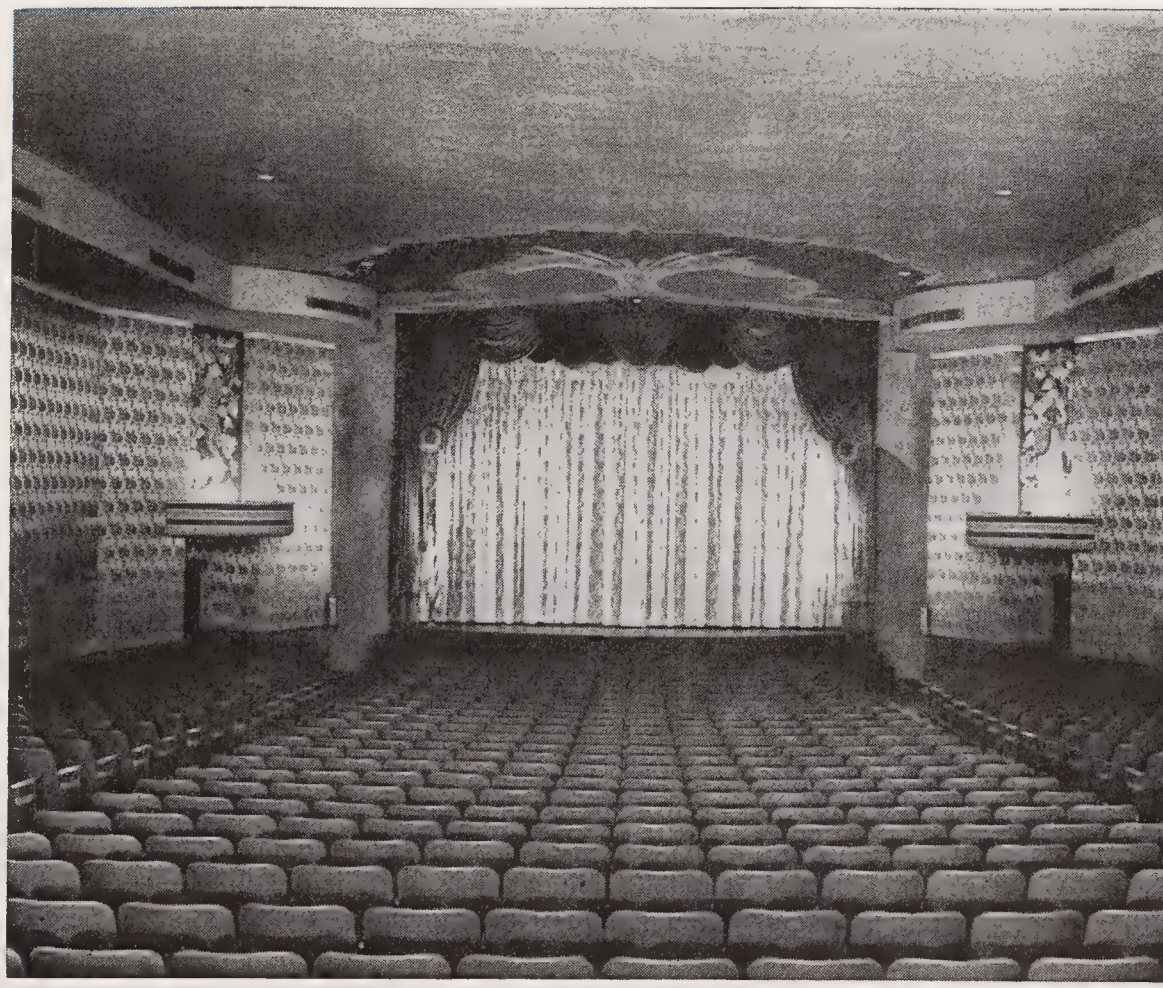


Looking into the women's lounge from the foyer.



Section of the foyer, women's lounge directly ahead, candy booth at right.

The auditorium of the Malverne (below) has walls finished in damask, "black light" murals over forward exits. The entire theatre is air-conditioned, with cooling by well water.



merely a continuation of the general street-side architectural treatment of the entire building, done in face brick and white wood trim in Colonial style. Now steel beams were added to cantilever a marquee and support a second floor over the lobby, where, instead of offices, Mr. Kenney finally decided to make his home.

The concrete footings had long since been put in. The steel lay waiting, accumulated through several years. Once the roof was on, Mr. Kenney was in his element—finishing the interior. When finally, incredibly, he was ready for the opening, the twelve coppers on the police force sold tickets, around town and beyond, at a dollar each. The Malverne brass band offered its services, free. Charlie Kenney stood at the door, one of the few times he had been on the premises without spattered overalls on. Now he was resplendent in a Tuxedo, greeting his patrons. His friends, really. All of the 676 seats were filled for the first show, and not many of them failed to hold a person who knew him and how Malverne had got a theatre at last.

This, physically, is the theatre it has:

(*Continued on page* 47)



This illustrated folder will acquaint you with The Superior Electric Company's theatre lighting control equipment.

WRITE DEPARTMENT B-10

THE Superior Electric COMPANY
BRISTOL, CONNECTICUT

GOLDBERG
Sold thru THEATRE SUPPLY DEALERS Exclusively
ASK YOUR DEALER
ALUMINUM
REELS
GOLDBERG BROS. Denver, Colo.



Just Off the Press!

S. O. S. Catalog

Theatre & Motion Picture Production Equipment

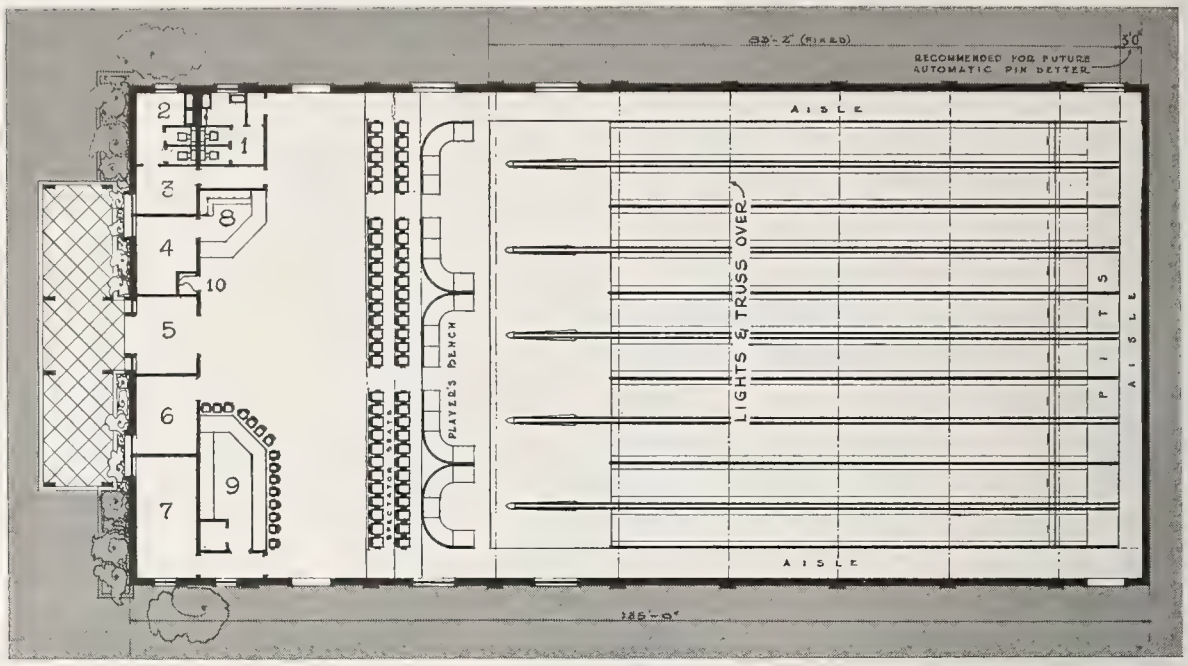
FREE for the asking! New and up-to-date 48-page catalog full of exceptional values — listing every type of equipment and many hard-to-get items for the theatre. Included are Government surplus materials. NEW, USED, REBUILTS — All Fully Guaranteed. SAVINGS OF 25% TO 40% AND MORE. Send for your FREE copy now!

S.O.S. CINEMA SUPPLY CORP.
449 WEST 42nd STREET, NEW YORK 18

Advertisers' Index of this issue on page 69.

for the theatre-recreation center—

A Bowling Alley Plan



THE POPULARITY of bowling—and it appears to be increasing, among women as well as men—immediately suggested it as a recreational business to link with a theatre property when motion picture exhibition began to be interested in further sources of income. The two got together here and there before the war. They have been invariably coupled in post-war schemes for recreational centers. The affinity seems a natural one, providing reason to expect much more of the same.

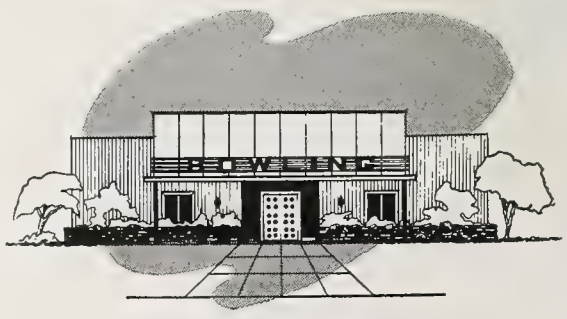
Fo rone thing, they are physically suited to each other. There is no reason in acoustical technique why bowling alleys should not be above or beneath a theatre. They can efficiently use comparable building dimensions. Refreshment service is a business adjunct of each, and that of the alleys can be co-ordinated with that of the theatre.

The plan presented here is by Charles C. Burton, New York design consultant and construction engineer (specializing in theatre work for many years, he has been a frequent contributor to BETTER THEATRES and is represented in this issue by an article on building insulation). While the alleys themselves are necessarily specified according to regulation dimensions, the plan drawing indicates the additional space required and its disposition to take care of traffic, services, etc. The total area for this ten-alley plan, including the alleys, ball pits and necessary aisles, is 135 feet long and approximately 65 feet wide. An aisle at the rear wall has been included in the scheme partly to allow space for the possible future installation of an automatic pin setter.

Assuming for sake of the problem that the alleys would be housed in a separate building, though the scheme could be adapted to location within a theatre building, Mr. Burton has placed the entrance in the middle (space 5 in the plan drawing). The other spaces are (1) *men's toilet,* (2) *women's toilet,* (3) *women's powder room,* (4) *check room,* (6) *ball locker room,* (7) *office,* (8) *control desk with* cabinet for display of balls, shoes, etc., (8) *soda fountain, bar and grill,* and (10) *telephone booth.* Fixed chairs of theatre auditorium type are indicated for spectators.

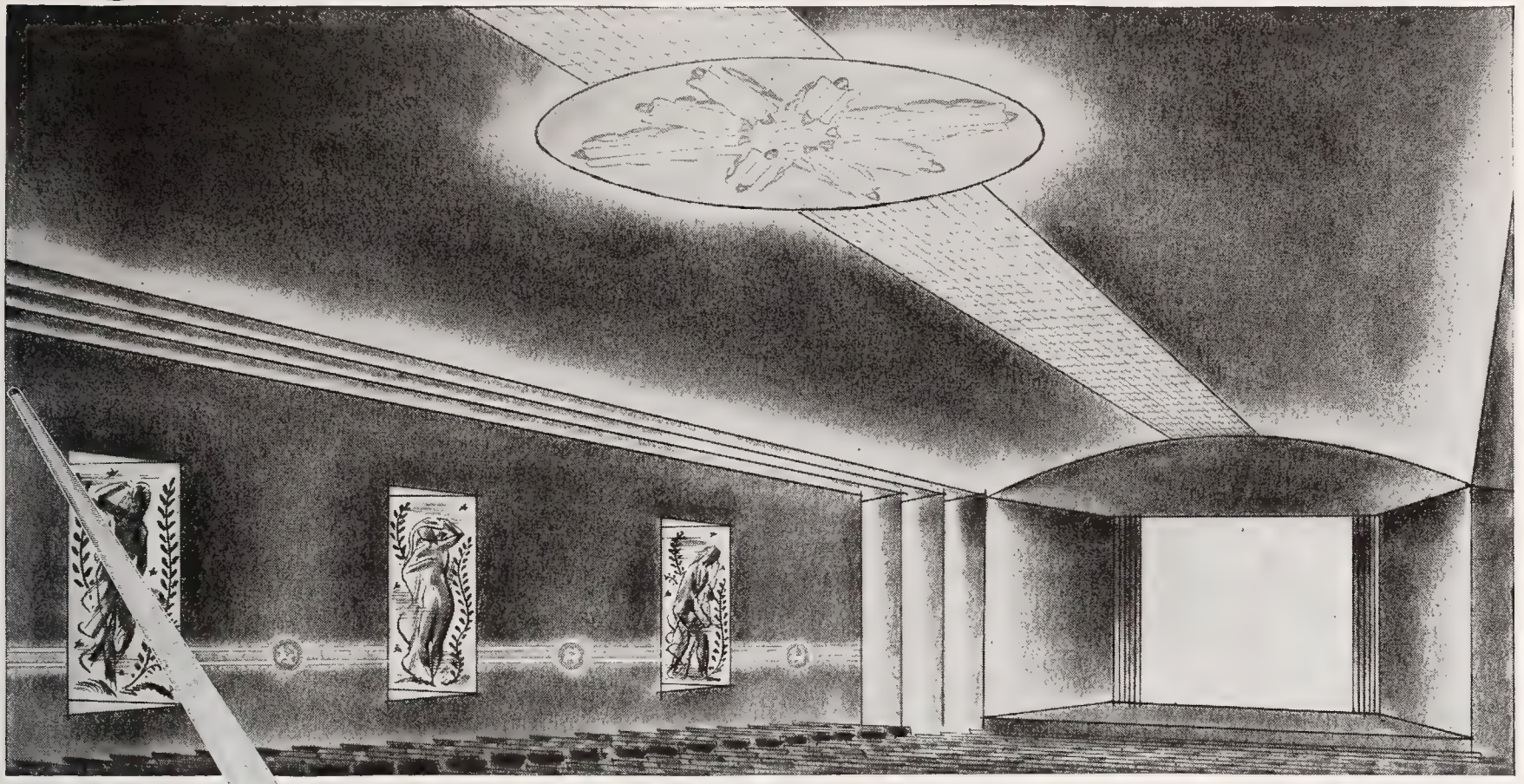
For a relatively inexpensive separate building, Mr. Burton suggests concrete block walls with prefabricated wood trusses supporting a built-up roof, and a front (*see sketch*) of aluminum siding with porcelain enamel above sign.

General specifications for the interior call for floor of scored concrete in public area with color added to mixture, and a ceiling of acoustical material. Illumination could be provided the forward space by cornice troughs, which should produce a lower level of lighting than that of the alleys themselves. Transverse trough lighting is excellent for the alleys, so planned as to keep light from striking players' and spectators' eyes directly (BETTER THEATRES of February 8, 1947, page 34).



LAMPS

Speed Traffic at the "Break"



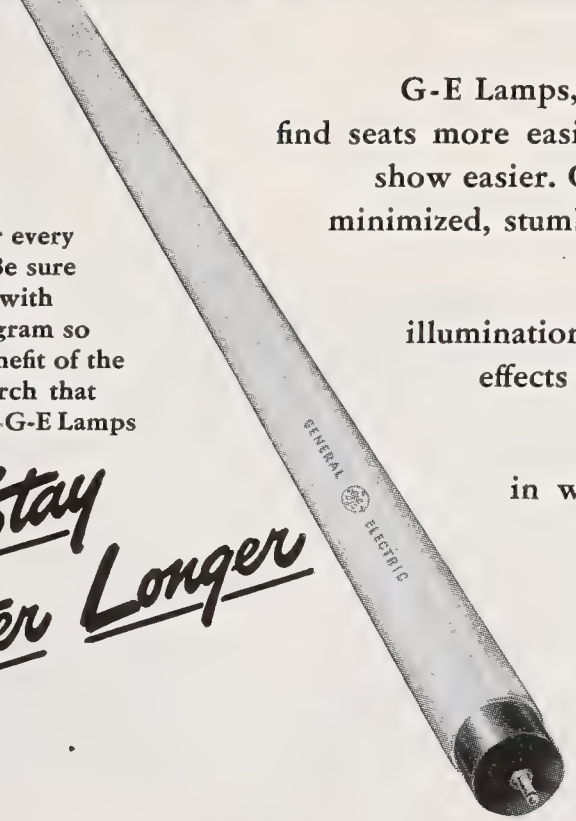
G-E Lamps, properly installed in your auditorium, help patrons find seats more easily, make movement at the "break" and during the show easier. Quick turnover enhances profits. Usher service can be minimized, stumbling and inconvenience reduced.

Obviously, during picture showings, a low tone of illumination is desired. Careful planning will produce pleasing effects that patrons appreciate.

Your G-E Lamp supplier can suggest infinite ways in which G-E Lamps can help make your theatre more popular, your boxoffice receipts better.

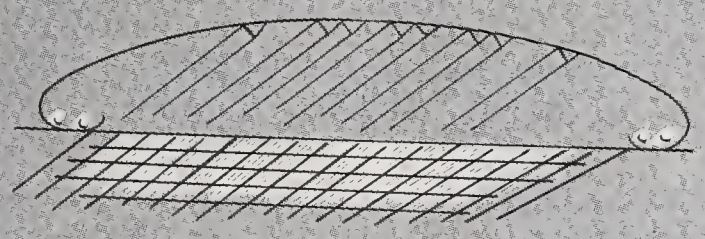
There are G-E Lamps for your every theatre need. Be sure you get lamps with the G-E monogram so you get the benefit of the constant research that works to make G-E Lamps

Stay Brighter Longer

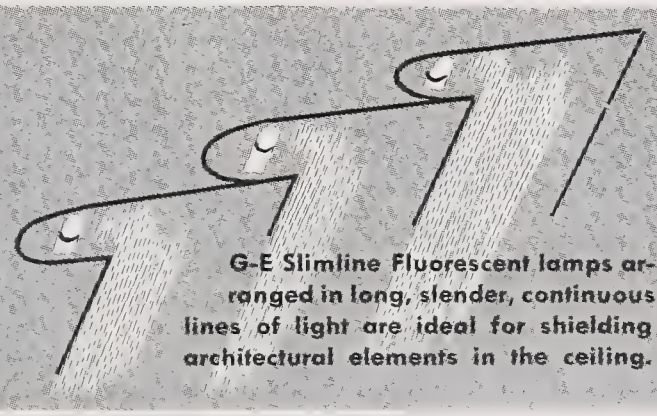


G-E LAMPS

GENERAL ELECTRIC



Light panel using pierced metal shield for decorative effect.



G-E Slimline Fluorescent lamps arranged in long, slender, continuous lines of light are ideal for shielding architectural elements in the ceiling.

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by **CHARLES H. RYAN**, veteran showman and circuit executive

Let's Check Up on Your Selling Equipment

ALWAYS BEAR in mind the fact that the front of a theatre is the show window of its business. It is from the front, and the appearance of the front, that your prospective patron gains his impression of your theatre. If it is dirty, rundown, with sloven displays, you are apt to lose a customer—all because the manager did not take an active interest in this important phase of his business.

DISPLAY FRAMES

Your display frames in the front of your theatre are truly your show windows. This is where you display the merchandise you are selling; consequently, every effort should be made to keep these displays attractive. Make sure that the glass on all frames is kept clean and free from finger marks. Illuminated display frames should be checked, not only for burned out lamps, but for dirt that always accumulates in the lamp troughs. Washing the outside of painted frames once a week will keep them from looking dull and shabby. If you have chrome frames, make sure that the porter wipes the chrome *daily*. Chrome can be kept attractive by merely wiping it with a damp cloth, and then polishing.

Make sure that your frames are *always* filled—and that material is properly dated. If for any reason material is not received when needed for display, you can always fill in by utilizing the large ad-proofs in the press-books. All that you have to do is to clip these illustrations, mount them on cardboard of the size needed, and insert them in your frame.



CHARLES H. RYAN

It may not look too good, but it will serve the purpose until you receive the regular display. In any event never allow a *blank* frame in your lobby or at the front. See that they are filled with *something* at all times.

Your lobby of course, is an excellent place to sell your following attractions. Many theatres have had a coming attraction *monthly* boards made up. These boards list the entire month's attractions.

THE MARQUEE

Your marquee is your beacon light. To make it fully effective, keep a continual





Novel arrangements of attraction selling equipment in recent installation which well illustrate the new emphasis on point-of-sale theatre advertising brought about by today's equipment for this purpose. The Don theatre in Shreveport, La., a 30-foot Adler attraction panel at one marquee end, using 10-, 12-, 16- and 24-inch letters. The Duke in Detroit has Wagner panels, using 10- and 17-inch plastic letters, built into a marquee that virtually forms the facade.

THE MARCH OF PROGRESS SALUTES



THE NEW FORT-A-CIDE EXCLUSIVE DISTRIBUTORS!

A Tribute to the Motion Picture Theatre Supply Dealers Appointed at The Washington, D.C., 1947 TESMA SHOW.

Back a few years when men wore button shoes, belmont collars, handle-bar mustaches and women wore bustles and kaboo corsets Motion Picture Theatres were using smelly damaging disinfectants and perfumed urinal blocks. Many of them still are.

BUT TODAY, THE FINEST CIRCUITS, INCLUDING BALABAN & KATZ, WARNER BROS., MANTA & ROSE, ETC., USE

HOSPITAL ODORLESS HYGIENE
FOR INDUSTRY

FORT-A-CIDE

REG. U. S. PAT. OFFICE

"THE WORLD'S FINEST" ODORLESS DEODORANT, GERMICIDE AND FUNGICIDE

Deodorizes and disinfects without leaving an odor. Solves problem of "Tactful" Sanitation. Obvious efforts scare patrons.

MULTIPLE USES IN THEATRE HOUSEKEEPING

1. Spray plumbing. Eliminates blocks. Non-corrosive to expensive traps and fixtures.
2. Spray air-conditioning fan and vents against bad air.
3. Spray seats against scalp ringworm and body odors. Spray floor between seats before brooming.
4. Upset stomach odors on seats and carpet eliminated without injury to color or fabric.
5. Instill in mop water for microscopically-clean and deodorized floors and mop.

ECONOMICAL: ONE CASE OF 4 GALLONS MAKES 40 GALLONS OF EFFECTIVE 1:10 DILUTION

NOTICE TO THEATRE OWNERS: THE "HONEYMOON" IS OVER! FROM HERE IN YOU WILL BE DEALING WITH A "SELECTIVE" PUBLIC. THE FIRST STEP TOWARD IMPROVING SERVICE IN YOUR THEATRE IS TO KEEP IT MICROSCOPICALLY CLEAN AND ODORLESS. ORDER 4 GALLONS OF FORT-A-CIDE AND A 3-QUART "SPRAYMASTER" TODAY.

Accept no substitute. Fort-A-Cide is compounded like a Doctor's prescription. It is a secret formula.

DISTRIBUTED BY

ABBOTT THEATRE EQUIPMENT CO.
CHICAGO, ILL.

BLUMBERG BROS., INC.
PHILADELPHIA, PA.

BRYANT THEATRE SUPPLY CO.
CHARLOTTE, N. C.

DIXIE THEATRE SERVICE
ALBANY, GA.

EXHIBITORS' SUPPLY CO.
ST. LOUIS, MO.

FALLS THEATRE EQUIPMENT CO.
LOUISVILLE, KY.

INTERMOUNTAIN THEATRE SUPPLY CO.
SALT LAKE CITY, UTAH

DUSMAN MOTION PIC. SUPPLY CO.
BALTIMORE, MD.

JOE CIFRE, INC.
BOSTON, MASS.

MODERN THEATRE EQUIPMENT CO.
DALLAS, TEXAS

MONARCH THEATRE SUPPLY CO.
MEMPHIS, TENN.

OKLAHOMA THEATRE SUPPLY CO.
OKLAHOMA CITY, OKLA.

LOU PHILLIPS THEATRE SUPPLIES, INC.
NEW HAVEN, CONN.

QUEEN FEATURE SERVICE CO.
BIRMINGHAM, ALA.

RAY SMITH COMPANY
MILWAUKEE, WIS.

STEBBINS THEATRE SUPPLY CO.
KANSAS CITY, MO.

SUPERIOR MOTION PIC. SUPPLY CO.
PITTSBURGH, PA.

UNITED THEATRE SUPPLY CO.
TAMPA, FLA.

WESTERN SERVICE & SUPPLY CO.
DENVER, COLO.

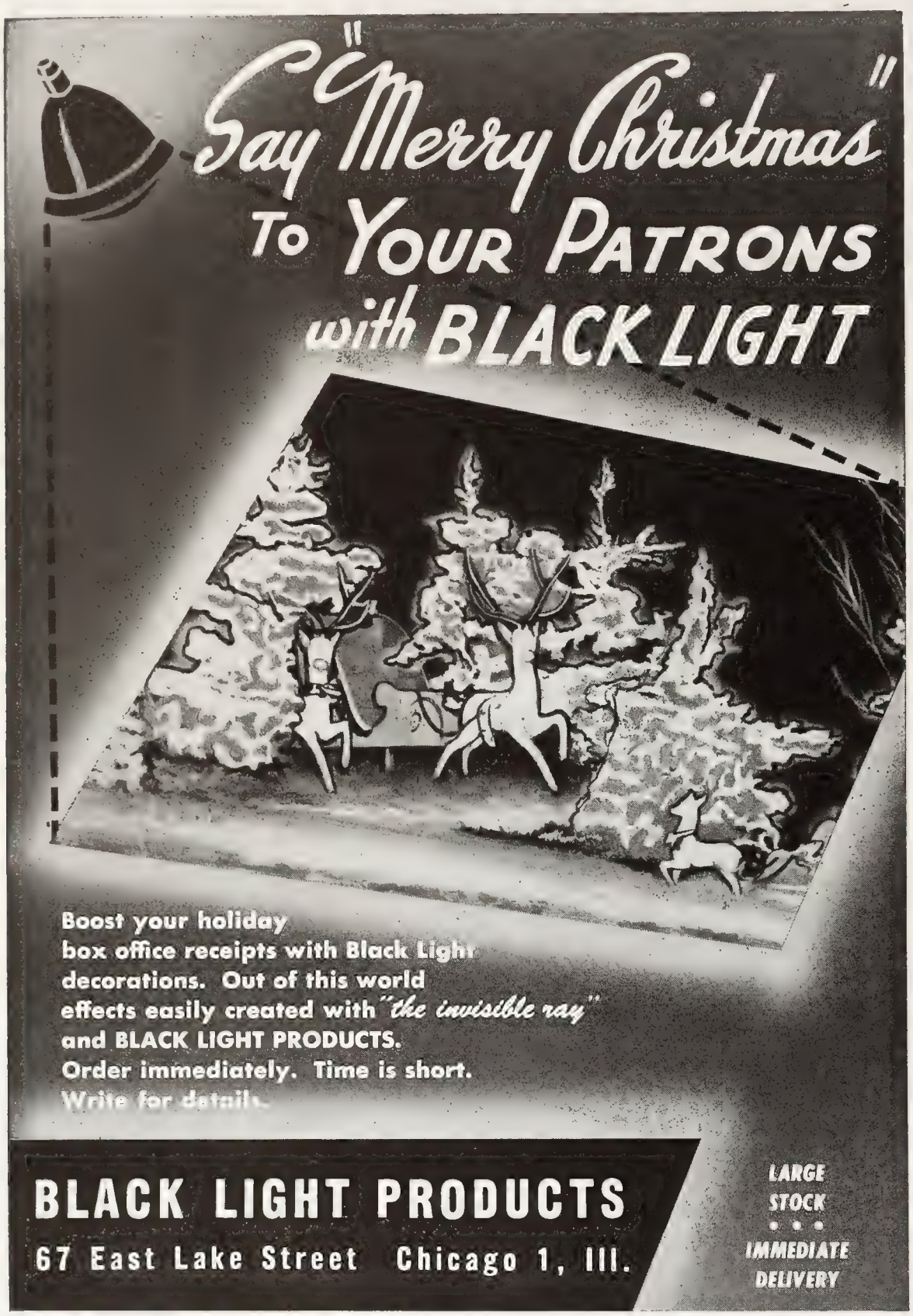
WESTERN THEATRE SUPPLY CO.
OMAHA, NEB.

NATIONAL THEATRE SUPPLY CO.
INDIANAPOLIS, IND.

Exclusive Distributorships Available in Other Film Centers by Writing

FORT-A-CIDE CORPORATION — Charles P. Hughes, *President*

160 EAST ILLINOIS STREET • • CHICAGO, ILLINOIS 11



Plan *NOW* For Fall And Winter Staff Uniforms

We don't like the idea of a "planned life" nor do we want to "plan yours," but if you are really serious about purchasing new winter weights for your theatre staff, this is the right time to make plans for it. Our present supply of fabrics will enable us to accommodate your needs. *Don't put it off too long.*

You incur no obligations by sending for literature and suggestions.

MAIER-LAVATY COMPANY
2141 LINCOLN AVENUE CHICAGO 14, ILLINOIS

check on the lamps burning in the marquee soffitt. Naturally they should all be burning when you have the marquee turned on, but there are numerous cases of neglect—burned out bulbs are not replaced promptly. Lamps should be replaced as often as needed. Don't have a single burnt out lamp in your marquee soffitt—it sticks out like a sore thumb.

Your changeable letters should be kept washed and otherwise in good condition. Have your signman, or an usher, wash every letter before it is placed in your attraction board. He can do this as he makes up his sign change, provided the manager allows additional time for this detail.

Dirty backgrounds detract from the value of a marquee sign, and also cut down the amount of light given by the channel lamps. These lamps should also be washed and a thorough check be made for burnt out lamps. Even if your wattage has been cut down to an economical level, make sure that you get full use of every light. Use clean lamps.

THE BOX OFFICE

In every theatre box-office one or two signs of some sort are generally used. Check these signs and note if they are clean, neat and legible. Do they tell the story? More than any other place in your theatre, the box-office is the patron's first direct contact with the theatre and its personnel. Make doubly sure that their first impression is good. Keep the box-office clean and orderly. See that your price and policy signs are in good order.

Also make sure that your cashier does not allow her friends to detract from the advertising value of your box-office by loitering and loafing around, in most cases covering up the signs you want your patrons to see. You may not think of your box-office as a medium of advertising, but it is. Institutional advertising it may be,

COURTESY

If I possessed a shop or store,
I'd drive the grouches off my floor,
I'd never let some gloomy guy
Offend the folks who came to buy.
I'd never keep a boy or clerk
With mental toothache at his work,
Nor let a man who draws my pay
Drive patrons of mine away.
I'd treat the man who takes my time
And spends a nickel or a dime
With *courtesy,* and make him feel
That I was pleased to close the deal,
Because tomorow who can tell?
He may want stuff I want to sell;
In such a case, then glad he'll be
To spend his dollars all with me.
The reason people pass one door
To patronize another store
Is not because the busier place
Has better silks or gloves or lace
Or cheaper prices; the reason lies
In pleasant words and smiling eyes.
The only difference, I believe,
Is in the treatment folks receive.

Here's Why—



Lokweave Gropoint carpeting by Bigelow in Lord & Taylor's Carpet Department.

Lord & Taylor uses Bigelow Lokweave in their own Carpet Department

1. Sturdy loop pile Gropoint stands up for years under heavy traffic.
2. Special weave eliminates sewn seams.
3. Tight construction resists dirt—is easy to clean.
4. No shading problems.
5. Exclusive process locks tufts in. They cannot pull out.
6. Installation costs are low—no waste yardage.
7. Eight colors to blend with all color schemes.

LOKWEAVE—the economy carpet for heavy traffic areas!

BIGELOW-SANFORD CARPET CO., INC.

140 MADISON AVE., NEW YORK 16, N. Y.

"Fine rugs and carpets since 1825"

RUGS & CARPETS BY THE BIGELOW WEAVERS Woven on Power Looms in U.S.A.

NOW! A Vacuum Cleaner that cuts cleaning costs!

Read how the new G-E Industrial-Commercial Vacuum Cleaner cuts expenses.



ELIMINATE the mop, the pail, and the broom . . . save man-hours in cleaning!

General Electric's new Industrial-Commercial Vacuum Cleaner gives you power, portability, long life.

Its powerful suction action removes dirt *quickly, completely*. Surfaces are protected and preserved . . . floors, linoleum, carpeting actually *last longer* when cleaned with this machine.

It has the dependable G-E motor and tested construction that insure years of efficient service. Each machine is backed by the company warranty. It's so simple to operate, one man can use it with *no previous training.*

General Electric provides all tools—including specially designed ones for out-of-the-ordinary cleaning tasks.

Two types available: (1) Combination wet and dry pickup. (2) Dry pickup. For further details, mail coupon at left. General Electric Company, Bridgeport 2, Conn.

A & M Department, General Electric Company, Bridgeport 2, Conn.

Sirs: Send me descriptive literature concerning the

( ) Combination Wet and Dry Pickup Vacuum Cleaner

( ) Dry Pickup Vacuum Cleaner

NAME OF INDIVIDUAL.....

NAME OF FIRM.....

ADDRESS.....

CITY.....STATE.....

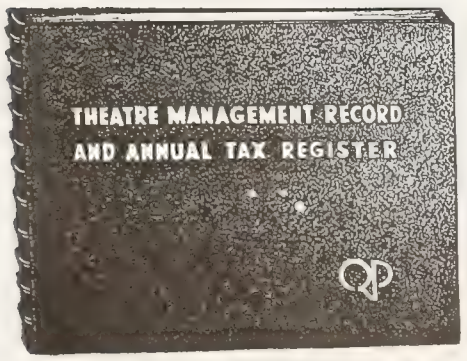
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FAST • EFFICIENT • QUIET • ECONOMICAL

The new General Electric Industrial-Commercial

Vacuum Cleaner

GENERAL ELECTRIC



$2.00 POSTPAID

The Most Simplified Theatre Bookkeeping System Yet Devised

Every exhibitor will appreciate the completeness and convenience of this easy accounting system. Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre.

QUIGLEY BOOKSHOP

ROCKEFELLER CENTER NEW YORK

but it really is direct contact advertising and its value should not be lessened by dirty signs and loiterers.

The street and crub demands attention. Although this is not advertising in the strict sense, the cleanliness of the sidewalk and curb in front of your theatre is important in relation to the money you have spent to dress up the front of your theatre. None of us would spend a lot of money for a fine living room rug and then use packing boxes for the chairs and tables.

Keep the front clean of all rubbish and refuse; this only takes a broom and a few minutes and it will enable you to show off the front of your theatre to the best advantage to prospective patrons.

DATE SNIPES

Date snipes are inexpensive, and they are important. You've got to tell them *when* as well as what. Keep all date snipes clean and neat. If through constant use they've become dirty, punched with thumb tack holes, and torn, get new ones. They'll add to your displays.

SCREEN TRAILERS

This is the *most important* medium at your command for selling your attractions in advance, and it should be carefully watched to see that it is being handled properly. Check your use of trailers closely, make sure that they are properly dated, and be sure that the date snipes are of sufficient length to allow easy readability. You should have a complete library of dates, one day only, and various miscellaneous date strips on hand in your booth where they may be had in case of a policy or play date change.

The spotting or placement of your trailers in your program is very important. *Make sure that two program changes are never run together, and that you do not overcrowd your screen with trailers.* Remember, patrons attend your theatre to see the show, not to see a lot of advertising. They want to see what is coming to your theatre in the near future, and appreciate the showing of prevues. But do not overdo it!

•

Some Suggestions About Projection

IT IS IMPORTANT that a proper volume of sound be maintained. Sound volume should be such that the patron is able to relax in his theatre chair and hear every word plainly, there should be no straining or tension; on the other hand, never permit the volume to be so high that the sound is unpleasantly loud.

It is very important that each theatre have trained employes on duty at all times

Even the Saturday kids' show can't hurt this wonderful seating...





IT'S EVER-FRESH

Firestone *Velon*®

It's always rough weather when youngsters get together . . . but not for fabrics woven of *Velon!* For here's an amazing fabric that doesn't snag, scuff, scratch or peel — resists anything short of vandalism . . . And the bright-beauty of *Velon fibre* remains fresh and new . . . as dirt, grease, and the stains of hundreds of sticky little fingers vanish with the flick of a damp cloth. For beauty, economy, and long life — VELON!

and

EVER-RESILIENT

Firestone FOAMEX®

For added insurance, you can't beat the practicality of Firestone *Foamex.* Its tough resiliency never sags, never gets lumpy — for it's one-piece of pure foamed latex! And the tiny air cells actually breathe to keep it always fresh, dust-proof, free from odor and mildew. Here's lasting economy in seating! For further information, ask your resources or write Firestone, Akron, for *Velon* and *Foamex* full-color booklets.

BEST TODAY · STILL BETTER TOMORROW

*TRADE MARK

who are familiar with the proper sound level of your theatre. All theatres have a signal system from the auditorium to the projection booth, and this should be used to signal the operator when the sound level is desired to be raised or lowered. The conventional set of signals, which can be memorized easily, is: *one buzz—raise volume fader one step; two buzzes—lower volume one step; three buzzes—check screen image.*

It is the manager's personal responsibility not only to watch carefully the sound level in his theatre, but to train his staff to be equally alert to faulty sounds. Regardless of how good a picture may be, it can be completely worthless to your patrons if it is not presented with proper sound quality. I have occasionally entered the auditorium of a theatre and found the volume so low that the people could not hear the dialogue. Managers should pay particular attention to this phase of the business. Sometimes the best dialogue of comedy features is absolutely lost to the audience due to the fact that the operator was not signalled, or was not instructed to move his fader up on that particular part of the picture, when the audience is likely to be laughing loudly. Have a trained employe in the auditorium to all times competent to report screen and sound defects. If no usher is available, and the doorman is close enough to the auditorium, designate him as the one to attend to this.

It is imperative that managers acquaint themselves with their projection layout. Cleanliness in the projection room is a *must*. Make sure that the operators keep the equipment clean at all times. See that they are supplied with cleaning rags. Dirty projection equipment causes fires and unnecessary wear.

Every manager, new or old, should be able to spot all electrical switches controlling his sound and projection system. Have your projectionist clearly mark what each switch controls, then a stranger to your booth will be able to check every possible source of electrical failure. Also maintain a permanent list of the fuses required in your booth and keep an ample supply of spare fuses within easy reach; this may prevent a shut-down, a refund.

Sooner or later, in your capacity as manager or assistant, you will experience trouble in the projection room. When this occurs, the first thing to remember is: *don't get excited!*

If in the event of a breakdown in your sound system, allow your projectionist a *reasonable* length of time to locate the trouble. If you have contracted for service, before placing a call for a service engineer find out from your projectionist what he thinks the trouble is and describe these symptoms to the sound engineer when you talk to him on the phone. Often, from your description of the trouble, the engineer will be able to direct you to the source of trouble and your projectionist can make the repair.

THE SCREEN

Screens can be safely dusted by using a camel-hair brush and by vacuuming. When using the vacuum, make sure that you use the brush attachment, and then vacuum only the rear of the screen. *Be careful not to push the dust on to the face of the screen.* You can protect your screen and help prolong its life by following these two suggestions:

Keep the back stage as free from dust and dirt as possible. Never permit accumulation of old equipment, lumber, signs, etc., backstage. These gather dirt, and when moved this dirt will tend to gather on the screen. If your theatre is equipped with a traveling stage curtain, always close it at the end of the show and keep the curtain closed overnight and during the time the theatre is cleaned in the morning.

•

Film Booking

THIS, OBVIOUSLY, is not intended to be read by the experienced manager, but it may be useful to assistants and

PERFECTION IN CRAFTSMANSHIP DOESN'T JUST HAPPEN

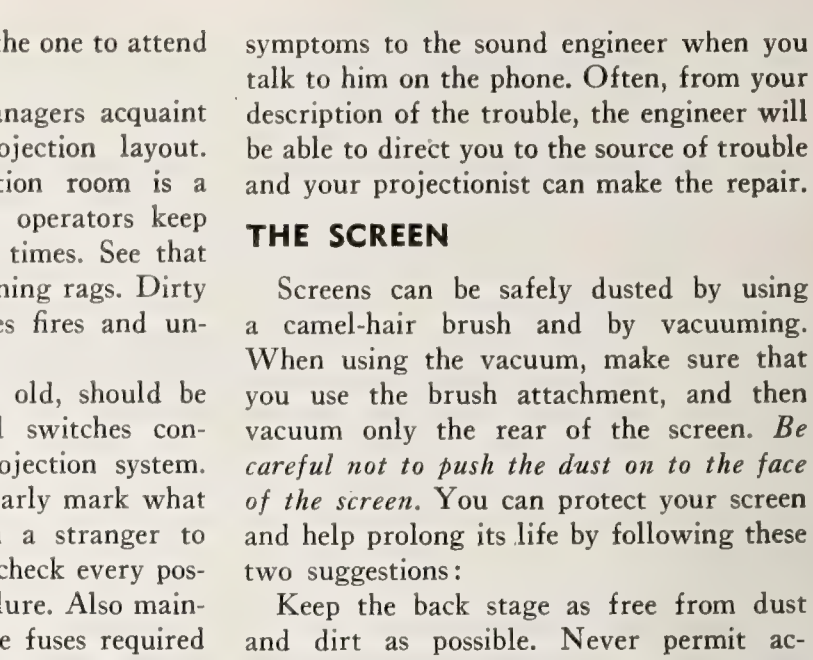
In Poblocki pre-designed theatres, and in all Poblocki theatre equipment, that perfection you expect and get derives from years of experience.

And it comes, too, from the stringent requirements which each Poblocki product must meet; precise workmanship, highest grade materials and supervisory know-how.

Whether your particular need is a complete theatre, a striking front, beautiful and lasting poster cases or a complete boxoffice, Poblocki's studied perfection in craftsmanship will keep you a jump ahead in showmanship.

Shown below — three types of Poblocki stainless steel poster cases. They are custom built to any size to fit the architecture of your building.





Shown above is the spacious and comfortable interior of a Poblocki pre-designed theatre. Built with an eye to comfort as well as showmanship, it provides a worry-free setting for perfect sound, heating and ventilation. Architecturally accurate plans, complete to the last detail, are available in 323, 423, 537, or 689-seat theatres. Balcony plans add about 125 seats to the above listings. Write now for complete information.

Poblocki AND SONS

2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN



TOLEX*

UPHOLSTERY

TOLEX Upholstery is setting new standards for *smartness* and *long wear* in better theaters everywhere today!

It's *super-tough* plastic leathercloth ... thoroughly proved and dependable... backed by Textileather's 35 years of leadership in leathercloth research and manufacture. More "box office" appeal with Tolex for theater seating, wall covering and decoration! Extremely durable... easy to clean... washable... vermin-proof... stain-resistant... can be made fire-resistant. (Meets New York City's and Boston's fire-resistant requirements.) Striking range of colors and effects. Specify Tolex for initial equipment and when you re-upholster. Textileather Corporation, Toledo, Ohio.



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Of sterling worth, is what our own experience teaches.
— Tennyson

**Reg. U. S. Pat. Off.*

aspirng staff members, as well as to persons just coming into the exhibition field. It indicates, briefly, principal factors in the booking of pictures.

In booking pictures, so-called "clearances" must be observed. Clearance is the privilege one theatre enjoys of playing a picture before other theatres in the same community or region. The exhibitor who enjoys such clearance must of course pay higher rental for the privilege.

Every theatre plays product according to its own policy. Some theatres have full week policies, others split weeks, and others three and four changes a week. When a theatre plays a full week policy, it means simply that the theatre runs the same program for seven days. A split-week theatre makes two changes a week. If a theatre has a 3-2-2 policy, it plays one program for three days; another complete change in program for two days, and a third change of program for the last two days in the week.

Every motion picture shown in a theatre has a national release date designated by the company distributing it. No picture can be shown in any theatre before its national release date. It then becomes available to the first-run theatres, then to subsequent-run houses.

At the time of booking future attractions, you need a list of availabilities.

Study your trade publication, reviews, film comment and running time of features, so that you can intelligently discuss the advisability of booking them on a certain day. Discuss any changes that may be beneficial to your theatre with your booker. Don't hesitate to make suggestions for changes in bookings—but have a specific reason for wanting the change made. Theatres are generally booked a month in advance, and the earlier you advise of your wishes to change a booking, the more time there is to make the change.

Every manager should view the first showing of any program in his theatre. By so doing it will enable him to make any corrections in the running time of the program and to adjust the show accordingly. Secondly, *it is imperative that the manager personally know the condition of his prints.* If the print is scratched, chopped, dirty or in faulty condition, the film exchange must be notified immediately. This is important. Otherwise, you may be held responsible for the condition of a film which was badly handled by another theatre.

The chances of receiving film in poor condition are pretty good in many subsequent-run theatres. Film mutilation resulting from careless handling of prints, reckless punching of cue marks, crude splices, and so on, is far more common than it should be. It would help if there could be responsibility all around—in the theatre and the exchanges—for this. In the meantime, be sure the film you get is in presentable condition.

INSPECTION REMINDER—GUIDE

Stage Equipment

1—STAGE HEAD BLOCKS, PULLEYS, ETC.

Check for bent pipe battens, loose holding cleats or cable clamps, overloaded cables, cables not entering grooves of sheaves or pulleys smoothly, loose "belaying" pins at the pin-rail, defective tie-off clamps.

2—COUNTERWEIGHT ARBOR

See that counterweights are adjusted correctly in their up and down travel (guide lines should be stretched tight and the "rings" in the arbor should barely touch them when in operation). Check and tighten all floor and ceiling fastenings and all manila ropes or lines in the settings for shredding or other deterioration.

3—ASBESTOS CURTAIN

Check for signs of deterioration in fireproofing and breaks in the reinforcing framework makeup. Make sure lines are fastened correctly and at right places on curtain so that it is picked up smoothly without "jerks" and without any scraping at sides of smoke-pockets.

4—SOUND HORNS

When sound horns and baffles are installed to fly, check to see if lines are installed to fly, check to see if lines or cables are in good condition and are fastened solidly in brackets or cradle, and the cable clamps are tight and fan into grooves of the sheaves without undue friction or binding. Check counterweight arbor to see if the load of the horns is perfectly balanced with counterweights or set. Make sure sound cables that run from junction box or stage wall to horns are in good condition, that insulation has not deteriorated, and that they have not been fouled with other lines.

5—PUBLIC ADDRESS AMPLIFIER

This amplifier should be given same care and attention exercised in upkeep of the theatre sound amplifier. It is a good idea to install a heavy screen guard over this amplifier if none is already present, to protect it against damage due to handling of stage props or scenery.

6—PUBLIC ADDRESS HORNS

Check wiring connections at speaker unit terminal board to see that they are making a good connection. Check for dust inside housing as well as at the screen or fabric covering on face of the unit. Make sure that no water from a leaky roof is entering these units.

7—MICROPHONES

A faulty microphone in most cases is due to shielding being broken at either the mike unit or at plug-in box on stage floor. Make sure that cable is coiled up properly. Check operating lines for length.

8—FOOTLIGHTS

Examine the entire trough for dirt and refuse. Check for breaks or bends in the metal and for corrosion. (Troughs, lights, etc., should be cleaned with a solution of diluted ammonia and the reflecting surfaces painted with a good grade of white enamel.) All wiring splices and insulation should be checked for deterioration or breaks, while the various circuits should be checked through to the a.c. contactor switches or directly to the switchboard.

9—BORDERLIGHTS

Check as for footlights. The hanging position should be checked carefully so that the equipment is moderately distinct from the cyclorama borders. Also check chain hangers and pipe battens for deterioration or corrosion (these pipe battens should be located correctly in the rings, as in time they have a tendency to move out). Electrical cables should be checked for breaks in insulation and to see if they are hanging properly. Check strip lighting in the same way.

10—FLOODLIGHTS

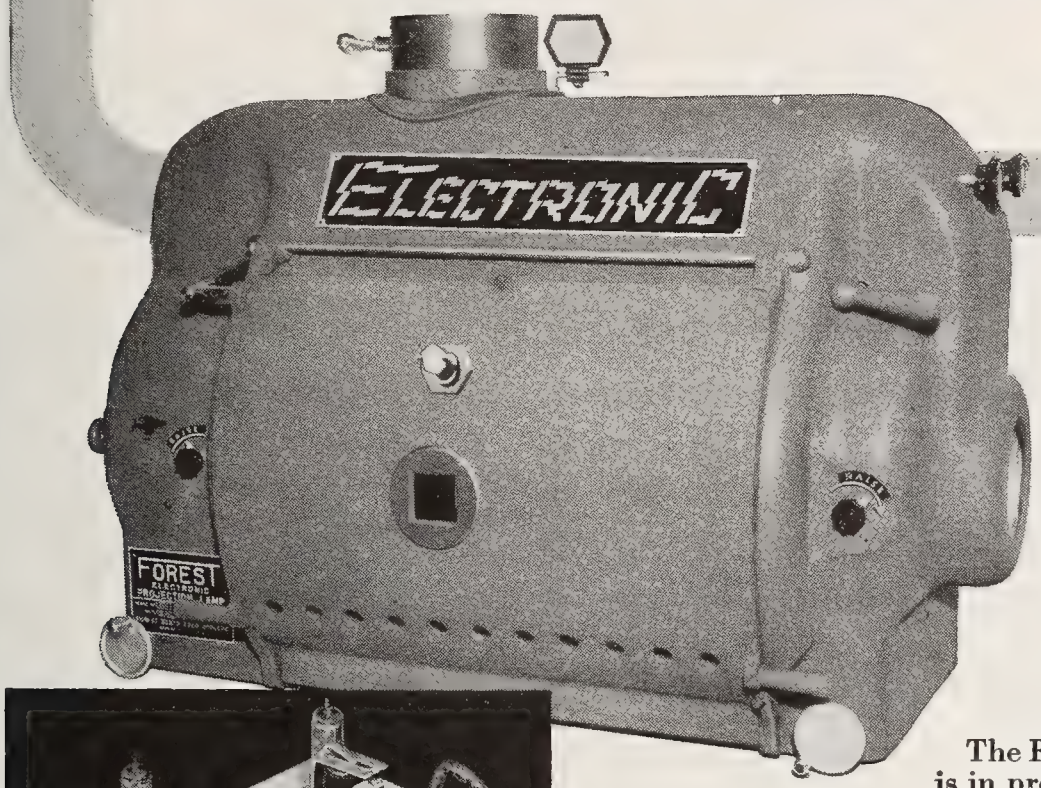
Make sure electrical feed cables are in good condition. Stage plug-boxes or pockets should be checked to see if receptacles are clean, not corroded or arced, and are well grounded. When a rheostat is used at base of flood or spot, check for cleanliness, condition of guard and control switch. (When the spot or floodlight is not in use, the cable should always be coiled-up evenly and be hung up.)

11—STAGE SWITCHBOARD

Check for cleanliness in and around the enclosure (dirt accumulated in resistors or dimmers and contact buttons can cause shorts, arcing and general deterioration). Check set screws on dimmer handle shaft collars for tightness (collars and friction bearing parts should be cleaned and slightly oiled if necessary). Check individual color master switches and grand master to see if loose or otherwise not operating properly. Check operating rods from shaft collars to contact buttons on dimmer resistors for proper contact. (In cleaning dimmer contact buttons or pins use only fine sandpaper, No. 000 grade.) Check all electrical connections at straps on top of dimmers for looseness or corrosion; also note if insulation on circuit wiring is cracked.

[NEXT MONTH: ACCESSORIES, MISCELLANEOUS]

The New FOREST *Electronic* projection lamp



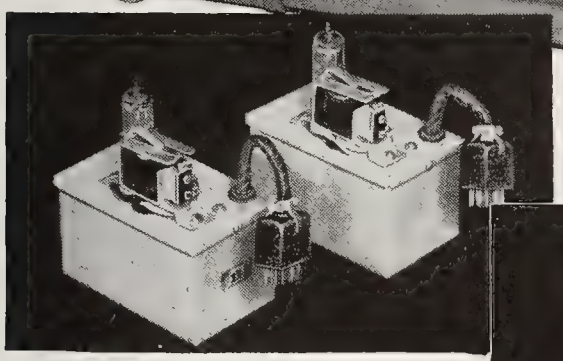
Now Available Quick Delivery

The Forest ELECTRONIC Projection Lamp is in production, available for quick delivery.

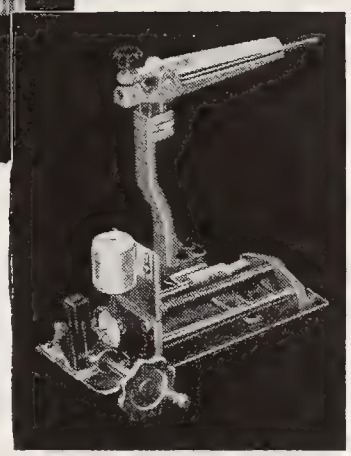
This is the ONLY Electronic Carbon Arc Lamp. It is simple in design, faultless in performance. Carbon feed is controlled electronically. Individual solenoids actuate both positive and negative carbons. A constant gap is maintained, thus making possible maximum brilliance of screen image regardless of the throw.

Unit construction means quick and easy maintenance. Electronic timing of actuating impulses means a steady arc without continual manual adjustment by the operator. Low-cost operation means more profit for the house.

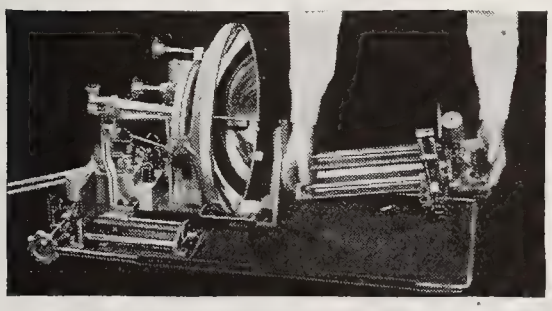
Specify the Forest ELECTRONIC for your next lamp installation.



↑ Electronic Timers control production of actuating impulses. These timing units are replaceable in a matter of seconds.



→ Solenoids actuate individual carbon feed mechanisms. Over 300 parts have been eliminated — no fast moving cams, gears or gadgets to wear out.



← Unit construction of entire assembly is demonstrated here. Note simplicity of design and ease of maintenance.

See Advertisement Page 51 for Data on Rectifiers for Use with the Forest Electronic Projection Lamp.

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A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Removal of Equipment From a Leased Theatre

THE MAJORITY of litigations involving owners of motion picture theatres quite probably arise from contracts of one nature or another. Contract law is simple when the elementary principles are understood, because, irrespective of the nature of the contract, its law is established.



LEO T. PARKER

Under all circumstances, a contract is void which has an illegal object. Broadly speaking, this statement means that a contract is void in which either of the contracting parties agrees to do something prohibited directly or indirectly by law. Also, a contract is void if (1) either contracting party has no authority to make the contract; or (2) if either party is under age, insane or otherwise mentally inefficient; or (3) if either of the contracting parties does not clearly agree *to do something,* or to perform that act within a stated period of time.

Otherwise, the courts will construe the obligations of contracting parties in strict accordance with the contract they have made, *no matter how unreasonable the terms may be.*

Thus, when a theatre owner and tenant make a lease agreement in which there are stipulations relative to the ownership of chattels and improvements which may be placed upon the leased premises by the tenant, the agreement will be enforced even though the building will be damaged by removal of equipment or improvements!

For example, in Forman v. Columbia Theatre Company (148 Pac. [2d] 951), it was shown that the owner of theatre premises and a theatre operator signed a lease contract. This contract contained a clause giving the operator the right to install equipment and make various improvements, and provided that the operator could remove the equipment on termination of the lease.

In subsequent litigation the higher court held that the lessee could *not* remove the original wiring and conduits in the building, or fire doors or frames for the automatic fire shutters.

However, the court held that the lessee *could* remove from the building such items as furniture and equipment.

Also, the lease clearly provided that the tenant could remove improvements he installed, comprising a cork floor covering, a porcelain urinal, a large vertical sign on the face of the theatre bearing the words, "Roxy Theatre," advertising boards made of metal with intricate wiring for illumination, a marquee over the entrance to the theatre, and acoustical material attached to the walls of the auditorium. The court held that the lessee could remove these items, and said:

"Our conclusion is that the contract between the parties determines the ownership of the property in question . . ."

A Theatre Has Prior Right to Its Name

UNDER NO circumstances may the owner of a new theatre adopt a name for a theatre so nearly like another's established tradename as to lead the public to suppose that the new theatre is owned, operated or controlled by an old and established theatre owner or corporation. In Weiss v. Stork and Gift Shop (45 Atl. [2d] 688), the court said:

"It is not necessary that one using a tradename or slogan which interferes with another's prior right thereto, should have adopted such name with intent to deceive the public . . . to move the court to enjoin; the consequences of the acts and not the motive for them, determine whether this court should interfere."

When Building Owner Is Liable for Equipment

WE HAVE been asked: Is the owner of theatre property liable for payment of improvements ordered by the lessee of the premises? The answer is yes—if the property owner had knowledge that the improvements were being made.

For illustration, in Ott Hardware Com-

Get another DIME out of every entertainment DOLLAR



sell popcorn fresh hot delicious

. . . from a Manley popcorn machine



You're passing up people who will pay you *plus* profits, if you cater to crowds and don't sell popcorn! Everybody likes it! Everybody buys it! Popcorn is a universal favorite!

As profitable as it is popular, popcorn pays profits of over 400%. What's more—these are easy profits that *you* or anyone else can make. Just link a good location with Manley 3 M's... A big, sparkling Manley Machine...Manley Merchandise, such as Manley Popcorn, Seasoning, Salt, Bags, and Cartons... and Manley Methods. There you have the secret of success that has firmly established and successfully maintained thousands of operators in the popcorn business.

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Manley has compiled a booklet explaining how to operate a successful popcorn business and included many proven, sales-building practices accumulated during twenty-five years of acknowledged leadership. Ask for free copy. Use the handy coupon and *make more money with Manley.*

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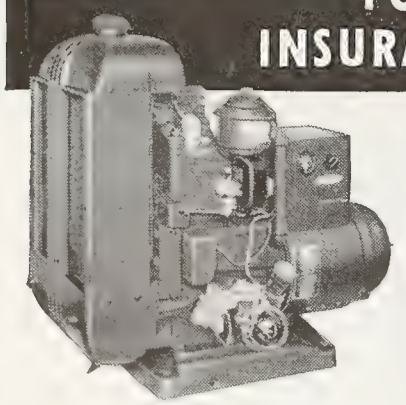
AUTOMATICKET never leaves the box office and is Service Guaranteed Forever. Your dealer always has new factory-sealed units for replacement in stock.

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pany, Inc., v. Yost (159 Pac. [2d] 663), it was shown that the owner of a theatre building and an operator entered into a lease contract. A clause in this lease stated that the operator, or lessee, would make certain improvements and alterations at his own expense. The operator failed to pay the contractor with whom he contracted, and the contractor filed a mechanic's lien on the property. Thus, the question presented the court was:

Must the owner of the theatre pay for the improvements ordered by the operator?

The higher court held in affirmative, saying that since the theatre owner had knowledge that the lessee was making the improvements, the owner was primarily liable for payment.

Liability in Injuries Due to Faulty Equipment

MODERN HIGHER courts consistently hold that the operator of a theatre must take reasonable precautions to safeguard patrons from injuries. This is the general law, as we have frequently pointed out. What the courts consider "ordinary" or "reasonable" care which relieves operators from liability for injuries to patrons, has been set forth in Pickett v. Jackson, 20 So. (2d) 484.

Now, the *same law is applicable to all theatre owners who loan equipment or devices to others.* In Bonvillain v. Realty Operators, Inc. (26 So. [2d] 25), the testimony proved facts as follows: The owner of a machine loaned it to a friend. The latter was using it when it broke and he sustained a severe injury to his back. The higher court allowed him $42,082 damages, and said:

"He (owner) undertook to maintain it and keep it in proper condition and assumed a responsibility and became liable to anyone who might be injured because of any defective condition."

When a Tenant Is Not Liable for Damage

ALTHOUGH a lease contract may provide that a theatre tenant will, at end of the lease, return the property in "good" condition, yet the tenant is not liable for destruction of the premises and of chattels not caused by his negligence. This rule of law is based on "bailment," which holds that a caretaker who exercises "reasonable" care to safeguard another's property, is relieved from all liability.

For illustration, in Fuchs v. Goe (163 Pac. [2d] 783), it was shown that a theatre lease contract provided that the tenant would, at termination of the lease, turn over the property in as good condition as when received, except for ordinary wear, and to keep it in good repair.

Before expiration of the lease a fire destroyed the building and fixtures therein. The landlord sued the tenant for value of these fixtures. The higher court refused to hold in favor of the landlord, and said:

"If the premises are destroyed without fault of the tenant, he is not bound to restore them."

State Must Authorize License Cancellation

According to a recent higher court, issuance and cancellation of amusement licenses must be authorized by state laws. In this case Young v. Board of County Commissioners (177 Pac. [2d] 162), it was disclosed that a license was issued by authorized public officials to an operator of a place of amusement. Later the officials appealed to the higher court to repeal the license. However, *since no state law authorized cancellation of amusement licenses, the higher court refused to act on the case.*

Also, see Ward v. Drennon (40 S. E. [2d] 549) where the higher court held:

"An individual has no inherent right to obtain a permit or license to conduct a business which by its nature is so affected with a public interest as to be the proper subject for strict police regulation."

Exhibitor's Responsibility For Patrons' Belongings

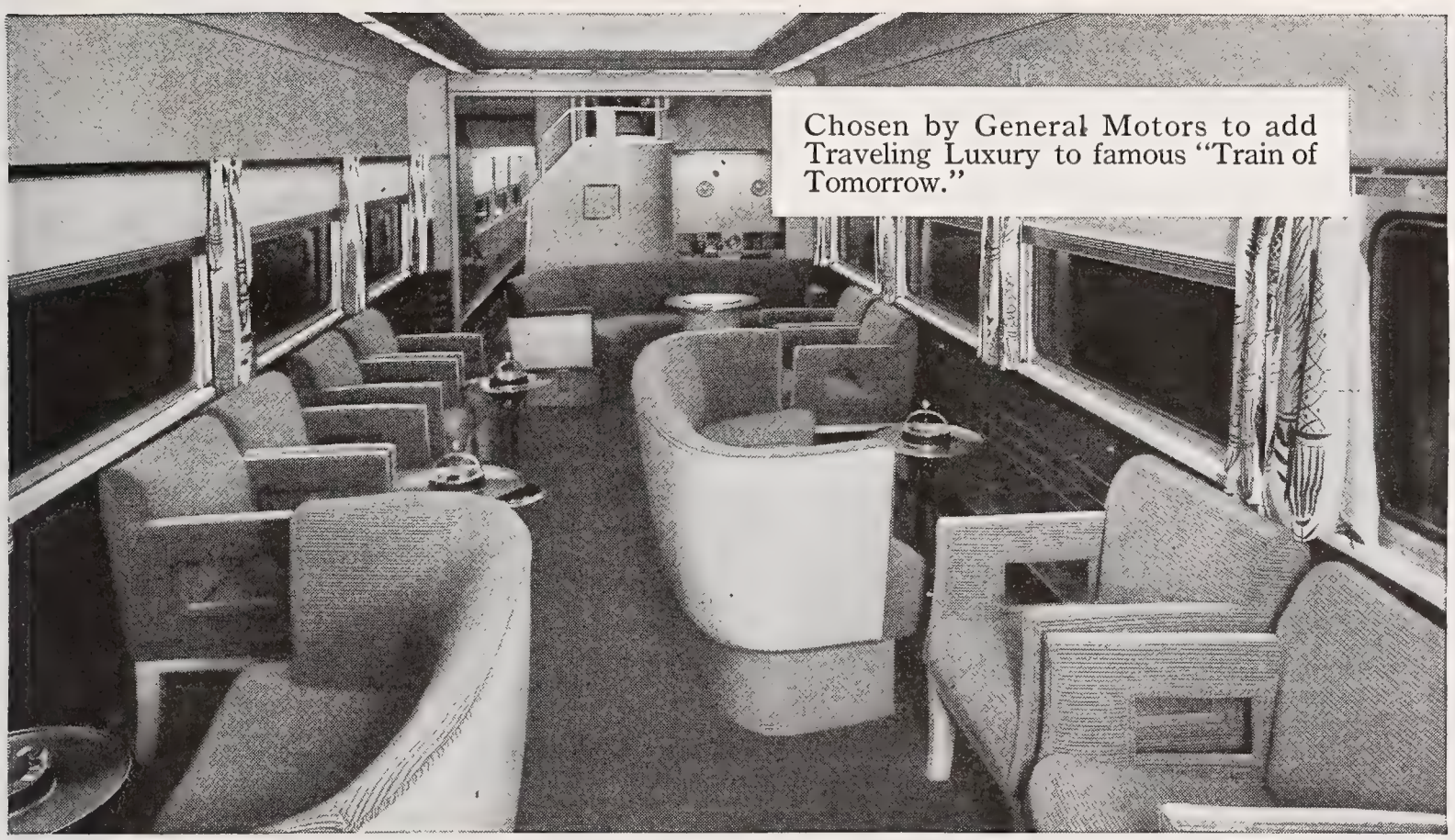
ACCORDING TO a recent higher court a theatre owner is a legal bailee, and he is not liable for loss or theft of a patron's valuables *unless* the testimony proves that the loss or theft resulted from negligence of the theatre owner, or his employes.

For example, in Levesque v. Nanny (53 Atl. [2d] 703, reported August, 1947), the testimony showed that there was a row of clothes hooks on the wall with other clothing hanging thereon. A patron removed her coat and hung it on the rack, then proceeded to a seat. Later she went to the rack for her coat; it was not there, and search could not produce it. She sued the proprietor for $70, the value of her coat. The higher court refused to award damages, and said:

"A bailee (theatre owner) is not an insurer. A demand must be made and negligence of the bailee must appear. Liability of a bailee does not necessarily follow because there is a loss and no explanation for the loss. There must be evidence of negligence."

Another important point of law decided by this case is: Although a theatre owner *fails* to post signs "Not responsible for loss or theft of clothing," he is *not* liable if the complaining patron fails to prove that a theft resulted from negligence of the theatre owner or his employes.

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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by BEN SCHLANGER
Theatre Architect & Consultant

THE PROPER DISTANCE BETWEEN FLOOR AND SCREEN

THE DISTANCE from the auditorium floor to the bottom of the screen (a level in line with it) should not necessarily be the same for all theatres. This is certainly so in the case of most existing theatres, because there were more variations in the old seating arrangements and floors slopes than there is apt to be in recent theatre design.

When considering this distance, the floor nearest the screen is the point at which the measurement is taken. In theatres having a stage, or a platform which resembles a stage, there has been a practice to locate the lower screen edge from the stage level. This obviously will vary the dimension from the floor to the screen, since the distance from the floor to the platform varies quite often.

The best distance from the floor to the bottom of the screen is the one which is *best for the occupants of the greatest number of rows* in a given theatre auditorium. Yet as sensible as this rule seems, it has not been taken advantage of very much.

For example, you will find the bottom of the screen as little as 4 feet above the floor in many theatres, with the result that as much as 2½ feet of the bottom of the screen cannot be seen from many rows.

On inquiring why the screen has been placed so low, the answer often is that the occupants in the front rows would experience neck strain if the screen were raised. Considering that these front rows are least occupied, and that they represent a very small portion of the total seating capacity, they are being given undue importance when they are given consideration to the point of creating serious obstruction of the picture for all of the remaining rows of seats!

The exhibitor should observe that neck strain in looking up at the screen decreases rapidly with every row distant from the screen. What may appear to be an uncomfortable upward viewing angle from the first two rows nearest the screen, may become a tolerable viewing angle as quickly as the third row, subject to the height of the picture.

Make a simple test in your own theatre. Use a long stick that you can move up and down for observation. Observe the front row condition and note the possible sightline improvement for all other rows. In some instances the screen cannot be raised because of the obstruction of view that would result from a balcony overhang, or because of a restricting proscenium frame in front of the picture. Where the latter is the only difficulty, and sightlines need improvement, it may pay to alter the proscenium frame if structures permit.

There certainly should not be a fixed dimension from the floor to the screen bottom for new theatres. This dimension would be less for a theatre having a comparatively small number of rows and no upper level seating; and be greater for a theatre with greater seating depth, or for a theatre with a balcony, especially when it is a deep one. Practice has shown that the extremes for this floor-to-screen dimension ought to be from 5 to 6½ feet for new theatres. In existing theatres, it may be good judgment sometimes to make it more.

•

THE TESMA TRADE SHOW AND THEATRE PLANNING

THE EXHIBIT of the Tesma-Tedpa convention in Washington in September was an interesting experience for anyone concerned with motion picture theatre design as well as for those who make, sell and use these products. At any rate, I found it highly instructive. Certainly, a theatre designer should have a pretty accurate picture of the equipment this building is going to house, and much of it actually bears upon his designing, since a motion picture theatre is really one instrument made up of architectural devices, equipment and furnishings. Then, too, the exhibit included products that an architect must or may well take into consideration.

I had known, for example, about the availability of a round-the-corner curtain track, but learned to appreciate its application fully at the exhibit, where it was convenient to do so. There is need for such a track where it is desirable to have the curtain drawn completely out of sight. With this track the curtain can turn a short radius and be drawn away at right angles to the plane of the screen.

An impression I got from the displays



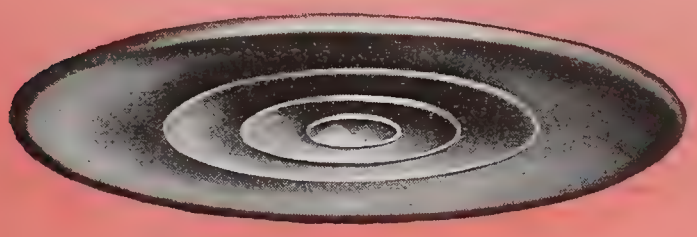
You'll get repeat patronage by removing — *through skillful air-diffusion*—air-conditioning's three theatre discomforts . . . cold air drafts . . . stale air pockets . . . unequalized temperature and humidity. You can depend on Anemostat patented air-diffusers to remove *all three*—and to build patronage for *your* theatre in the doing!

Anemostats distribute cooled, heated or ventilation air at an even, *draftless* tempo throughout your theatre. Temperature and humidity in loge, orchestra and balcony are equalized. Unpleasant evaporation auras around human bodies are dissolved. More comfortable surroundings put your patrons in the right frame of mind to enjoy your pics — and to make *your* theatre a regular habit!

Anemostats can easily be installed on present air-conditioning or ventilating systems as well as on new systems. And the cost for this *draftless* ALL-FEATURE PERFORMANCE is less than 5 per cent of your total air-conditioning investment — yet it determines the success or failure of the system. Anemostat *draftless* air-diffusion is truly the hallmark of skillful air-conditioning. No servicing or replacements to worry about, no moving parts to wear out!

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ANEMOSTAT CORPORATION OF AMERICA
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REPRESENTATIVES IN PRINCIPAL CITIES

Place your LIGHTING PROBLEMS *... in competent hands*

SAVE time and trouble by calling upon us for an answer to your lighting difficulties. For more than fifty years we have specialized in theatrical lighting. Manufacturers of a complete and diversified line of products for stage, auditorium and general illumination, we offer the services of a thoroughly experienced staff of experts in the handling of lighting problems. Many of the world's finest theatres are Kliegl equipped. Latest improvements are embodied in our designs. Satisfactory performance is assured. All your needs can be supplied, from a color wheel to a complete lighting installation.

Write for BULLETIN No. 49, *recently issued.*

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UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

ESTABLISHED 1896

THEATRICAL • DECORATIVE • SPECTACULAR

LIGHTING

321 WEST 50th STREET

NEW YORK, N.Y.



Another FIRST by VALLEN

The light-duty curtain control made for small Stages and Displays

Fully automatic and dependable in operation. Constructed with the *Vallen* exclusive, START, STOP and REVERSE feature.

Another demonstration of *Vallen* leadership in engineering design and correct manufacturing of automatic curtain operating equipment. Send for *illustrated* literature.

SEND FOR NEW SPECIFICATIONS

VALLEN, Inc., AKRON, OHIO

STROBLITE

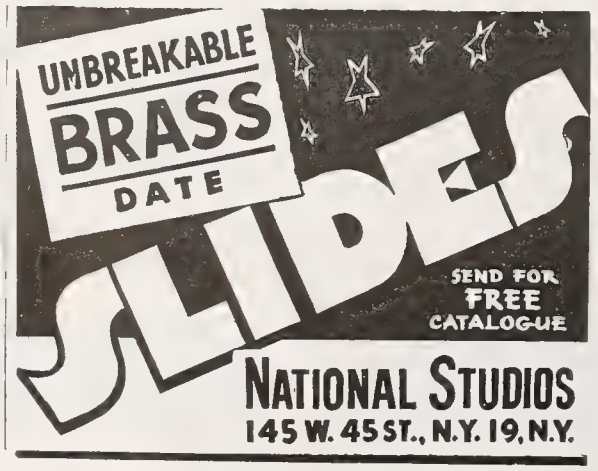
LUMINESCENT COLORS GLOW IN DARK

SPECTACULAR! BEAUTIFUL! MYSTIFYING! DRAMATIC! The choice of leading theatres throughout the world. Countless intriguing and fascinating effects can be attained. For Stage Shows, Theatre Decorations, Night Club, Advertising Displays, etc.

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FOR EVERY PURPOSE

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NATIONAL STUDIOS

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in general was that the products turned out today for the theatre, including mechanical devices, expressed the same kind of streamlined, business-like efficiency that we are now trying to get into the design of our theatre buildings. The exhibit stood for comparable progress toward better standards without unnecessary cost.

One general class of products that contributed to this impression was the attraction advertising equipment. The luminous panel and changeable letter equipment now available are geared to the more forthright functionalism of today's theatre front, and the advantages of greater panel area for the use of two or more sizes of letters in an attractive pattern should be taken into consideration by the theatre designer so as to incorporate those advantages into the front treatment with proper architectural balance. The display frames exhibited, both in aluminum and in stainless steel, represented today's appreciation of clean-cut lines and the factor of maintenance in the planning of our theatres.

In these and similar ways, the theatre equipment trade show gave evidence that the progress toward a better theatre is going on in all departments.

•

With interesting carpeting and well-thought-out lighting, theatre lounges need not have lavish wall decoration to provide the proper atmosphere for such intimate areas. In fact, because of the relatively small size of such rooms, it is easy to clutter them up confusingly with an overdose of pattern. Available today are stock items of modern furniture which are themselves highly decorative as well as comfortable and sturdy. Such pieces, plus well selected carpeting and skillful illumination, need only a simple background.

•

ONE-WAY WINDOW FOR THE MANAGER'S OFFICE

NEW ENOUGH, I think, for many readers not to have heard about it, is a one-way transparent mirror which, among other possible uses in the theatre and elsewhere, seems to me excellent for the manager's office. Looked at from one side, it is a mirror; one sees only a reflected image. But from the other side one can see through the silvering into the space beyond, with clarity approaching that of vision through regular window glass.

Such a mirror is available in a stock size with frame ready for installation in a door. It can, of course, be installed in a wall. With it the manager can survey operations in complete privacy from his office when it is necessary for him to be there, if his office is placed where this is possible, as quite probably it usually should be.

To see through the mirror clearly, the level of light has to be considerably lower than that of the room on the other side.

THE ONLY CHAIR

THAT GIVES YOU ALL THESE ADUANTAGES





The NEW IDEAL SLIDE-RACK CHAIR

ACTUAL (NOT JUST THEORETICAL) SPACE SAVING

100% more passnig space when occupied, with conventional spacing of 32" back to back.

REAL PATRON CONVENIENCE

Ample space to eliminate standing. More than six inches of smooth, effortless, horizontal retraction . . . no humps, no jarring, no disturbance to those behind.

NO PINCHING HAZARDS

Full length, die formed steel back panel entirely covers the seat cushions.

NO SHARP EDGES TO BUMP SHINS

DEEP SPRING CUSHIONED COMFORT

THE ONLY CHAIR OF ANY TYPE THAT AFFORDS 100% SAFETY IN EMERGENCIES

Unoccupied seats automatically, silently, slide back, rise and lock into position; automatically disengaging when lowered for occupancy.

NO MAINTENANCE HEADACHES

Only 3 more moving parts than conventional chairs. No adjustments, lubrication or replacement required.

ADJUSTABLE TO ALL CONDITIONS AND INCLINES

Can be stationary in balconies with high risers.

EASILY INSTALLED WITHOUT SPECIALIZED MECHANICS

NO UNDERSTRUCTURE TO HAMPER CLEANING

A VARIETY OF MODELS, END STANDARDS AND UPHOLSTERING

Write for details

SOLD BY INDEPENDENT THEATRE SUPPLY DEALERS

IDEAL SEATING COMPANY
OF GRAND RAPIDS
SEATING IN THE MODERN MANNER

About Product for the Theatre

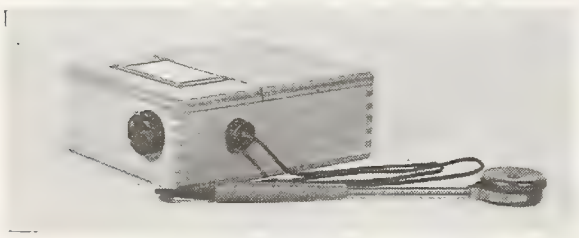
NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Unlimited Phone Hearing Aid System on Market

THE GROUP hearing aid system which eliminates wiring of seats and thus makes the sound from the picture speakers available at any seat, allowing deafened patrons to sit anywhere, is now being marketed by the developers and manufacturers, the Telesonic Theatrephone Corporation, which has headquarters in the Times Building, New York. The Telesonic system, developed in England under the direction of Charles H. Lehman, who is president of the American company, was first brought out, experimentally, before the war (BETTER THEATRES of April 5, 1941, and July 26, 1947). Since resumption of work on it after the war, it has been installed in Wometco's new Miami theatre.

The system consists in a series of copper wire loops installed beneath aisle carpeting, along baseboards and in comparable locations surrounding the banks of seating, to which network is connected the system amplifier, which in turn is hooked up with the theatre sound system speaker line. Receiver pickup is by audio-frequency induction.

The receiving unit is a small box containing a miniature thermionic receiver, an



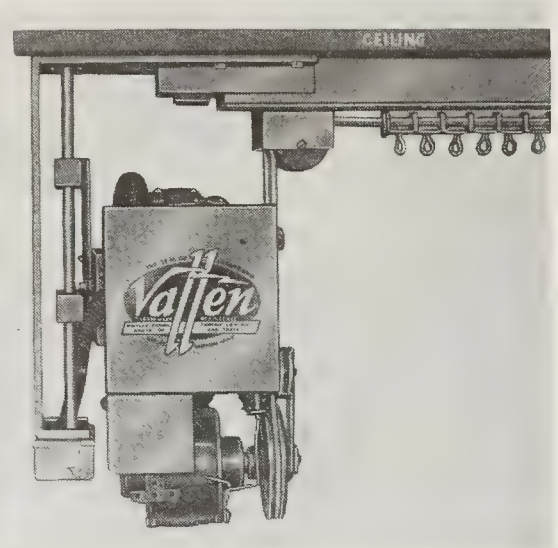
The Telesonic receiving unit.

induction pickup coil, and a lorgnette type headpiece. The Telesonic amplifier is usually located in the projection room. With this amplifier connected to the speaker line and the transmitting loops, a primary magnetic field is created throughout the auditorium, varying according to frequency.

Curtain Control for Small Stages and Displays

CURTAIN CONTROL equipment designed specifically for small stages and similar applications, has been added to the line of Vallen, Inc., Akron, Ohio. It is listed as light-duty equipment capable of operating curtains of relatively lightweight material in sizes up to 15 feet wide and 10 feet high, at a speed rate of 60 feet per minute.

This equipment has been brought out, according to the manufacturer, to eliminate the necessity to adapt controls not originally



sized for such applications; the lightweight type is available in several sizes for various requirements up to its maximum capacity.

This equipment has the fully automatic characteristics of the heavy-duty models, with the Vallen start-stop-reverse control giving response comparable to manual operation. The curtain action is controlled from a one-button starting station switch, and the operating cable moves on a full-floating mechanism that prevents slack.

The track of this equipment is of enclosed quiet type 2 inches wide and 1⅜ inches high made from 18-gauge steel.

New Method of Masking The Curved Type Screen

A NEW METHOD of forming and attaching the masking of its curved type woven glass motion picture screen has been adopted by the Nu-Screen Corporation, New York. The new masking was shown in a scale model of the screen at the company's exhibit of the Tesma Theatre Equipment Trade Show in Washington in September.

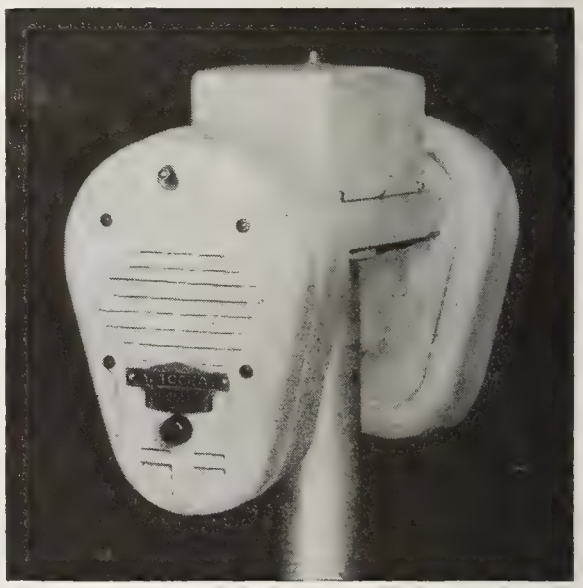
The masking now follows closely the curvature of the screen, at an angle to the edge, and continues out over the structure which gives the screen its shape, attached entirely to the structure instead of to the screen fabric lacing.

New In-Car Speakers With Signal Feature

A NEW LINE of in-car type drive-in theatre speakers with a concession and emergency signal feature has been brought out by Autocrat, Inc., Dayton, Ohio, a new company formed following development of the speaker during the last two years in Dayton, which has an unusually large per capita number of drive-in operations.

The models with the signal feature are available in two finishes, all-weather lacquer or chrome-plated. This speaker can be had, however, in a cheaper model not equipped for signalling. In all three styles, the speakers, which are of tear-drop design with water-repellant louvres, are suspended from the junction box by a simple hook which is also the means of attaching the speaker inside the car.

At the top of each junction box are two small signal lamps, one for each car. By



means of a toggle switch on the speaker, its corresponding lamp is lighted to bring a concession car hop. This feature was introduced, according to the manufacturer, to facilitate patronage of the refreshment service during performances, and to do so without disturbing patrons who do not wish it.

The same signal lights serve, however, as

warning of system defects, for if a cord is broken or a speaker disconnected, the corresponding signal light goes on automatically. Further, if a condition of overload arises in the sound system, all of the signal lights go on automatically. These signal provisions are built into the design so as not to require extra wiring, only the usual two-wire cable being used in new installations.

The junction box is attached to the post by two screws requiring a special wrench, which is supplied. Speaker cases have no exposed screws to invite tampering. Speakers are plugged into the junction box by a simple clip plug with a lock feature. A dummy plug is available for insertion in place of the actual speaker plug when speakers are removed for storage, allowing the junction box to remain in place during non-operating seasons.

New Theatre Speakers For Various Capacities

A NEW LINE of loudspeaker equipment designed for theatres from small to large capacities, has been announced by the Electrical Research Products Division of the Western Electric Company, New York. These systems comprise eight combinations of new components de-

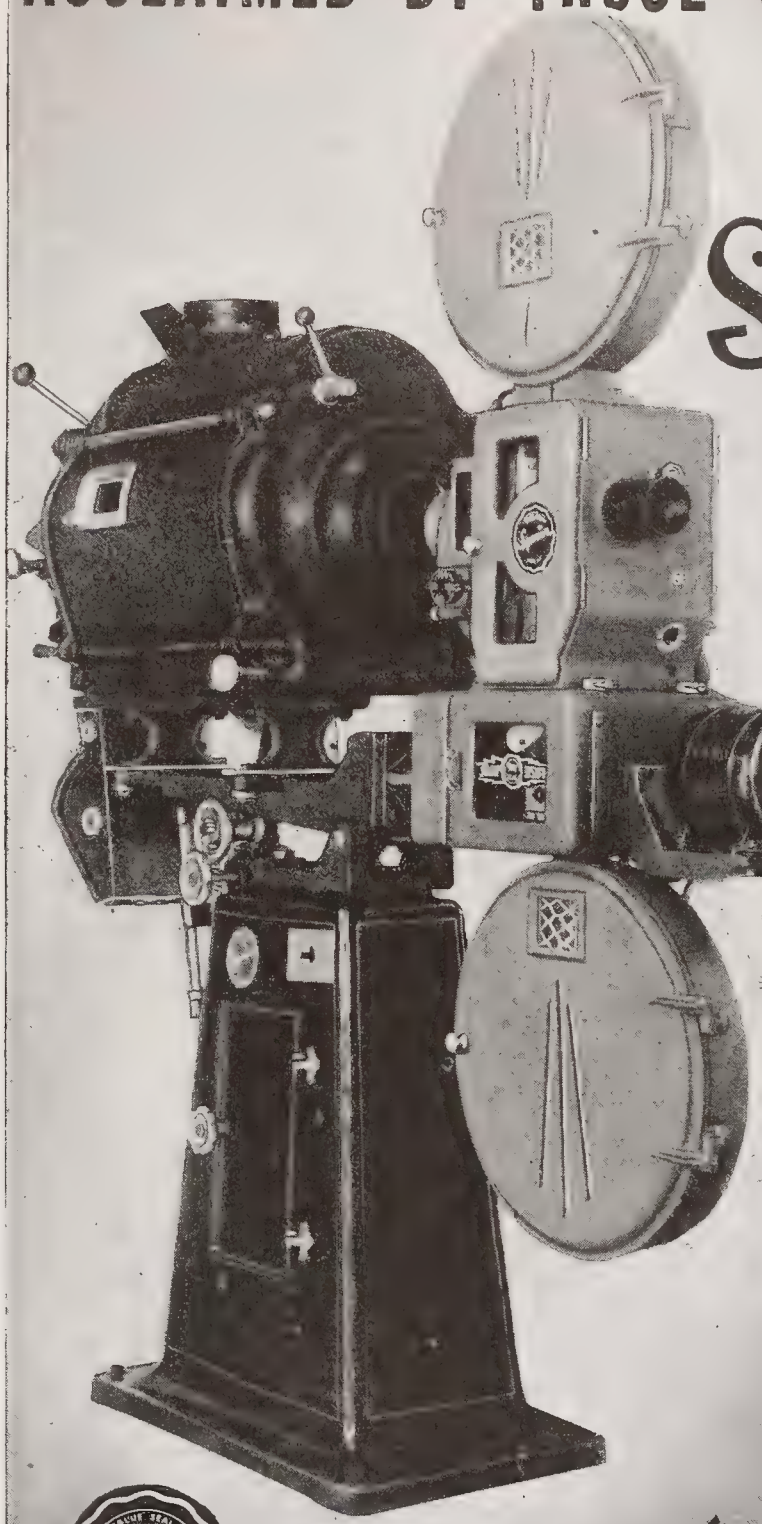


The Western Electric RA-450 Speaker System.

veloped by Bell Telephone Laboratories, including a low-frequency speaker and horn assembly, a high-frequency receiver, and two types of sectoral horns. The designs represent an effort to keep weight at a minimum, the manufacturer points out.

The loudspeaker used throughout the series has, typically, a nominal frequency response of 60-10,000 cycles, sufficient for a direct radiator single unit system appropriate to small theatres where power requirements are relatively low. It weighs only 17 pounds. The diaphragm is shaped to permit full-range response, with the crossover point in the dividing network at 800 cycles in all the dual unit systems of the new line. This point at 800 cycles being above that of the fundamental frequencies of most instruments and voices, any

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Superior
MODEL "A"
35mm
PROJECTOR

OFFERS YOU MORE FOR YOUR MONEY

The ultimate in advanced scientific engineering that assures maximum performance in projection efficiency. SUPERIOR in every way . . . Sturdily constructed for dependability and minimum of wear and maintenance. Fits all standard bases, magazines, soundheads and drives.

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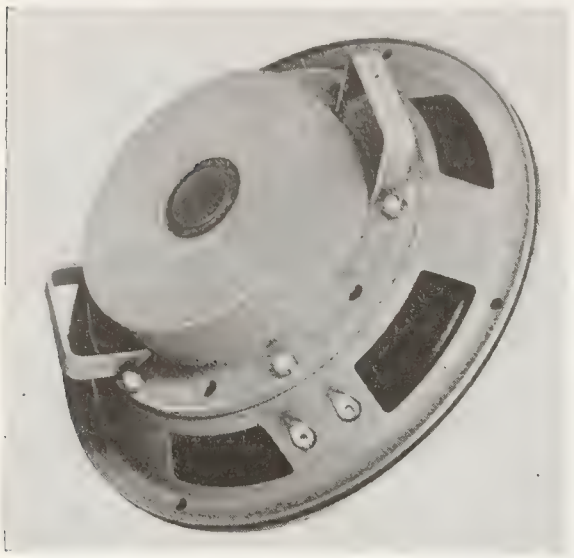
Fabrics for
THEATRE DRAPES
STAGE CURTAINS
WALL COVERINGS
LOBBIES

THE CHOICE OF LEADING THEATRE ARCHITECTS AND DECORATORS

"The House of Service"
MAHARAM FABRIC CORPORATION
130 WEST 46TH STREET, NEW YORK CITY
Chicago • St. Louis • Los Angeles

phase difficulties at crossover are not in the middle of the fundamental range. A substantial amount of damping to minimize continuing vibrations and thus reduce boom effect, is built directly into the speaker.

The high-frequency unit used throughout the new line is the Western Electric 713B receiver, which employs an edgewise wound

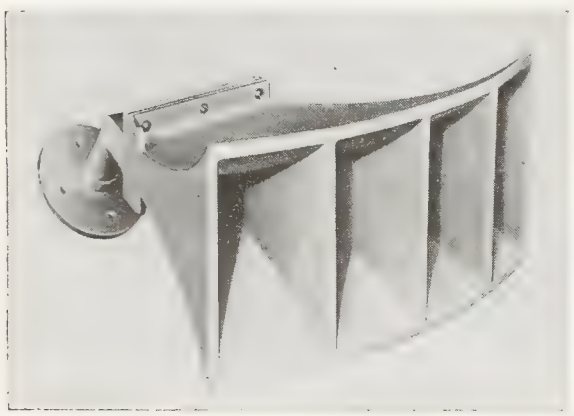


The 754A direct radiator used in all systems.

aluminum ribbon voice coil and a small plastic diaphragm. It has a permanent magnet of Alnico "5." The rated frequency range is 800-10,000 cycles.

In each of the two sectoral horns, which have coverage angles of 50° and 80° respectively, the horn is connected to the receiver by a single throat to avoid reflections and interference effects that may be associated with double throats. The horns are built of cast aluminum.

One direct radiator system in the line was designed for theatres of not more than



Sectoral horn used with high-frequency receiver.

750 seats; while another, and three dual units are for houses up to 1,400 seats, selection of the proper unit for the individual auditorium depending upon its height, depth, etc. The remaining systems consist in one for as many as 2,800 seats, and another capable of serving 5,600 seats. Each of the systems can readily be used, the manufacturer points out, with existing theatre sound installations.

Distribution is by Western Electric licensees in the United States, and abroad by the Westrex Corporation.

Disinfectant Firm Names Exclusive Distributors

WITH ADOPTION of an exclusive distributor policy, the Fort-A-Cide Corporation, Chicago, manufacturer of Fort-A-Cide odorless disinfectant and deodorant, has engaged Roy P. Bedore, former theatre equipment executive and dealer, to organize distributorships throughout the United States. The following appointments have already been made, according to Charles P. Hughes, president:

Abbott Theatre Equipment Supply Company, Chicago.
Cleveland Projection Company, Cleveland, Ohio.
Dusman Motion Picture Supply Company, Baltimore.
United Theatre Supply Company, Tampa, Fla.
Oklahoma Theatre Supply Company, Oklahoma City.
Monarch Theatre Supply Company, Memphis.
Falls City Theatre Equipment Company, Louisville, Ky.
Exhibitors Supply Company, St. Louis.
Western Theatre Equipment Company, Omaha.
Western Service & Supply Company, Denver.
Modern Theatre Equipment Company, Dallas.
McArthur Theatre Equipment Company, Detroit.
Ray Smith Company, Milwaukee.
National Theatre Supply Company, Indianapolis branch.
Bryant Theatre Equipment Company, Charlotte, N. C.

Mr. Bedore plans a coast-to-coast trip this fall to complete a roster of dealers embracing all exchange centers.

Architect Engaged for Plastics Design Research

APPOINTMENT OF an architect as a consultant on development and design for architectural applications of Formica laminated plastic material, is announced by D. J. O'Connor, president of the Formica Insulation Company, Cincinnati. The new post is occupied by Morris Sanders, New York architect who has long specialized in industrial design and product development. Theatres are specified among the classes of buildings for which further decorative applications will be developed by Mr. Sanders for Formica, which is already widely used in theatres architecturally and for doors, refreshment bars, lounge tables and cosmetic shelves, etc.

Mr. O'Connor also reports further additions to plant equipment to increase the processing rate for laminated paper and thus to speed up production still more to meet post-war demand.

Three New Catalogs

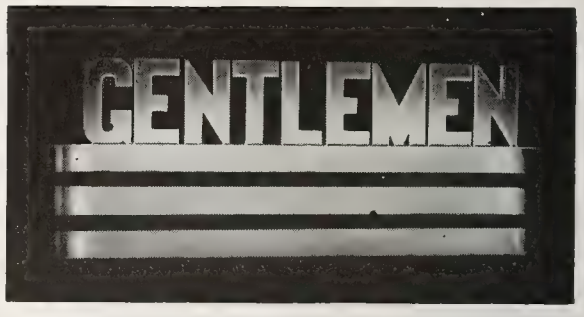
The S. O. S. Cinema Supply Corporation, New York, has issued a Fall & Winter 1947-48 catalog of 48 pages, listing hundreds of items of equipment and operating supplies for motion picture theatres and studios and related fields. Listings are arranged alphabetically by classes of products.

The new catalog marks the 21st anniversary of the formation of the company under another name by J. A. Tanney, head of the present firm, who states that it has thus far supplied some 30,000 theatres throughout the world.

A new catalog of 60 pages has been published by the Wenzel Projector Company, Chicago, which recently celebrated its Silver Anniversary. Manufacturers of the Ace projector and projector parts, the company was founded by the late Mack Wenzel, whose brother Fred has been president since his death. The new catalog (WC-25) is devoted to parts and accessories for 35-mm projectors, listing them according to classification, with each class shown in perspective diagrammatic drawings with the various parts numbered in accordance with the listing for easy and accurate identification when ordering.

"Black Light" Sign Units With Lettering in Plastic

DIRECTIONAL and display signs of "black light" illumination, using plastic letters mounted free-standing, have been developed by the Vio-Glo Plastics Corporation, New York, manufacturers of plastic display and ornamental products,



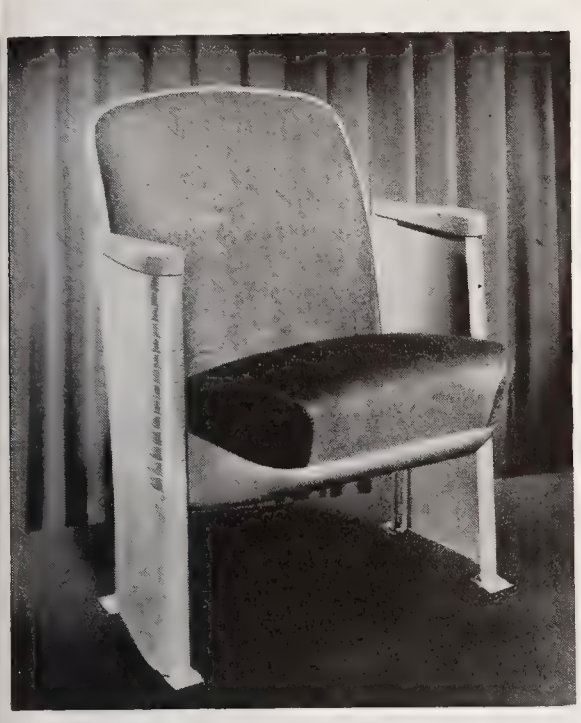
and of "black light" sources of the type employing the standard B. L. fluorescent lamp with plastic sleeve filter, which is now widely used for luminescent murals and decoration.

The direction and display signs use "black light" sources of this type, the standard sign being 18 inches wide to accommodate the 15-watt lamp. The sign housing is of ornamental metal construction designed for quick and interchangeable mounting of the message unit. Stock word or message units are available for the usual directional purposes of theatres and similar establishments, in orange, green or red plastic. Units can be made up in special lettering styles and trademarks. Also, lamps can be procured in sizes for 6, 30 and 40 watts.

Of the Vio-Glo ornamental line, of seasonal interest now are Christmas tree trimmings. Of plastic in a variety of colors and shapes comparable to the traditional kinds, these become brilliantly aglow under stimulation of "black light" from a Vio-Ray source at the base of the tree. The ornaments are non-inflammable.

New International Theatre Chair Model

A NEW MODEL auditorium chair available in three styles of end standards—modern, neo-classic and traditional—has been introduced in the line of the International Seat Corporation, Union City, Ind., with distribution through the RCA Victor Theatre Equipment Division. The new chair retains the principle of hingeless



The new International model in the modern style.



seat suspension characteristic of the International line, with the seat pan acting through a gear-train unit on a steel rod, positive means of stopping the action being provided for both the lowered and raised positions. In the new model, self-raising seats may be provided if desired.

The chair is of all-steel construction, with both back and seat pans formed of seamless steel, and steel side plates and standards welded at points of stress. Backs are padded, while seat cushions are wider and of double-deck coil spring construction.

The back cushion is readily removable

Around the Clock...



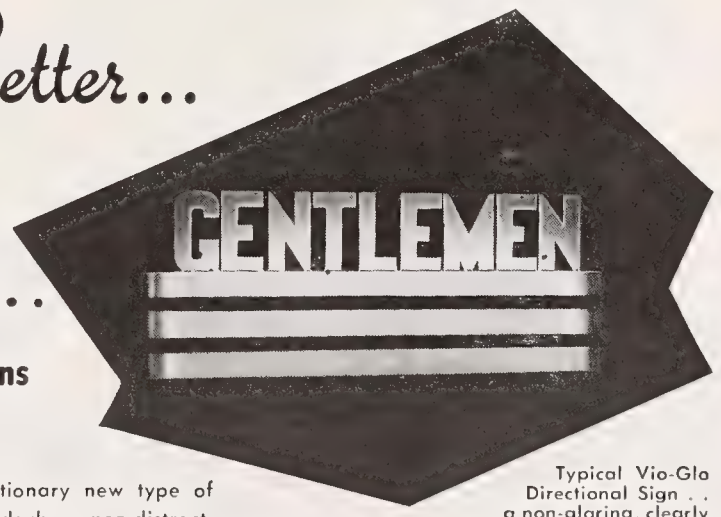
GOVERNAIR AIR CONDITIONING
MOVIE HOUR POPCORN AND SEASONING
SIMPLEX PROJECTORS
CRESTWOOD CARPET
WALKER SCREENS
SIMPLEX HIGH LAMPS
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NATIONAL THEATRE SUPPLY

NATIONAL THEATRE SUPPLY
Division of National Theatre Supply Distributors Inc.

Different...Better...

NEW VIO-GLO DIRECTIONALS....



Typical Vio-Glo Directional Sign . . a non-glaring, clearly definable beacon . . New Different . . . Better!

Increasing Theatre Installations Attest Their Superiority

Excited by "black light", this revolutionary new type of illuminated sign shows clearly in the dark . . non distracting . . non-glaring . . modern . . and inexpensive. Ideal for subdued theatre-interiors. Individual and interchangeable lettering. Gracefully designed bracket housing. Standard voltage. No installation costs . . Simply plug in! Nothing on the market compares with Vio-Glo . . You must see it!

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WRITE TODAY

Theatre architects, builders and designers . . learn the Vio-Glo facts . . Details and specifications available upon request. Write today for name of your nearest Vio-Glo dealer.

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Advance by special training which will qualify you for the better theatre positions. Start now through modern training. Free catalog. Est. 20 years.
THEATRE MANAGERS INSTITUTE
380 Washington Street
Elmira, New York, U. S. A.

BARGAIN OFFER

Now available 900 chairs inserted panel back and spring seats. Price $1.25 each. 2,000 spring seats full upholstered back chairs, price $2.00 each. First come first served. Telephone Laureiton 8-3696.

EASTERN SEATING COMPANY
138-13 SPRINGFIELD BOULEVARD
SPRINGFIELD GARDENS, LONG ISLAND

CATALOG BUREAU

A free service through which literature on products for the physical theatre may be conveniently procured. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, flood
106—Lamps, projector
107—Lamps, reflector
108—Letters, changeable
109—Marquees
110—Signs, theatre name
111—Transformers

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Filters
209—Furnaces & boilers
210—Grilles, ornamental
211—Heaters, unit
212—Humidifiers
213—Insulation
214—Motors
215—Oil burners
216—Outlets, mixing type
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass fabric
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Plastic veneering
312—Porcelain enamel tiles
313—Roofing
314—Terrazzo
315—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Deodorants
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Ozone generators
409—Perfumes
410—Polishes
411—Sand urns
412—Snow melting crystals
413—Soap, liquid
414—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Concrete paint
505—Linoleum
506—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION & SOUND
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Cue markers
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Lenses, condenser
917—Lenses, projection
918—Microphones
919—Mirror guards
920—Motor-generators
921—Non-sync. turntables
922—Photoelectric cells
923—Projectors, standard
924—Projectors, 16-mm.
925—Projector parts
926—Projection, rear
927—Public address systems
928—Rectifiers
929—Reel end alarms
930—Reels
931—Reflectors (arc)
932—Renovators, film
933—Rewinders
934—Rheostats
935—Safety devices, projector
936—Screens
937—Speakers & horns
938—Splicers
939—Soundheads
940—Stereopticons
941—Tables, rewind
942—Vent fans (arc lamp)
943—Voltage regulators
944—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Lobby Rails & Ropes
1105—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING, ETC.
1501—Beverage Dispensers
1502—Bowling Equipment
1503—Candy counters
1504—Candy machines
1505—Popcorn machines
1506—Phonographs, automatic
1507—Soda fountains

47

BETTER THEATRES CATALOG BUREAU COUPON

Write in numbers. Mail to Better Theatres, Rockefeller Center, New York.

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Name..... Theatre.....

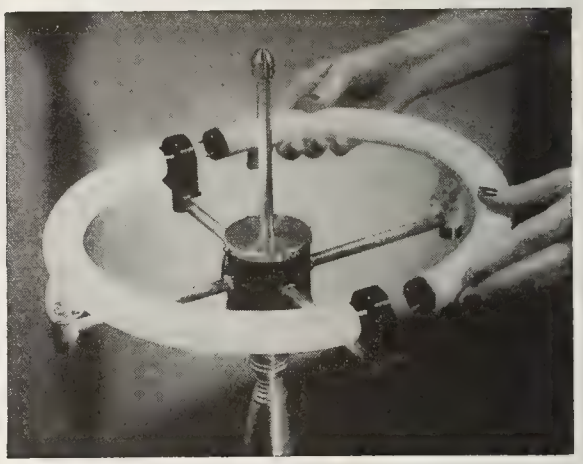
Address.....

for reupholstering and repair by means of a simple locking mechanism requiring merely a half-turn of the locking member with a special tool provided for the purpose. The seat pan and cushion assembly is also removable without removing any bolts or screws. The tackless method of upholstery fabric is used, the covering being held taut by continuous steel binding rods in grooves of the back panel and seat pan. The back panel is modeled for maximum clearance and extends below the raised seat cushion to protect it from scuffing.

Arm rests are of kiln-dried hardwood with special treatment for durability of finish, and all metal finishing is baked enamel. For leather-like coated fabric coverings, Goodall "Redolite" is used, while a wide choice of patterns and colors in woven fabrics is also available.

New Fluorescent Lamp Of Semicircular Shape

A FLUORESCENT lamp forming a half-circle has been made available by the Westinghouse Electric Corporation, Pittsburgh. Called the "Circlarc," it has been brought out for a variety of



portable lamp and other applications, including the making up of decorative fixtures or effects.

Listed as the T-3, it is rated at 18 watts, and with a 1-inch nominal diameter, forms a semicircle 12 inches in diameter. Base pins are located 45° to the plane of the lamp, which allows pins of two opposite lamps to overlap, thus reducing the thickness of double lamp holders.

The "Circlarc" operates on regular light circuits with a small reactor for ballast and can be started with any standard manual switch or with the FS-2 glow starter used for 15- and 20-watt standard fluorescent lamps.

Portable Lamp Also For Emergency Operation

TWO MODELS OF electric lamps which can be used as portable lanterns or floods, or as means of providing

automatic emergency lighting without special wiring, have been developed by the U-C Light Manufacturing Company, Chicago. One has one lamp, the other two.

For emergency operation, a lamp is plugged into a regular socket in a position to throw its beam where desired in the event of power line failure. The cord is attached to a relay unit of the lamp, and when line power fails, the relay acts in reverse to switch the lamp on immediately. Powered by four standard dry cell batteries, the lamp throws a beam 2,000 feet, which can be dispersed over a shorter and wide area by use of a diffusing lens.

Both models are designed with a compartment for housing the relay when it is desired to use the lamp as a portable work light or lantern, and the heads of each may be turned through a full circle in any direction.

The Malverne—Five Years A-Building

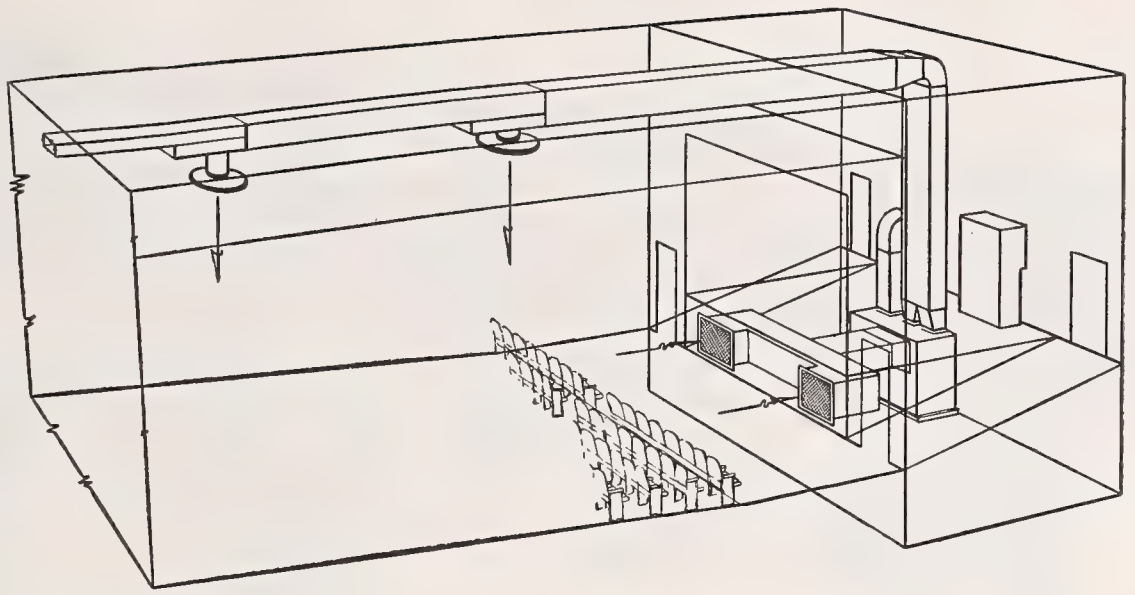
(*Continued from page* 21)

The lobby is carpeted to the entrance doors, and along each wall, above a walnut wainscot and marble base, is a mural, by Arthur Crisp of New York, depicting events in the history of Long Island. The foyer and auditorium walls are of damask over rock wool, the acoustical material being used in the foyer for the purpose of noise reduction.

On the front auditorium wall, at each side of the proscenium opening, is a decorative panel in "black light." The proscenium valance is green, gold and rust plush, the screen curtain blue and silver damask. The Ideal chairs are covered in rose, mohair on the backs, leather-like fabric on the seats. Then to the right of the projection room is a cry-room with similar seating, each chair wired for hearing aids, walls of damask over rock wool above a walnut wainscot, full carpeting.

There is a spacious women's lounge with metallic floral paper on the walls and deep-upholstered furniture; a men's lounge with green metallic figured wallpaper and green leather furniture. The adjoining toilet rooms have tile to the ceiling and metal partitions.

That, in its highlights, is the theatre physically. A real "deluxer" to Malverne. But operated small-townishly. If Mrs. Brown has some instructions for Willie while he is at the show, she just tells the cashier or the manager. Malverne isn't located where there wouldn't be a product problem, at least at first. But its theatre is drawing from many miles around. People say they get a sense of its being run by someone who loves it. Charlie Kenney says all that work and worry were very much worthwhile.



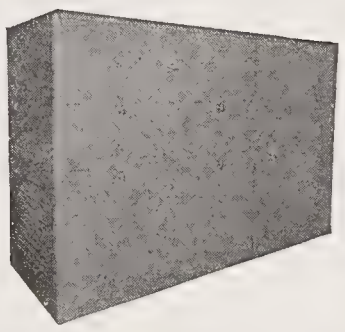
When the Building Ban is Lifted . . .

Have Your Air Conditioning Ready for Fast and Accurate Installation!

From an engineering standpoint it's a relatively simple matter to plan and design your air conditioning system right now—to earmark the equipment for your house—and when the building ban is lifted, your usAIRco air conditioning system will be ready to move right into the new construction.

Systems designed now . . . and ordered now receive all those extra values that come from well-planned, unhurried execution. It is the daily job of usAIRco engineers to design comfort cooling systems to fit into structural blueprints okayed for completion.

usAIRco offers 3 comfort cooling systems at 3 budget levels . . . refrigeration, cold water and evaporative cooling. Avoid the disappointments of hectic, last-minute planning. Fill in the coupon now. United States Air Conditioning Corporation, Minneapolis 14, Minnesota.



United States Air Conditioning Corporation
3310 Como Ave. S. E., Minneapolis 14, Minn.
Please send me details of your "Plan now for better air conditioning" program.

NAME_____

ADDRESS_____

CITY_____

STATE_____

usAIRco

Make "The Needle's Eye" your projection round table.

CHANGEABLE SIGNS
and 5 PLASTIC INSERTS

Chrome Metal Covered

$5.95

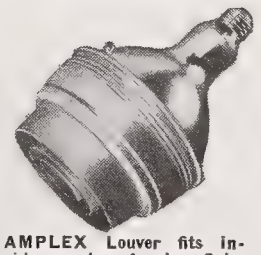
Extra Inserts, 60c

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GOOD LOOKING
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Associated Ticket & Register Co., Inc.
346 W. 44 Street New York 18, N. Y.



AMPLEX Louver fits inside regular Amplex Color Clip for use with or without color filters as illustrated.

Color Clip .....85¢
Louver $1.50



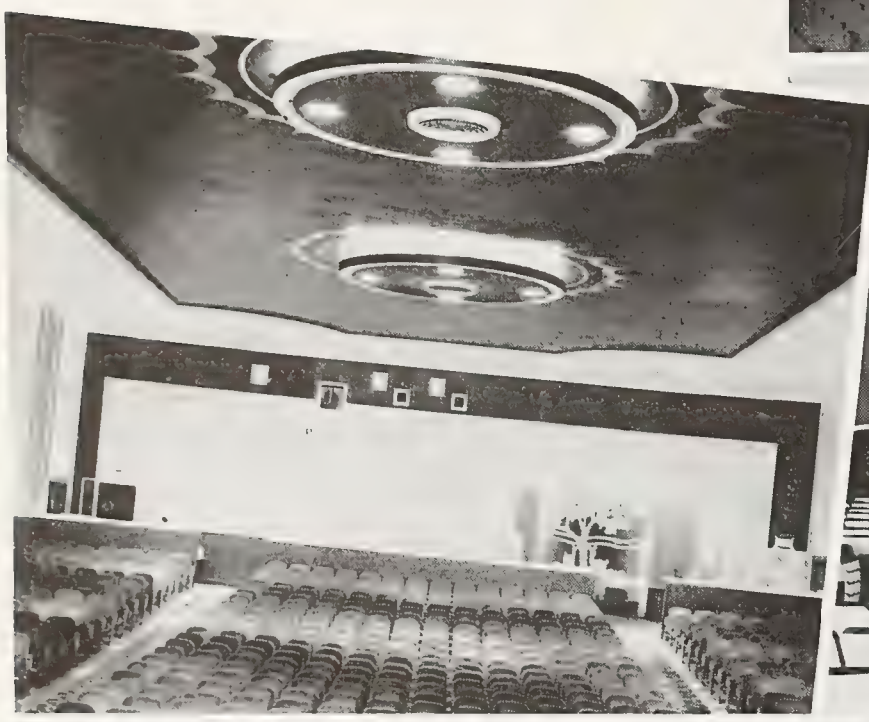
AMPLEX Color Clip with Color Filter inside it, slips over any standard R40, RE40 or BR40 (150 watt) reflector bulb. Weighs less than 4 oz. and is unconditionally guaranteed.
Clip .....85¢
Color Filter .....60¢

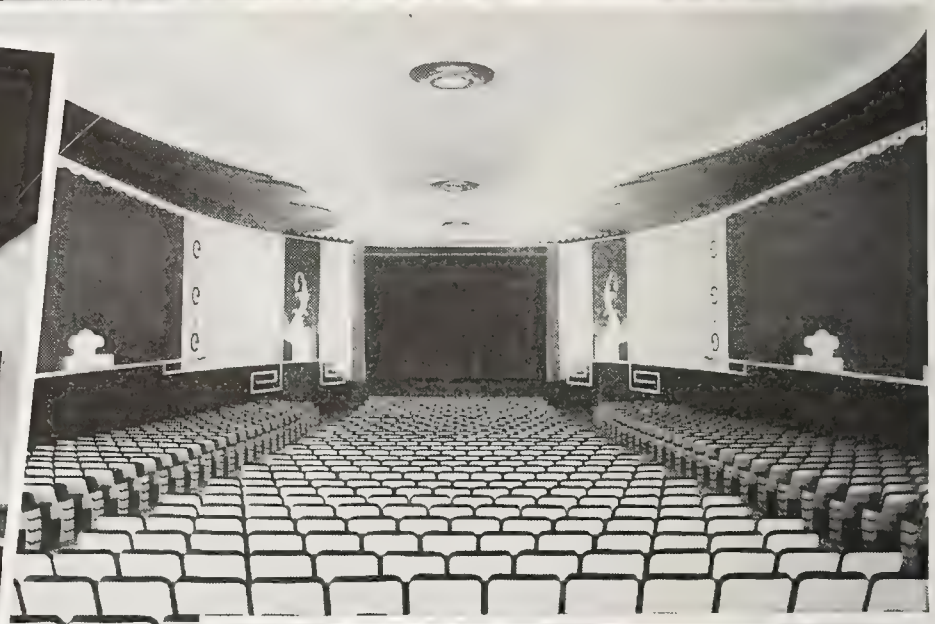
Dealers Inquire . . . Sole Distributors
CMPS CORP., 346 W. 44 St., New York 18, N. Y.

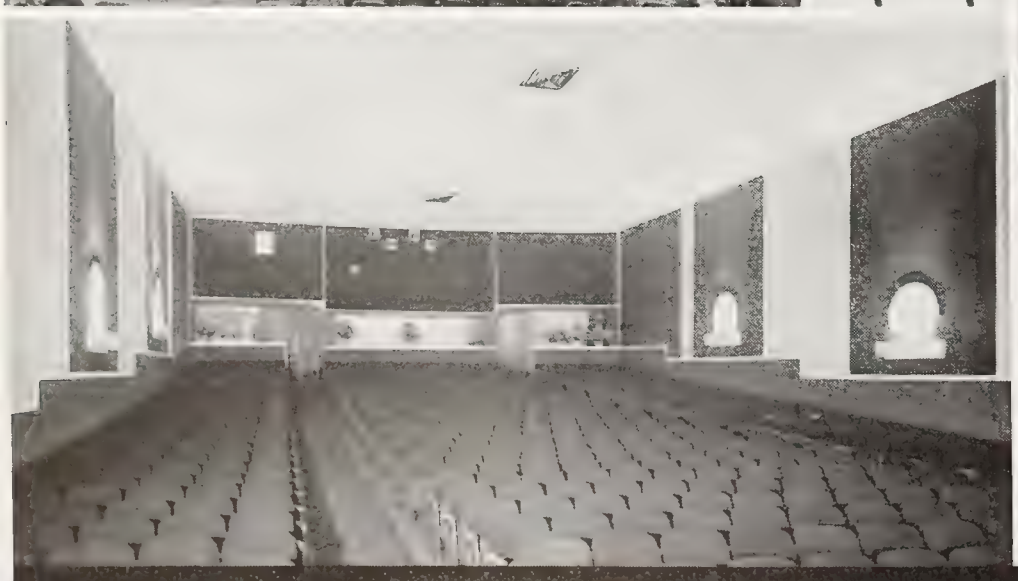
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Agitair Air Diffusers with Diffusion Pattern Control permit 100% control of air distribution with no drafts, no blank corners, no hot spots, no cold spots. Available in attractive, highly efficient styles, both rectangular and circular, to fit any installation.









AIR DEVICES, Inc. • 17 EAST 42nd ST. • NEW YORK 17, N. Y.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

Classes of Product and Their Manufacturers

ACOUSTICAL PRODUCTS AND ENGINEERING

MATERIALS FOR the control of sound are available in variety to prevent excessive reflection from walls and ceiling in auditoriums, and to reduce noise elsewhere. Some are decorative, at least to some degree, in themselves; others must be concealed (mineral wool, for example, which is often covered with patterned fabric).

Acoustics engineers, working with an architect expert in the design of motion picture auditoriums, can frequently effect an architectural design that prevents interfering reflections. In large auditoriums, however, and in remodeling, as well as because of limitations created by other factors of the project, such acoustical designing cannot always achieve the best conditions without use of some amount of sound-absorbing materials. For this purpose there are such materials as acoustic plaster, perforated mineral tiles and "wool" of mineral or glass-fibre type.

These materials are available in various forms and substances. Those most frequently used in motion picture theatre auditoriums are vegetable fiber and mineral tiles, rock wool and felt blanket, pressed wood veneers, and acoustic plaster (which latter may be tinted in mixing so as to eliminate painting). Ornamental fabrics are commonly applied over those materials which (like rock wool) are not decorative, but perforated tiles may also be used. Before painting any materials, the manufacturer, or competent acoustics engineers, should be consulted so as to make certain that the absorption efficiency be not too greatly reduced.

The decorative acoustic materials are also well adapted to the finishing of foyer and lounge areas that are immediately off the auditorium, where noise reduction may be importantly indicated.

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 325 Delaware Avenue, Buffalo, N. Y.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn.

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ADVERTISING — See Exploitation Mechanisms and Letters and Frames for Attraction Advertising.

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AIR-CONDITIONING AND VENTILATING EQUIPMENT

THE AVAILABILITY of air-conditioning equipment for comfort cooling depends upon the type of apparatus needed. Delivery of mechanical refrigeration machines is slow because of the air-conditioning industry's large backlog of orders that accumulated during the war, a shortage that is expected to disappear by next fall. Further, they cannot be delivered to projects not approved by the U. S. Government's housing program administration.

Where evaporative condensers are practicable (dry climate), or well water is obtainable at a temperature no more than 55°, such restrictions do not apply (although equipment may not be available everywhere with normal promptness).

Unit (so-called "package") conditioners suited to small theatres are available in capacities of 5, 10 and 15 tons. A number of these may be distributed through an auditorium to achieve adequate cooling, and provisions may be made in the auditorium design to conceal them. For a better installation of such units, one or two may be installed as a central plant, with a simplified duct system for distribution of the air.

It is estimated that six-hundredths of a ton of cooling capacity is required for each patron. Multiplying this amount by the number of seats in the auditorium gives the total capacity of the cooling equipment required.

For year-round air-conditioning, both cooling and heating plants are integrated into the installation, with either automatic or manual means of cutting in one and switching out the other.

AIR DISTRIBUTION

Blowers or fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Modern outlets of duct systems mix the incoming air with the room air before it reaches the breathing zone. This is particularly important in theatres having cooling, where "aspirating type" diffusers are necessary to assure thorough distribution without a draft effect. They are available in flush-set or projecting ceiling types, and also wall models, and with readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters (discarded when dirty) use various materials, including paper, glass fibers, hair, wood shavings, etc.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types. One of the former achieves this by generating ozone ("heavy oxygen"), which also gives the air a freshening effect. See *Air Purification: Electrical & Chemical.*

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers, equipment cut-ins and cut-outs, safety valves, etc. all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Bishop & Babock Manufacturing Company, 4901 Hamilton Avenue N.E., Cleveland 14, Ohio.
Clarage Fan Company, Kalamazoo, Mich.

Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
B. F. Sturtevant Co. (Division of Westinghouse), Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

American Air Filter Company, 125 Central Avenue, Louisville 8, Ky.
Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

AIR DEVICES, INC., 17 E. 42nd Street, New York City, See page 48.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
ANEMOSTAT CORP. OF AMERICA, 10 E. 39th Street, New York City. See page 39.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
The Hupp Metal Works Company, 1123 Broadway, New York 10, N. Y.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1113 Leo Street, Dayton 1, Ohio.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Baker Ice Machine Company, 3601 N. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Engineering & Manufacturing Company, 1523 South Tenth Street, St. Louis, Mo.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
B. F. Sturtevant Co., Inc., Div. of Westinghouse Electric Corporation, Hyde Park, Boston 36, Mass.
UNITED STATES AIR CONDITIONING CORPORATION, 33rd & Como Avenue, Southeast, Minneapolis, Minn. See page 47.
Worthington Pump and Machinery Corporation, 744 Broad Street, Newark, N. J.
York Corporation, York, Pa.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.

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AIR PURIFICATION: ELECTRICAL AND CHEMICAL

BESIDES FILTERS, there are several other kinds of equipment for cleaning air. More thorough than filters (and of course far less economical) is equipment that causes dust and pollen in incoming air to collect on electrical plates (electrostatic method).

Equipment to generate ozone and introduce it into either the incoming air, or that within a room, provides an effective method of preventing disagreeable odors and stagnant-seeming air. Its action in accomplishing this (by oxidation) also destroys air-borne bacteria that causes diseases, and it further gives the air a noticeable quality of freshness. Equipment is available for incorporation in a ventilating duct system, with remote control of ozone volume from the manager's office or other location; and for placement within an auditorium or other rooms.

Germicidal lamps emit ultraviolet light, which destroys bacteria. The lamps may be placed inside ventilating ducts, or installed in a room for only local action. In a room they are mounted in reflectors which keep the radiation at a level preventing it from reaching any persons in the room.

American Air Filter Company, Inc., First & Central Avenues, Louisville, Ky. (Electrostatic).
The Electroaire Corporation, 41-38 37th Street, Long Island City, N. Y. Ozone Generators).
General Electric Company, Lamp Division, Nela Park, Cleveland, Ohio. (Germicidal lamps).
B. F. Sturtevant Company (Division of Westinghouse), Hyde Park, Boston, Mass. (Electrostatic).
W. H. Wheeler, Inc., 7 E. 47th Street, New York City. (Chemical).

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AMPLIFIERS

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups —pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves,or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

With the new recording techniques which involve, among other things, expanded volume range, the amplifier power requirements today are much greater than in the early days of sound. Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 71.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill. See page 51.
Elec-Tech, 520 Elm Street, Cincinnati 2, Ohio.
International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.
The Lincrophone Company, 226 Lansing Avenue, Utica 3, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corp., 449 West 42nd Street, New York City.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester, N. Y. See page 67.
Western Electric Company, 195 Broadway, New York City.

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AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phono-pickup or microphone, are made strong enough (while maintaining the original current pattern) to operate the loudspeakers. (*See Amplifiers.*)

General Electric Company, 1, River Road, Schenectady, N. Y.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.

•

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Joe Hornstein, Inc., 630 Ninth Avenue, New York, N. Y.

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ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost. Aluminum tiles and sheets in solid colors and wood-grain finishes are made in a form particularly indicated for remodeling since the wall does not need to be especially prepared for them.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Much of the natural beauty of terra cotta has been imparted to the later type of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum structural members are available to facilitate erection of fronts employing this porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be revealed to the pedestrian. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral tiles, solid or perforated for acoustical purposes (see *Acoustical Products and Engineering*) may be laid in patterns of decorative effect.

For other kinds of materials of related purpose see also *Fabrics* and *Wall Paper*.

Arketex Ceramic Corporation, Brazil, Ind.
Armstrong Cork Company, Lancaster, Pa.
The Belden-Stark Brick Corporation, 15 East 26th Street, New York City.
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill.
Claycraft Cormpany, Columbus, Ohio.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.

Ten Years Ahead of the Times!

The Famous PUSH-BACK Seat

Originated by KROEHLER





Here's the normal, comfortable lounge-chair position of the Push-Back Theater Seat. Then, when a patron enters or leaves—



Seated patrons need not stand—a gentle movement of the body slides the seat back, providing adequate passing space.



Relax, chair slides back to normal, comfortable position—no standing up, no interrupted vision and no inconvenience.

PROVED-IN-USE "BOX-OFFICE"

Ten years ago, Kroehler astounded the theater world with the completely new and revolutionary PUSH-BACK Seat. Theater owners were at first skeptical. Then, as this amazing new-type seat was installed in theater after theater—owners were thrilled to find that *seats alone* could draw *crowds of patrons* from one theater to another!

PROVED-IN-USE

QUALITY, DURABILITY, STYLING

Push-Back is made by Kroehler—with all the comfort the world's largest furniture manufacturer builds into living room lounge chairs. With all the precision features and workmanship Kroehler research has produced!

PROVED-IN-USE

IN THE WORLD'S FINEST THEATERS

Already, finer theaters all over America have modernized with PUSH-BACK. Investigate PUSH-BACK now, the *only* Push-Back Seat—the *only* one proved in ten years of use! Write to one of our Kroehler Public Seating Offices listed below.

THE ORIGINAL KROEHLER

Push-Back Seats

PROVED IN USE—Constantly Improved by KROEHLER Research

666 Lake Shore Drive, Chicago 11, Illinois

2028 South Vermont Avenue, Los Angeles 7, California

206 Lexington Avenue, New York 16, New York

F & Y BUILDING SERVICE, 328 E. Town Street, Columbus, Ohio. See page 10.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
Hanley Company, 101 Park Avenue, New York City.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
MARSH WALL PRODUCTS, INC., Dover, Ohio. See page 10.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Thabet Manufacturing Company, 626-628 Huron Street, Toledo 4, Ohio.
Toledo Porcelain Enamel Products Company, 2275 Snead Avenue, Toledo, Ohio.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 55 West 44th Street, New York City.

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BASES—See Projectors and Accessories.

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment. Cost depends on size of the installation.

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

•

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, which is practically invisible to surfaces treated with certain treated paints which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre.

Luminescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are now obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* light of "black light" for spectacular effects. A relatively dense filter must be used to remove the visible light and to create effective fluorescence.

Special types of lamp equipment for the application of "black light" sources are available in designs adapted to actuation of ceiling and wall decoration from various angles.

BLACK LIGHT PRODUCTS, 67 East Lake Street, Chicago, Ill. See page 26.
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Bros., 321 W. 50th Street, Ney York City.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
THE STROBLITE COMPANY, 35 West 52nd Street, New York City. (Lacquers.) See page 40.
SWITZER BROTHERS, 1220 Huron Road, Cleveland 15. Ohio. See page 38.
VIO-GLO PLASTICS CORPORATION, 479 Sixth Avenue, New York 11, N. Y. (Lamps.) See pages 44 and 45.

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BOX OFFICES

ISLAND BOX OFFICES, as well as those built into one side of the vestibule or lobby are commonly built "on the job" from specifications of the architect or other designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications. (Unless otherwise specified, the companies listed below are sources only of material suited to box offices.)

Besides ticket issuing machines and coin changers (which see), box-office accessories include speaking tubes and admission price and show time signs, which latter usually bear two clock faces with simulated hands.

ASSOCIATED TICKET & REGISTER CORPORATION, 346 West 34th Street, New York 18, N. Y. See page 47.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
GOLDBERG BROS., 350 Walnut Street, Denver, Colo. (speaking tube). See page 73.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box offices).
Universal Corporation, 6710 Denton Drive, Dallas 9, Tex.
Thabet Manufacturing Company, 626-628 Huron Street, Toledo 4, Ohio.

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CABINETS, FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Projects Corporation, 427 West 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 4.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp mechanism, one end of the rod being provided means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
L. A. Burbank, 1130 Garland Street, Flint, Mich.
Droll Theatre Supply Company, 925 West Jackson Boulevard, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

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CARPETING

PRODUCTION of carpeting of kinds suited to theatres is below normal chiefly because of the shortage of properly trained workers. This, plus huge demands for carpeting from all fields, has placed severe restrictions on choice of patterns, and on amounts of yardage, available to the theatre market.

The various types of carpeting suited to the heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which a superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

BIGELOW-SANFORD CARPET COMPANY, INC., 140 Madison Avenue, New York City. See page 27.
Firth Carpet Company, 295 Fifth Avenue, New York City.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
ALEXANDER SMITH & SONS CARPET COMPANY, 295 Fifth Avenue, New York City. See Page 11.
Waite Carpet Company, Oshkosh, Wis.
M. J. Whittal Associates, Worcester, Mass.

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CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or of foamed sponge rubber. Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Partly because of a shortage of cattle hair, and partly because of increased demand, lining made of hair is not readily available and is expected to remain scarce until the end of 1947. The supply of all-jute lining is far less restricted.

Sponge rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches,

which can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 62 East 13th Street, Chicago.
General Chair Company, 1308 Elston Street, Chicago.

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CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a porous material made from the milk of the rubber tree and referred to as foamed latex. Such cushions take the place of padding and coil springs, the fabric being fitted over them.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
FIRESTONE INDUSTRIAL PRODUCTS COMPANY, Akron, Ohio. See page 29.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
Hewitt Rubber Company, Buffalo, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

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CHAIR PATCH KITS

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and ivory.

Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
General Chair Company, 1308 Elston Street, Chicago, Ill.

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CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Chairs available include models with self-raising seats, and a type having a retracting or push-back seat designed to facilitate passage between rows.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials and Chair Cushions of Foamed Latex.*)

Air-O Seating Corporation, 1560 Broadway, New York City.
American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 19.
EASTERN SEATING COMPANY, 138-13 Springfield Boulevard, Springfield Gardens, N. Y. See page 45.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Griggs Equipment Company, Box 630, Belton, Tex.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 14.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 41.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, Waters Building, 159 Ottawa Avenue, South Grand Rapids, Mich.
KROEHLER MANUFACTURING COMPANY, Naperville, Ill. See page 51.
National Manufacturing Company, 3205 East 26th Street, Minneapolis, Minn.
Southern Desk Company, Hickory, N. C.

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CHANGE MAKERS

OCCUPYING LITTLE space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Aero Metal Products Corporation, 4704 West Arthington, Chicago, Ill.
Brandt Automatic Cashier Company, Watertown, Wis.
Coin-O-Meter Corporation, 30 East Adams Street, Chicago, Ill.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Johnson Fare Box Company, 46-19-25 North Ravenswood Avenue, Chicago 40, Ill.

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CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For marking changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. One is designed to mark cues in accordance with the Standard Release Print specifications of the Academy of Motion Picture Arts and Sciences. This device marks the prescribed four cues in one operation, and the film is held in position in the device so that each cue is placed in standard location in the frame. It has a framing aperture with a tiny light to facilitate proper insertion of the film.

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, 303 West 42nd Street, New York City.
ESSANNAY ELECTRIC MANUFACTURING COMPANY, 1438 North Clark Street, Chicago, Ill. See page 53.
Fontaine Manufacturing Corporation, 92-01 173rd Street, Jamaica, N. Y.
Forest Manufacturing Corporation, 60 Park Place, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

NOW NEW BRENKERTS, DEVRYS, MOTIOGRAPHS *are* FACTORY EQUIPPED *with* "ZIPPERS"

Convincing proof of the equipment manufacturer's changeover preference, is the selection of Strong *"Zipper"* Changeovers as *standard factory equipment* on new "AA" MOTIOGRAPH, new postwar DEVRY, and the new BRENKERT theater projectors. Strong *"Zipper"* Changeovers are available in three models: Strong *Special* (for porthole installation), Strong *Zipper* for sight alone or sound alone, and strong *Dual-Purpose Zipper* for both *sight and sound.*

Essannay Electric Manufacturing Co., 1438 N. Clark, Chicago 10.

STRONG'S *Zipper* CHANGEOVERS
AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT

International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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CHECKING SERVICE CABINETS, COIN-OPERATED

COIN-LOCK CABINETS especially designed to accommodate an overcoat, umbrella and several parcels are available for the installation of a checking service for patrons who find these personal articles an encumbrance while witnessing the performance.

The theatre operator does not purchase the cabinets, but procures them as a service operated on a percentage basis, hence the cabinets are a source of extra income as well as the means of providing a service highly appreciated by patrons during cold seasons, on rainy days, or during shopping trips.

The cabinets measure 18x18 inches by about 6 feet in height, and experience indicates that in an average location, one may be sufficient for approximately 30 seats of the auditorium capacity, or around 25 cabinets in a theatre of 800 seats. The equipment is of steel attractively finished in neutral tone.

American Locker Company, 211 Congress Street, Boston, Mass.

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CLEANING MATERIALS AND IMPLEMENTS

CLEANLINESS THROUGHOUT the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (*see also Cleaning Mechanisms; Disinfectants and Deodorants*).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adopted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also available with a squeezing device incorporated in the design); soft dusting and polishing rags, deck brushes for washing rubber mats, terrazzo, etc.; neutral soap and detergents, sweeping compound for floors beneath seating, wood and metal polish, carbon tetrachloride, and gum remover. So that patrons themselves may help to keep the theatre clean, sand urns for cigarette butts, gum wrappers, etc., should be judiciously distributed throughout the lobby, foyer, lounges and standee area.

Cleaning implements should include a flexible rod, commonly called a "snake," for opening up clogged toilets, drainpipes, etc. The easiest to use are types in which the rod coils up inside a container with means of turning the rod into the pipe. When the obstruction has been removed, the soiled rod is wound up into the container, causing no mess.

For the partial or complete cleaning of carpeting and other fabrics from time to time (that is, dry shampooing, as distinguishing from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two. A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush-type vacuum attachment. Yet another product for shampooing carpet on the floor is a compound dissolved in a small amount of water and applied principally with a rotary machine and removed with a vacuum cleaner.

Safety ladders are also to be considered among cleaning as well as equipment servicing accessories (*see Ladders, Safety*).

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 West 26th Street, New York City.
Fuld Brothers, 702-710 South Wolfe Street, Baltimore 31, Md.
Kinner Products Company, 1746 Glenn Avenue, Columbus, Ohio.
The Korex Company, 523 West Nine Mile Road, Ferndale 20, Mich.
Miller Sewer Rod Company, 4642 North Central Avenue, Chicago 30, Ill.
Mathieson, Alkali Works, 60 East 42nd Street, New York 17, N. Y.
F. A. Niemeier Chemical Co., Loveland, Ohio.
O'Brien Manufacturing Company, 5016 N. Austin Avenue, Chicago 30, Ill.
RUSTAIN PRODUCTS, INC., 240 East 152nd Street, New York City. See page 71.
F. V. Von Schrader Manufacturing Company, Racine, Wis.

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CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

GENERAL ELECTRIC COMPANY, 1285 Boston Avenue, Bridgeport, Conn. See page 28.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 55.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Syracuse, N. Y.
Spencer Turbine Company, Hartford, Conn.

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CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamphouse and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plan-o-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 720 Portland Street, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.

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CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

HUPP METAL WORKS COMPANY, 1123 Broadway, New York City. See page 38.
LAWRENCE METAL PRODUCTS, INC., 434 Broadway, New York City. See page 34.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

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CUE MARKERS — See Changeovers and Cueing Devices.

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CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER cups should be provided for patrons even though a bubbler fountain is installed. Some patrons much prefer cups for hygienic reasons. Also, if penny cup dispensers are used, they provide a source of extra revenue.

Dixie Cup Company, Easton, Pa.
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York 17, N. Y.

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CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain. A motor and special gear reduction unit are employed to operate curtain at proper speed. Equipment can be furnished so that curtain control unit may "fly" with track and curtain. A special track is now available which operates curtain around a corner having 4½" radius. This permits installation of curtains in front of screens where there is not enough space in which to fold them.

AUTOMATIC DEVICES COMPANY, 1035 Linden Street, Allentown, Pa. See page 80.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, INC., 225 Bluff Street, Akron, Ohio. See pages 40 and 42.

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DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the production of stage lighting effects commonly desired; their chief application to motion picture theatres, however, is gradually to raise or lower auditorium illumination before adn after performances.

Dimmers are available in types and capacities varying according to purpose. Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for installations like the latter.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-

mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination of different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and "slimline" fluorescent) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Bros., 351 West 50th Street, New York 19, N. Y.
SUPERIOR ELECTRIC COMPANY, Bristol, Conn. See page 22.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

DISINFECTANTS AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic substance. This is due to bacteria. Methods of destroying air-borne bacteria are dealt with under *Air Purification; Electrical and Chemical.* For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre, and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacteria, yet do not introduce a persistent odor of themselves.

There are also a variety of spray compounds, perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and around public urinals, are sometimes thought to be necessary also in theatre toilet rooms.

FORT-A-CIDE CORPORATION, 160 East Illinois Street, Chicago, Ill. See page 25.
Lyndon Products Corporation, Norwalk, Conn.
Miller Protecto Products Company, Kalamazoo, Mich.
West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

DISPLAY FRAMES, POSTER

POSTER FRAMES built to desired size and in plain or moulded styles, are available in extruded aluminum, in decorative natural wood finish, and in metal-on-wood (kalamein). Extruded aluminum frames cost most (about 75% more than natural wood), but they require practically no maintenance, are not affected by normal settling of the building wall, and last indefinitely.

All-wood frames are obtainable in natural grains (such as walnut and bleached mahogany), with or without a protective coat of clear lacquer; and in common wood lacquered in desired color.

Kalamein frames may be had with finish in stainless steel, chromium, aluminum, bronze and other metals, also in plastic, such as Formica.

Recommended lamping is that which is concealed behind the frames, with distribution such as to prevent shadows on the poster. The most efficient type of lamp for the purpose is the lumiline (*see Lamps, Incandescent for Theatre Lighting*). It is preferable to place them entirely around the poster in cases 40x60 inches or larger; otherwise, the lamps should extend along the edges of greatest dimension.

Poster frames of all types are available complete with frames mounted on veneer case ready for installation in wall recess (the most desirable method) or on the surface of the wall.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.
Ames Metal Moulding Company, Inc., 225 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Colonial Sales Corporation, 928 Broadway, New York City.
Photo-Vision, Inc., 35 West 43rd Street, New York, N. Y.
POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis. See page 30.
Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

DRIVE-IN THEATRE EQUIPMENT AND SUPPLIES

MOST OF THE equipment of drive-in theatres is the same as that associated with regular theatres; a notable exception, however, is the loudspeaker. Early drive-in theatres used theatre type horns, placing them above or beside the screen, but the volume required was so great that the practice was repeatedly ruled a nuisance by the authorities. This led to the development and general adoption of relatively small speakers permanently installed along the automobile ramps (bi-post type) and still smaller speakers to be placed inside the automobiles (in-car type).

An in-car installation requires more units than the bi-post type, but may induce patronage during inclement weather, particularly when it is cold enough for patrons to prefer the car windows closed. Two in-car speakers are hung or housed (according to the make) on a post placed between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, and with a control for regulation of the volume according to the wishes of the car occupants. One such speaker also has a small electric lamp which may be switched on to signal a concession attendant.

Also especially for drive-in theatres there has been developed an admissions control system designed to prevent unauthorized free admissions or other box-office irregularities. Protection is afforded by the visibility to the management of an indicator on which the ticket seller registers the number of admissions. This indicator continues this registration until the car passes over a trip cable upon entering.

AUTOCRAT, INC., P. O. Box 37, Dayton, Ohio (in-car speakers). See pages 5 anw 44.
CAMPBELL RECORDER COMPANY, 342 Madison Avenue, New York City (admissions indicators). See page 80.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill. (in-car speakers).
National-Simplex-Bludworth, Inc., 92 Gold Street, New York 7, N. Y. (speakers).
Miller Manufacturing Company, 16 Wallingford Road, Brighton 35, Mass. (admissions indicators).
Motiograph, Inc., 4431 Lake Street, Chicago, Ill. (speakers).
Radio Corporation of America, Engineering Products Department, Camden, N. J. (speakers).

EFFECT MACHINES

PATTERNE AND scenic effects with or without animation are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Simple and relatively inexpensive spotlights, with color wheel attachment, are also available in models for both short and long throws.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into opera-

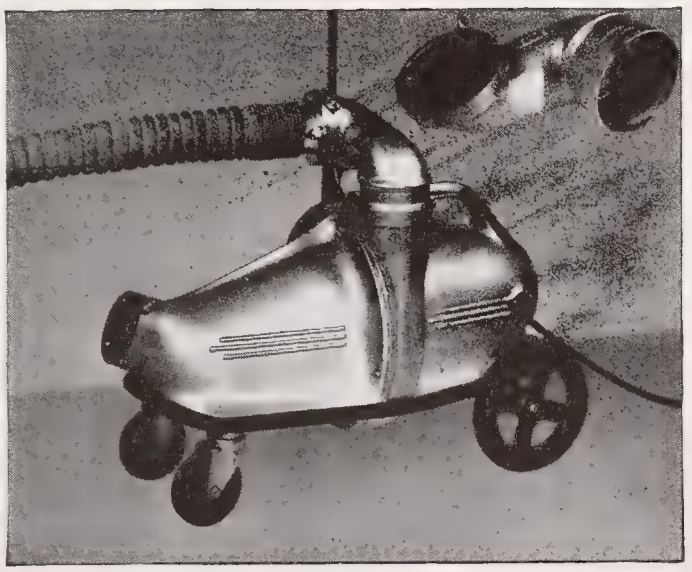
In a letter from Mr. Henry Reeve, President of Texas Theatre Owners, Inc.

"I do want to tell you what a very satisfactory set-up the Elbow makes as an addition to the various accessories we have with our Super, this machine, by the way, is the best all-round help we have ever had in the theatre. It is possible for the first time to keep the place as clean as a home, and we do it."

Thousands of satisfied owners will tell you that the Super way is the only way to keep a theatre clean. The new "blower elbow" an inexpensive attachment to the Specialized Super Theatre Cleaner gives you a powerful air blast through the hose for boosting refuse out of hard-to-reach places. Try a Super 5 days free. Ask your supply dealer or National Super Service Company, Inc., 1941 N. 13th St., Toledo 2, Ohio.

National Super Service Co. of Canada

Toronto, Ont. Vancouver, B. C



tion automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outle and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergency operation switching is automatic.

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Carpenter Manufacturing Company, 2 Bradley Street, Cambridge, Mass.
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y.
Electric Equipment Company, 63 Curlew Street, Rochester 1, N. Y.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
FAIRBANKS, MORSE & COMPANY, 600 South Michigan Avenue, Chicago, Ill. See page 36.
General Electric Company, Schenectady, N. Y.
Portable Light Company, 216 Williams Street, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projetcor, which enlarges exploitation material, such as that in press books and other accessories, on the poster sheet, in the original colors, and the image may be readily sketched or painted in.

For quick and easy cutting of patterns out of paper, composition or wooden board, in makink atmospheric lobby displays, etc., electric saws are available designed for such purposes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Register Company, 2620 West Washington Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.

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FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, where as wall coverings, door and window drapes, framing of cosmetic tables and shelves, ceiling canopy effects in women's lounges, etc., they supply an atmosphere of elegance that is intimate and friendly rather than austere. They also augment carpeting as a medium of noise reduction in lounge and foyer space in close contact with the auditorium.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas fabric is non-combustible. The cotton of fiberglas-cotton fabric is flame-proofed before weaving. Plastic fabric is non-combustible.

CHICOPEE MANUFACTURING CORP. OF GEORGIA, Lumtie Div., 47 Worth Street, New York City (plastic). See page 9.
GOODALL FABRICS, INC., 525 Madison Avenue, New York City. See page 37.
MAHARAM FABRIC CORPORATION, 130 West 46th Street, New York City. See page 43.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

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FANS (theatre ventilation)—See Air-Conditioning & Ventilation

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FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or of comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various design for applying them.

A guide in selection of the required or preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 903 Erie, Elmira, N. Y.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowser by means of a speed-sensitive mechanism within the sprocket.

Control Engineering Corporation, 1069 Market Street, San Francisco 3, Calif.
Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Pyrene Manufacturing Company, Newark, N. J.
Red Comet, Inc., Red Comet Building, Littleton, Colo.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which is efficient for marquee and sign travelling borders), and the *induction disc* type, which is readily adaptable to any type of display.

France Manufacturing Company, 10325 Berea Road Cleveland, Ohio.
Reynolds Electric Company, 2650 West Congress Avenue, Chicago, Ill.
Time-O-Matic, Decatur, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Such materials are obtainable in a variety of patterns, or in solid-color tiles to be laid in patterns, unless it is preferred to have the flooring in one color.

Composition flooring, preferably in a battleship grey without design, is usually recommended for projection rooms, being less tiring to the projectionists than a painted concrete floor.

Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche. Also available are decorative fountains complete with lighting provisions. Most fountains may also be adapted to photocell actuation (*see Photoelectric Cell Mechanisms for Doors and Fountains*).

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of

theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a. c. or d. c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Charles E. Hires, Inc., 206 South 24th Street, Philadelphia, Pa.
Newman Brothers, Inc., 660 West Fourth Street, Cincinnati, Ohio.
Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Refrigeration Company, Warren, Ohio.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.

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FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant but unbreakable tops (Formica in color is widely used for this purpose—*see listing under Architectural materials*) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of sturdy construction which is suited to theatres quite as well as to homes is that of birch and maple, which may be obtained in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(*For foyer and lounge furniture fabrics, see Upholstering Materials.*)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
Kroehler Manufacturing Company, Naperville, Ill.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

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GERMICIDAL LAMPS—See Air Purification.

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GLASS FABRICS—See Fabrics for Walls, Curtains and Stage Drapery.

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition. Such systems are of value as creators of good-will, and are also of box-office significance, not only because of the patronage of deafened persons themselves, but of members of their families who may be expected to accompany them.

The latest development in this field is a system which is distinguished from the original type by the availability of the sound to persons in any seat of the auditorium. Using the principle of audio induction, this method consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" which rests inconspicuously in the lap and is equipped with a lorgnette type earphone and volume regulator.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier. The patron procures an earphone from the management and this is plugged into the jack box at the wired location to which the patron is taken.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
TELESONIC THEATREPHONE COMPANY, Times Building, Times Square, New York 18, N. Y. (audio induction method—see below and page 42).
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Zenith Radio Corporation, 680 North Michigan Avenue, Chicago, Ill.

AND THE DEAF SHALL HEAR!

THE TELESONIC THEATREPHONE, U. S. Patent 2 252 641, is an important and new development in the art of sound amplification, especially adapted for use in Theatres, Churches, and places of public assembly, for the especial benefit of the Deaf and Hard of Hearing.

THE MISSING TENTH!

"The Missing Tenth" are the fifteen million persons in the United States whom you cannot now count upon to patronize your Theatre. They cannot enjoy your show without properly operating hearing aids, or unless you install the remarkable War Proven **TELESONIC THEATREPHONE.**

TELESONIC THEATREPHONE SYSTEM

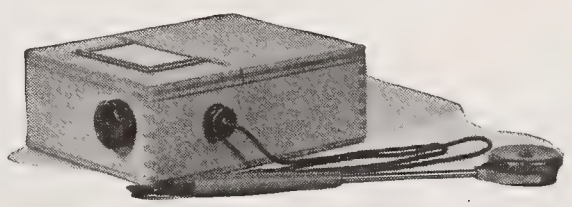
The remarkable **TELESONIC THEATREPHONE** will open wide the doors of your Theatre to the "Missing Tenth" to their profit and yours.

The **TELESONIC SYSTEM** is patented in England and in the United States, and enables the user to hear and enjoy the Theatre programs from ANY seat in ANY part of the Theatre without plugging in or attachment to any fixed point and even while walking about.

Many deafened and hard of hearing persons who find their wearable hearing aids perfectly satisfactory for ordinary conversation and business purposes, do not hear at all well with them in Theatres and other crowded places due to varying acoustic difficulties, surrounding auditorium noises and the presence of many persons moving about.

The **TELESONIC THEATREPHONE** avoids all these difficulties, contains NO microphone, but picks up the theatre programs by Audio-Frequency Induction (System patented). The quality of reproduction is extremely high, only the sounds projected through the projection system are heard, without extraneous noise or interference from auditorium noises or bad acoustic properties.

The remarkable **TELESONIC THEATREPHONE** system will soon be available on a practical Rental basis. Full details, technical and installation data will be supplied upon request.



TELESONIC THEATREPHONE CORPORATION
Charles H. Lehman, President
Times Building Times Square
New York 18 N. Y.

TELESONIC RECEIVING UNIT requires no attachment to any seat. The user can sit any place within the Theatre.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communication of any but the simplest instructions.

House phones for more effective interdepartment contact are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adopted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch, Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.
Radio Corporation of America, Engineering Products Department, Camden, N. J.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Dayton-Harker Company, 2337 Gilbert Avenue, Cincinnati, Ohio.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.

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LAMPS, A.C. PROJECTION ARC

CARBON ARC projection lighting equipment is available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See page 13.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector* types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

The *reflector type* arc, or Simplified High-Intensity Arcs, are adapted to medium-sized theatres and are operated at currents ranging from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7 mm. positive and 6 mm. and 7 mm. negative for from 42 to 45 amperes; 8 mm. positive, 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arc with a high-intensity light source in the smaller theatres, the "One-Kilowatt" arc employs a cored negative carbon specifically made to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kilowatt at the arc.

For 16 mm. projection lamps, the high-intensity arcs operate at 30 amperes, 28 volts on 6 mm. positive and 5.5 mm. negative carbons.

The manufacturers listed below make equipment for the application of any of these arcs.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See page 13.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 6.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
FOREST ELECTRONIC COMPANY, INC., 744 Broad Street, Newark, N. J. See page 33.
Hopkins & Woods, Martinsville, Ind.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 West 57th Street, New York City.
Murch Electric Corporation, Franklin, Mass.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City. See page 59.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 3.

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LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides fair illumination for images up to 16 feet wide at throws not to exceed 100 feet.

There are also available, 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are a 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb. mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps —available in sizes from 15 to 1,500 watts —serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps are available in clear, inside-frosted and in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches). These tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

This new light source operates on different principles than does the familiar incandescent lamp. The luminous element is not a glowing filament, but rather a glowing phosphor, a chemical coated to the inside wall of the glass tube, glowing under the bombardment of short wavelength ultraviolet radiation from the mercury arc discharge. Electric energy is fed into the arc through two electrodes in the form of coated wire filaments. This construction permits lower starting voltages by heating these filaments and thus ionizing the mercury vapor. After starting this filament, heating current is not required, as the filaments are heated by the action of the arc.

The high efficiency of fluorescent lamps in producing colored light has opened entirely new vistas in theatre lighting. The following "whites" and colors are currently available in most sizes: 3500° white, 4500° white, 6500° daylight white, soft white, pink, gold, blue, green, red.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

Slimline fluorescent lamps are a later type, similar to the F-lamps, but with instant starting made possible by a new cathode which does not require preheating. In addition, the *Slimline* ballasts are offered in two currents, 0.1 and 0.2 amperes; thus giving a choice of two brightnesses for each of these lamps. The same colors will be made available as noted above for F-lamps. The sizes of Slimline currently available are:

Length	*Diameter*	*Wattage*	*Ballast Amperage*
42 inches	¾ inch	16	0.1
		25	0.2
64 inches	¾ inch	24	0.1
		39	0.2
72 inches	1 inch	22	0.1
		38	0.2
96 inches	1 inch	29	0.1
		51	0.2

Circline lamps, fluorescent lamps of circular shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ inches size tubing are available. 8½ inches and 16 inches are now in development.

The *Projector* lamps are provided with spot and flood lens cover glasses which produce narrow and wide beams respectively. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets, PAR 38 bulbs and are available in the 150-watt size.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets, R-40 bulbs and are available in 150, 200, and

WITH

Simpler HIGH

PROJECTION ARC LAMPS

YOUR PICTURES WILL BE TWICE AS BRIGHT!

Distributed Exclusively by

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"

300-watt sizes. (*See also Black Light Materials and Lighting Equipment.*)

GENERAL ELECTRIC COMPANY, Incandescent Lamp Department, Nela Park, Cleveland, Ohio. See page 23.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Wabash Appliance Corporation, 331-335 Carroll Street, Brooklyn, N. Y.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

In addition to the regular optical glass projection lenses corrected for color and flatness of field, so called "coated" lenses are available. They differ in that the optical components have inner and outer surfaces chemically treated so as to affect a certain disintegration of surface and a resultant film or "coating" of pure silica. Focus is also sharpened by such coating.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
GUNDLACH MANUFACTURING COMPANY, Fairport, N. Y. See page 79.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See adjoining columns.
PROJECTION OPTICS COMPANY, INC., 330 Lyell Avenue, Rochester, N. Y. See page 76.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

FOR ADVERTISING the current program in luminous display on a marquee or adjoining location, changeable letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements. Modern practice predominantly employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes (though plastic letters have not yet been produced in all of them) are 8, 10, 12, 16 or 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays).

Additionally, the opal glass letters (luminous letters on black metallic backgrounds) once generally used for attraction advertising, are still available, largely on special order.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 73.
Continental Signs, Inc., 550 East 170th Street, New York City (opal glass letters).
Falk Glass Products Company, 5 Union Square West, New York City.
Theatre Specialties, Inc., 1963 South Vermont Avenue, Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 61.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the archi-



SNAPLITE

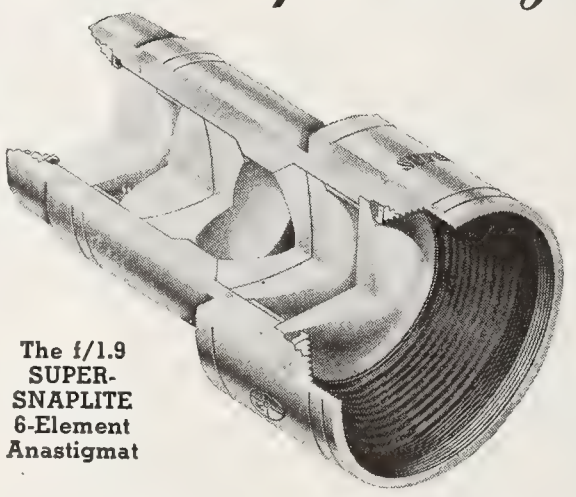
Projection Lens of Quality

BRILLIANCE f/1.9 Super-Snaplites, f/2.0 Snaplites, are the fastest lenses made!

CONTRAST coated lenses throughout!

SHARPNESS unexcelled definition, to the very corners of the screen!

TROUBLE-FREE hermetically sealed—no dust or oil can enter! Integral anodized finish can't flake off!



The f/1.9 SUPER-SNAPLITE 6-Element Anastigmat



KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 11, New York



attract more attention because they're in gorgeous everlasting color, and avoid the eye monotony of ineffective one-size letter copy.

The first day you use them you'll be convinced. Even the use of part plastic letters in combination with your present silhouette letters will work wonders in attracting attention.

The colors go all the way through the letters, cannot chip or scale, never require painting or other maintenance. 4", 8", 10" and 17" sizes in red, green and blue. 4", 8" and 10" sizes in amber.

IMMEDIATE DELIVERY!

No other letters afford such complete safety. Wagner's exclusive slotted method of mounting allows more than six times the bearing surface of the lug-type letter. Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

WAGNER
WINDOW-TYPE MARQUEE FRAMES
The most economical to maintain. Permit billing space of any height and length. Lamps, neon and glass removed and replaced without removing frames.

WAGNER
LOBBY DISPLAY UNITS
White enameled steel. 24", 36" and 48" sections combine to make any length.

WAGNER
TRANSPARENCIES AND FRAMES
Full-colored photographs for marquee and lobby. All stars. Any size.

WAGNER
MOUNTING STRIP FOR PLASTIC LETTERS
White enameled sheet steel, drilled for mounting above or below. No special wiring.

WAGNER
SLOTTED ALUMINUM LETTERS
Many styles and colors in 4", 6" 8", 10", 12", 16", 24" and 30".

BIG FREE CATALOG ON EFFECTIVE SHOW SELLING!

Use this coupon for BIG FREE CATALOG

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Avenue, Chicago 12, Ill.

Please send big free catalog on Wagner theatre display equipment, the largest in the world.

NAME .....

THEATRE .....

STREET .....

CITY AND STATE .....

tectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources,* and (2) *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While incandescent lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(*For data on color lighting and further information on light sources available today, see Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment.*)

Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.
Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
General Luminescent Corporation, 732 Federal Street, Chicago 5, Ill.
KLIEGL BROTHERS, 321 West 50th Street, New York City. See page 40.
McFadden Lighting Company, Inc., 2311 South Seventh Street, St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting; arc sources for stage lighting from the projection room.

Incandescent spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 140 amperes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2219-29 West Grand Avenue, Chicago 12, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 40.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 West 52nd Street, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LOBBY POSTS AND ROPES—See Crowd Control Equipment.

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MAGAZINES — See Projectors and Accessories.

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MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design ordinarily should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Ben B. Poblocki & Sons Company, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Textile, Inc., 2900 Factory Street, Dallas, Texas.
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS AND MATTING FOR ENTRANCE AREAS

HEAVY-DUTY corrugated rubber mats for vestibules, or corrugated and perforated rubber mats for the entire entrance area, are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of reducing to a minimum the amount of dirt carried into the theatres on the shoes of patrons and of preventing slipping which can result in costly damage suits.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile (if it has beveled approach edges), but preferably it should lay in recess, flush with the floor.

It is also desirable to place lighter rubber mats (corrugated, but not necessarily perforated) just inside the entrance to the carpeted area, laying them flush with the pile of the carpet. Smooth or pyramid-surface rubber mats are also available in patterns to match any figured carpeting.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

Metal and rubber link mats more rugged than regular lobby mats are advisable for use in vestibules or outer lobbies during wet weather.

Available for temporary laying over carpeting, to protect the fabric in main traffic lanes during wet weather, are various types of matting, of sisal fibre, of a canvas-like fabric, of cocoa fibres, etc. Some are available in designs; widths generally run to 12 feet.

Other types of matting applicable to theatre conditions include one of rubber and cord with heavy non-slip tread particularly adapted to areas behind refreshment counters and around popcorn machines; and a plastic friction mat that may be readily trimmed to fit box-offices and other areas of small size or irregular shape.

H. Altschul Company, 11 White Street, New York, N. Y.
American Mat Corporation, 2018 Adams Street, Toledo,
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Bird & Son, Inc., East Walpole, Mass.
Firestone Industrial Products, Inc., Akron, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 888 East Market St., Akron 5, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 320 West 56th Street, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the types of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

CURRENT CONVERSION equipment to supply direct current to arc lamps from alternating current lines is available in types and capacities to meet specific projection arc demands, from the "one-kilowatt" arc to combinations of spot and arc lamp and to condenser lamps of super-high-intensity arcs. These generators are built with sufficient capacity to provide current for two lamps simultaneously with no change of output voltage so that one arc is not effected by the operation of the other.

Close-regulation motor-generator sets for large theatres and outdoor drive-in theatres are available up to 750 amperes continuous, or 1125 amperes at 100 volts for 30 minutes.

The type and capacity of motor-generator set indicated for a specific installation depends upon the type of arc and carbon trim, and whether d. c. current is required for effect projectors also. (*See Lamps D.C. Projection Arc.*)

AUTOMATIC DEVICES COMPANY, 1035 Linden Street, Allentown, Pa. See page 80.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See page 81.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
J. E. ROBIN, INC., 330 West 42nd Street, New York City. See page 44.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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OZONE GENERATORS—See Air Purification.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECHANISMS FOR the automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such equipment. (*See Fountains.*)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar applications in lobbies of theatres.

General Electric Company, 1 River Road, Schenectady, N. Y.
Stanley Tools, New Britain, Conn.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical enegry which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St., Newark, N. J.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Rauland Corporation, 4345 N. Knox Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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POPCORN—SEE Vending Equipment and Supplies.

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PREFABRICATED-BUILDING MATERIALS AND SERVICES

PREFABRICATED structures for the erection of industrial and agricultural buildings are also adaptable to theatres. For fireproof construction, steel supporting arches for the framework, and steel enclosing sheets designed for them, are available in 40- and 20-foot widths (which determine also the height). For non-fireproof construction there are trusses of wood, with which stock sheathing lumber may be used for the enclosure.

For adapting these structural members to the purposes of a theatre and development of plan and materials specifications for the remainder of the building and its interior treatment, design service specializing in this type of construction is available.

Grear Lakes Steel Corporation, Stran-Steel Division, 3750 Penobscot Building, Detroit 26, Mich.
POBLOCKI & SONS, 2159 Kinnickinnic Avenue, Milwaukee 7, Wis. See page 30.
Theatre Structures, Inc., 487 Park Avenue, New York City.
Timber Structures, Inc., 535 Fifth Avenue, New York City.

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PROJECTOR REPLACEMENT PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

All replaceable parts of a certain make of projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

Blue Seal Cine Devices, 5-45 49th Street, Long Island City, N. Y.
Century Projector Corporation, 729 Seventh Avenue, New York City.
G-B Kalee, Ltd., 60-66 Wardour Street, London, W.1, England.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
LaVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 64.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Projection Products Company, 2027 North Major Avenue, Chicago 39, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York 18, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
EDW. H. WOLK, 1241 Wabash Avenue, Chicago, Ill. See page 73.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Natco, Inc., 505 N. Sacramento Boulevard, Chicago, Ill.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit removability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp. The takeup device for the lower magazine is also a separate item (*see Takeups, Film*).

BLUE SEAL CINE DEVICES, INC., 5-45 49th Street, Long Island City, N. Y. See page 43.
BRENKERT LIGHT PROJECTION COMPANY, 6545 St. Antoine Avenue, Detroit, Mich. (subsidiary of RCA). See page 7.



CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 75.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
G-B KALEE, LTD., 6066 Wardour Street, London, W.1, England. See page 79.
HEYER-SHULTZ, INC., 39 Orange Road, Montclair, N. J. (Pinhole aperture plate for light testing). See page 65.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 63.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester 6, N. Y. See page 67.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 76.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office. (*See Speaker and Horns.*)

Altec-Lansing Manufacturing Company, 1611 North Vine Street, Hollywood, Calif.
Autocrat, Inc., P. O. Box 37, Dayton, Ohio.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Radio Corporation of America, Engineering Products Division, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are commonly referred to as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to projection arc lamps and to sound exciter lamps.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.

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RECTIFIERS AND POWER UNITS

RECTIFIERS ARE devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields or other parts of the sound system.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
FOREST MANUFACTURING COMPANY, 60 Park Place, Newark, N. J. See page 76.
Garver Electric Company, Union City, Ind.
GENERAL ELECTRIC COMPANY, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn. See page 78.
Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.
McColpin-Christie Corporation, Ltd., 4922 S. Figueroa, Los Angeles 37, Calif.
Richardson Allen Corporation, 15 West 20th Street, New York City.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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REEL END ALARMS

WHILE APPROVED practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Picture Arts & Sciences) calls for observation of the screen to note the signal provided for changeover in the standard print, reel end alarms supply a changeover signal for other prints. They are also sometimes regarded as helpful in projection rooms having but one projectionist. Attached to the upper magazines, they indicate, by bell or other audible signal, according to the particular design of the device, the approach of the end of the reel being projected.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Essannay Electric Manufacturing Company, 1438 N. Clark Street, Chicago, Ill.

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REELS AND REEL BANDS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

For protection of film in the handling of full reels, a plastic band is available which, while binding the film so that it does not unroll, prevents the reel flanges from pressing heavily against the film edges. It clips quickly into place.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 22.
Neumade Projects Corporation, 427 West 42nd Street, New York City.
PRO-TEX REEL BAND COMPANY, 9005 Marshall Avenue, Cleveland 4, Ohio (reel bands only). See page 80.
Taylor-Shantz, Inc., 2-4 Commercial Street, Rochester, N. Y.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR FILAMENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders, display lighting (some types as "spots") and similar uses.



Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Reynolds Electric Company, 2560 West Congress Street, Chicago, Ill.

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REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

Projection arc lamp reflectors are obtainable in both glass and metal types.

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Fish-Schurman orporation, 230 East 45th Street, New York City.
HEYER-SHULTZ, INC., 39 Orange Road, Montclair, N. J. (metal reflectors). See below.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer. rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 80.
GoldE Manufacutring Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
The Neumade Products Corporation, 427 West 42nd Street, New York City
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods or varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 East 23rd Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high. Ceramic urns are vase-shaped and decoratively modeled. Those of metal are obtainable in cylindrical forms, with bright or satin finish of decorative quality, and also in vase shapes. All types, of course, are equipped with a removable bowl to facilitate emptying.

Atlas Products Company, 9237 South Houston Street, South Chicago, Ill.
Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.
GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
THE HUPP METAL WORKS COMPANY, 1123 Broadway, New York 10, N. Y. See page 38.
LAWRENCE METAL PRODUCTS, INC., 434 Broadway, New York 13, N. Y. See page 34.
The F. H. Lawson Company, Cincinnati, Ohio.

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SCREENS, PROJECTION

THE SCREEN, an integral and vital part of the projection-sound system, is properly selected according to the dimensions of the auditorium, including the distance from last row to screen.

Technically, screens are of three general types: *Diffusive,* for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; *Semi-Diffusive,* for auditoriums tending toward the narrow; and *Specular,* for auditoriums definitely elongated. Another type is *Translucent,* used with rear projection. Another distinct type is a screen of fiberglass fabric mounted in a frame that gives it a curvature based on the visual angles of the theatre in which it is installed, the curvature being for the purpose of overcoming image distortion at wide angles.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass.) Specular screens are either "silver" or "beaded."

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
NU-SCREEN CORPORATION, 1501 Broadway, New York 18, N. Y. See page 12.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago 22, Ill.
Raven Screen Corporation, 314 East 35th Street, New York City.
Theatre Screen Corporation, 19 Debevoise Avenue, Roosevelt, N. Y.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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SCREEN RESURFACING

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, the first resurfacing should take place in from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied.

The Mechanical Re-Nu Screen Company, 1922 Raymond-Commerce Bldg., Newark, N. J.
NATIONAL THEATRE SCREEN REFINISHING COMPANY, 129 Zenner Street, Buffalo, N. Y. See page 77.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisons) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign contruction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination have been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit.



Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
The Fluron Company of America, 1600 Broadway, New York City.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
ASSOCIATED TICKET & REGISTER CO., 346 N. 44th Street, New York City. See page 47.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2311 South Seventh Boulevard, St. Louis, Mo.
Ben B Poblocki & Sons Company, 2159 South Kinnickinic Avenue, Milwaukee, Wis.
Texlite, Inc., 2900 Factory Street, Dallas 9, Texas.
Twentieth Cnetury Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
VIO-GLO PLASTICS CORPORATION, 479 Sixth Avenue, New York 11, N. Y. See pages 44 and 45.
The Voigt Company, 1649 North Broad Street, Philadelphia, Pa.

SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Kansas City Slide Mfg. Co., 1719 Wyandotte St., Kansas City, Mo.
NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 40.
Quality Slide Company, 6 E. Lake Street, Chicago. Ill.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 6.
BLUE SEAL CINE DEVICES, INC., 5-45 49th Avenue, Long Island City, N. Y. See page 43.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 75.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
ELEC-TECH COMPANY, 520 Elm Street, Cincinnati, Ohio. See page 77.
G. B-KALEE, LTD., 60-60 Wardour Street, London; Canada: 591 Yonge Street, Toronto. See page 79.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.)
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 63.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 7.
Western Electric Company, 195 Broadway, New York City.

SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it. A critical advance in soundhead design is the means of film propulsion so as to minimize flutter. Some type of rotary scanner is the usual means.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 6.
BLUE SEAL CINE DEVICES, Inc., 5-45 49th Seventh Avenue, New York 19, N. Y. See page 43.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York 19, N. Y. See page 75.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
ELEC-TECH, 520 Elm Street, Cincinnati 2, Ohio. See page 77.
G-B KALEE, LTD., 60-66 Wardour Street, London; Canada: 501 Yonge Street, Toronto. See page 79.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 63.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 5.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester 5, N. Y. See page 67.

SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (*Also see Drive-In Theatre Equipment and Supplies.*)

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may, or may not, incorporate means for high-frequency attenuation.

Speaker equipment should be responsive to the full range of frequencies represented by the sound track. Minimum response requirements for speaker systems have been established by the Academy of Motion Picture Arts and Sciences (Hollywood).

The use of the multicellular horn provides uniform distribution over a given area, both horizontally and vertically, preventing "dead spots" in the auditorium. Common practice today, even for large theatres, calls for one multicellular horn for high-frequency distribution.

Introduction of permanent magnets for field excitation makes possible elimination of power units and much of the backstage wiring formerly required.

Loudspeaker equipment is commonly included in complete 16mm. sound projector equipment. When the equipment is portable, the speaker is usually housed in a carrying case (permanent 16mm. installations for theatrical performances may, of course, use theatre type horn systems).

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester, N. Y. See page 67.

SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
FONTAINE MANUFACTURING CORPORATION, 92-01 173rd Street, Jamaica, N. Y. See page 59.
General Machine Co., 1639 Webster Avenue, Bronx, N. Y.
Jeff Manufacturing Company, Inc., 4421 Jefferson Highway, New Orleans 20, La.
NEUMADE PRODUCTS CORPORATION, 427 West 42nd Street, New York City. See page 46.
Reeves Instrument Corporation, 215 East 91st Street, New York 28, N. Y.

STAGE DRAPES AND CURTAINS —See Fabrics for Walls, Curtains and Stage Drapes.

STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights, mercury lamps for "black light," and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 1442 W. Van Buren Street, Chicago 7, Ill.
Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
C. W. Cole & Company, Inc., 320 East 12th Street, Los Angeles, Calif.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 219-29 West Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 40.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance. (*Also see Curtains and Stage Drapes, and Curtain Controls.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, INC., 225 Bluff Street, Akron, Ohio. See page 36.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Ames Metal Moulding Company, 225 E. 144th Street, New York City.
Safeguard Rubber Products Corporation, 250 West 49th Street, New York City.

STEREOPTICONS

INSTRUMENTS MOUNTING incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
GoldE Manufacturinf Company, 1214-22 W. Madison Street, Chicago, Ill.

TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.

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TEST REELS

FOR MEASURING and checking projection and sound reproduction various test reels have been developed. A set of test reels always available in the theatre permits convenient checking of conditions periodically, to detect defects before they have developed to a critical degree, as well as to ascertain causes and to make adjustments after faults have become apparent. Reels covering projection include material and calibrations for optical system alignment, definition, film weave, and many other factors. Sound test reels cover reproduction characteristics at various frequencies and volume levels, acoustic measurements, etc. Prices vary according to purpose.

Academy of Motion Picture Arts and Science, Taft Building, Hollywood, Calif.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

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TESTING INSTRUMENTS

THE NEED for instruments with which to check electrical installations, particularly in projection, sound and lighting, varies from theatre to theatre. Usually there is a need for only two such instruments, a voltmeter and an ammeter. The voltmeter scale should run from zero to 250, that of the ammeter to 150.

The functions of these two instruments are included with others in an electrical analyzer that is capable of giving readings for most any factor in electrical circuits, either a. c. or d. c., as well as for sound tubes. The cost is not too high to make its purchase unfeasible if electrical installations are serviced by the theatre staff to an appreciable degree. The analyzer should be of low- and high-reading type.

In every theatre a test lamp is a handy tool. To reduce the chance of short-circuits, it should have well insulated prongs (something the home-made variety seldom has).

Hickock Electrical Instrument Company, 10527 DuPont Avenue, Cleveland, Ohio.
Hulett-Packard Company, Palo Alto, Calif.
Precision Instrument Manufacturing, Inc., 57-02 Hoffman Drive, Elmhurst, N. Y.
Supreme Instruments Corporation, Greenwood, Miss.
Triplett Electrical Instrument Company, Bluffton, Ohio.
Weston Electrical Instrument Corporation, 628 Frelinghuysen Avenue, Newark 5, N. J.

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TICKET BOXES

ATTRACTIVELY FINISHED, sturdily balanced metal receptacles for disposal of tickets at the entrance are obtainable at prices rendering home-made boxes rarely feasible, even if they are designed as well for the purpose. These boxes are typically of steel construction on an iron base of proper weight, with a hinged top of aluminum or similar metal, and in color below.

Styles of ticket boxes on the market include one which automatically clips the ticket in two and "files" the half retained by the theatre on a string, so that the accumulation can be easily removed in the order of the ticket numbers, thus facilitating the tallying of admissions.

Ticket boxes with chopping knives are also normally obtainable for situations in which destruction of tickets to prevent re-use is indicated.

GENERAL REGISTER CORPORATION, 3620 Thirty-Third Street, Long Island City, N. Y. See page 36.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. See page 74.
Neumade Products Corporation, 427 West 42nd Street, New York 18, N. Y.
Newman Brothers, Inc., 660-670 West 4th Street, Cincinnati, Ohio.
Stud-Rod Control Corp. of America, 1501 Broadway, New York City.

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TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself, with anti-collusion provisions.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

GENERAL REGISTER CORPORATION, 3620 33rd Street, Long Island City, N. Y. See page 36.
GoldE Manufacturing Company, 1220 West Madison Street, Chicago 7, Ill.
Ticket Register Industries, 218 South Wabash Avenue, Chicago, Ill.
Wenzel Projector Company, 2509-19 South State Street, Chicago, Ill.

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TOILET ACCESSORIES

THE PROVISION of soap, paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff.

The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock. (They may be obtained in control type issuing only one section at a time).

Toilet paper should be of at least 10-pound stock and dispensed by holders using either flat folded sheets, or issuing two sheets at a time. These may be obtained in chrome-plated metal or in synthetic materials to match compartment color.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.
National Paper Products Company, 343 Samson Street, San Francisco, Calif.
Sonophone, Inc., St. Paul, Minn.
Sanymetal Products Company, 1705 Urbana Road, Cleveland, Ohio.
United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

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TRANSFORMERS

THE PRINCIPAL use of transformers in theatres is to increase the voltage of the electric power line supplying neon lighting circuits. They are a regular component of a neon installation, but need occasional replacement.

Mercury lamps used in "black light" installations also require transformers, small one operating on 115 volts and consuming about 20 watts.

Comparable ballast equipment is needed to step up voltage of the current supply for each Slimline fluorescent lamp (*See Lighting, Architectural and for Public Areas*).

General Electric Company, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing



appropriate suggestions as to proper styles for each class of personnel, and each season.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

S. APPEL & COMPANY, 18 Fulton Street, New York City. See adjoining column.
Brooks Uniform Company, 1140 Avenue of the Americas, New York 19, N. Y.
MAIER-LAVATY COMPANY, 2141 Lincoln Avenue, Chicago. See page 26.
REVERSIBLE COLLAR COMPANY, 111 Putnam Avenue, Cambridge, Mass. See adjoining column.
Russell Uniform Company, 1600 Broadway, New York.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics,* and (2) *coated fabrics.*

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, corduroy and plastic-filament.

There are two general classes of simulated leather, that having a paroxylin-base, and that with a vinyl-plastic base. Each is available in different grades.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc. Simulated leather is obtainable in a large variety of standard colors and off-shades, and also in "antique" finishes having a worked leather pattern effect.

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

Athol Manufacturing Company, Athol, Mass.
CHICOPEE MANUFACTURING CORPORATION, 47 Worth Street, New York City (plastic fabric). See page 9.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Cotan Corporation, 331-359 Oliver St., Newark, N. J.
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.
FIRESTONE INDUSTRIAL PRODUCTS CO., Velon Div., Akron, Ohio. See page 29.
GOODALL FABRICS, INC., 525 Madison Avenue, New York City. See page 37.
A. D. Juilliard & Company, Inc., 40 West 40th Street, New York City.
MANKO FABRICS COMPANY, 29 West 26th Street, New York 10, N. Y. See page 38.
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.
THE TEXTILEATHER CORPORATION, 607 Madison Avenue, Toledo, Ohio. See page 31.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.
Zapon-Keratol Div., of Atlas Powder Company, Stamford, Conn.

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VACUUM CLEANERS—See Cleaning Mechanisms.

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VENDING EQUIPMENT FOR CONFECTIONERY

NEARLY ALL of the kinds of refreshments sold in theatres can be dispensed automatically, but sales in many theatres have been found to be greater, for certain classes of merchandise, when dispensing is done personally, at refreshment counters.

Bar candy is one item of merchandise that lends itself well to automatic vending, hence coin machines are often used in theatres also having a refreshment counter, augmenting it at other locations. Both automatic and personal dispensing is employed also for beverages, and machines are available for dispensing either by bottle or in a paper cup. Automatic venders are attractively finished, and there are candy machines especially designed for theatres.

For personal vending, stock showcases are available in styles suited to built-in nooks as well as to island locations.

Popcorn equipment includes attractive models combining popping and dispensing functions for lobby and foyer locations; poppers for preparing the confection at some remote location (not merely within the theatre, but some distance beyond); and warmers from which corn so remotely popped is dispensed. Warmers are available for placement on a refreshment bar, and also with their own stand. A combination warmer and stand is obtainable in a style simulating a lobby type popcorn machine. Lobby poppers as well as remote kitchen poppers are made in various capacities.

Serving of ice cream in theatres ranges from dispensing ice cream sandwiches to complete soda fountain service, for which latter there is equipment of various capacities, to be installed as a unit of a built-in bar, or with its own ornamental counter.

Advance Manufacturing Company, 6296 St. Louis Avenue, St. Louis, Mo. (popcorn machines).
American Popcorn Company, Box 41, Sioux City, Ia.
The Bastian-Blessing Company, 420 West Peterson Avenue, Chicago, Ill. (soda fountains).
Columbus Show Case Company, 850 West Fifth Avenue, Columbus, Ohio.
C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill. (popcorn machines) See page 8.
Farmer Boy Popcorn & Equipment Co., Liberty Avenue at 180th Street, Jamaica, N. Y.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. (popcorn machines). See page 35.
Merchandising Corporation, 236 North Water Street, Milwaukee 1, Wis.
Pronto Popcorn Sales, 702 Beacon Street, Boston, Mass. (popcorn warmers).
Popcorn Equipment Company, 458 South Spring, Los Angeles 13, Calif.
Poppers Boy Products Company, 56 East 13th Street, Chicago 5, Ill.
Rowe Manufacturing Company, Inc., 31 East 17th Street, New York City.
Sportservice, Inc., Hearst Building, Buffalo, N. Y.
Star Manufacturing Company, Inc., 6300 St. Louis Avenue, St. Louis, Mo. (popcorn machines).
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill. (candy dispensers).
T. & C. Company, P. O. Box 5998, Dallas, Tex. (automatic popcorn dispensers).
United American Soda Fountain Company, Watertown, Mass. (soda fountains).

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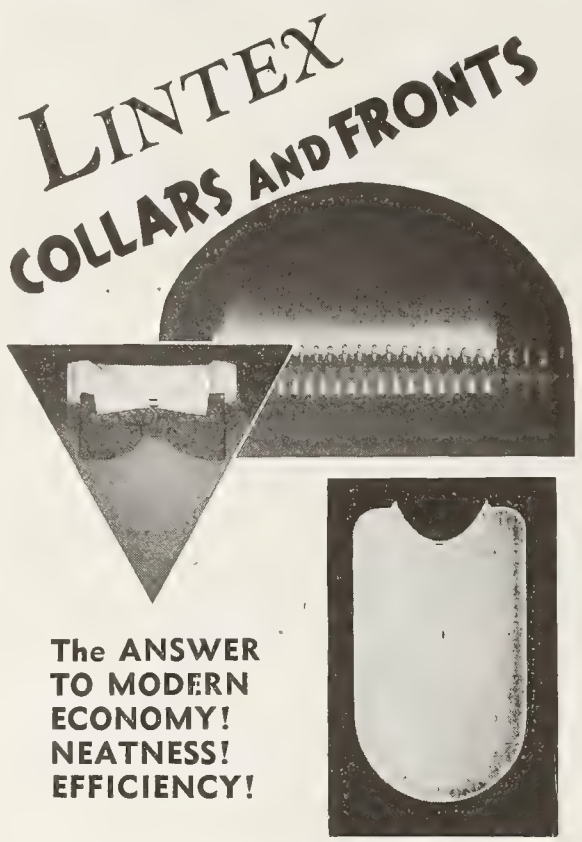
WALL PAPER AND OTHER WALL COVERINGS

WALL PAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable resistance to fire.

Besides papers of printed patterns, there are those with embossed patterns in rib and weave effects. Varnished over with clear plastic paint, they provide a durable surface that gives a wall a decorative texture.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base composition sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types. The leather-like coated fabrics, which come in many different colors, give an especially luxurious effect when tufted with ornament-headed nails. Linoleum and asphalt-base coverings are particularly applicable to standee, stadium and cross-aisle rails were utilitarian rather than decorative values are emphasized. (*See also Fabrics.*)

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederic Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).
Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).
Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulated leather).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.
The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (simulated leather).
Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).
United Wallpaper, Inc., Varlar Division, Merchandise Mart, Chicago 54, Ill. (wall paper).
United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).





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Associated Ticket & Register Co., Inc. .. 47
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Autocrat, Inc. 5
Drive-In Theatre Equipment & Supplies.

Automatic Devices Company 80
Curtain Controls; Motor-Generator Sets for D.C. Arc Supply.

Ballantyne Company, The .....6 & 71
Air-Conditioning and Ventilating Equipment; Amplifiers; Lamps, D.C. Projection Arc; Sound Systems, Complete; Soundheads; Speakers and Horns.

Bigelow-Sanford Carpet Company 27
Carpeting; Carpet Lining; Cleaning Materials and Compounds.

Black Light Products Company 26
"Black Light" Materials and Equipment.

Blue Seal Cine Devices, Inc. 43
Projectors & accessories: Standard 35mm., Theatres; Projector Parts; Sound Systems, Complete; Soundheads.

Campbell Recorder Company 80
Drive-In Theatre Equipment & Supplies.

Century Projector Corporation 75
Projector Replacement Parts; Projectors & Accessories: Standard 35mm., Theatre; Sound Systems, Complete; Soundheads; Takeups, Film.

Chicopee Mfg. Corp. of Georgia 9
Fabrics for Walls, Curtains & Stage Drapes; Upholstering Materials.

Cretors & Company, C. 8
Vending Equipment for Confectionery.

Eastern Seating Company 45
Chairs, Auditorium.

Elec-Tech Company 77
Sound Systems, Complete; Soundheads.

Essannay Electric Mfg. Co. 53
Changeover Devices; Reel End Alarms.

F & Y Building Service, The 10
Architectural Materials & Design Service.

Fairbanks, Morse & Co. 36
Emergency Lighting & Power Equipment.

Firestone Industrial Products Company 29
Chair Cushions of Foamed Latex; Upholstering Materials; Mats and Matting.

Forest Electronic Co., Inc. 33
Lamps, D.C., Projection Arc.

Forest Manufacturing Corp. 76
Changeovers and Cueing Devices; Rectifiers.

Fort-A-Cide Corporation 25
Disinfectants & Deodorants.

G-B Kalee, Ltd. 79
Amplifiers; Lamps, D.C. Projection Arc; Projector Parts; Projectors & Accessories; Sound Systems; Soundheads.

General Electric Company, Appliance & Merchandise Div. 78
Rectifiers.

General Electric Company, Appliance & Merchandise Div. 28
Cleaning Mechanisms.

General Electric Company, Lamp Div. .. 23
"Black Light" Materials and Lighting Equipment; Lamps, Incandescent for Projection; Lamps, Incandescent for Theatre Lighting; P.E. Cell Exciter; Mazda Regulators.

General Register Corporation 36
Ticket Registers, Ticket Boxes.

Goldberg Bros. 22, 73, 80
Reels and Reel Bands; Rewinders, Films; Boxoffices; Waste Cans for Projection Rooms; Box-office Accessories.

GoldE Manufacturing Company 74
"Black Light" Materials and Lighting Equipment; Cabinets for Film and Carbons; Carbon Savers; Change Makers; Changeovers & Cueing Devices; Effect Machines; Exploitation Mechanisms; Lights, Spot and Flood; Projector Replacement Parts; Rewinders, Film; Sand Urns; Stage Lighting Equipment; Stereopticons; Takeups, Film; Ticket Boxes.

Goodall Fabrics, Inc. 37
Fabrics for Walls, Curtains & Stage Drapes; Upholstering Materials; Wall Paper and Other Wall Coverings.

Gundlach Manufacturing Company ... 79
Lenses, Projection.

Hertner Electric Co., Inc., The 81
Motor-Generator Sets for D.C. Arc Supply.

Heyer-Shultz, Inc. 65
Projectors & Accessories; Standard 35mm., Theatre; Reflectors, Projection Arc.

Heywood-Wakefield Company 14
Chairs, Auditorium.

Hupp Metal Works Co., The 38
Crowd Control Equipment; Sand Urns.

Ideal Seating Company 41
Chairs, Auditorium.

International Projector Corporation ... 2
Changeovers and Cueing Devices; Fire Prevention Devices, Projectors; Mazda Regulators; Projector Replacement Parts; Projectors & Accessories; Standard 35mm., Theatre; Reflectors, Projection Arc; Rewinders, Film; Soundheads; Sound Systems, Complete; Speakers and Horns; Takeups.

Kliegl Bros. 40
"Black Light" Materials and Lighting Equipment; Dimmers; Effect Machines; Lighting, Architectural and for Public Areas; Lights, Spot and Flood; Stage Lighting Equipment.

Kroehler Mfg. Co. 51
Chairs, auditorium; Furniture for Foyers and Lounges.

Kollmorgen Optical Company 60
Lenses, Projection; Lens Assemblies, Sound.

LaVezzi Machine Works 64
Projector Replacement Parts.

Lawrence Metal Products Company ... 34
Crowd Control Equipment & Supplies; Sand Urns.

Maharam Fabrics Corporation 43
Fabrics for Walls, Curtains & Stage Drapes.

Maier-Lavaty Company 26
Uniforms.

Manko Fabrics Company 38
Upholstering materials.

Manley, Inc. 35
Vending Equipment for Confectionery.

Marsh Wall Products, Inc. 10
Architectural Materials and Design Service; Boxoffices.

Motiograph 63
Projector Replacement Parts; Projectors & Accessories; Standard 35mm., Theatre; Sound Systems, Complete; Soundheads.
Sound Systems, Complete; Soundhead; Drive-In Theatre Equipment and Supplies.

National Carbon Company, Inc. 4
Carbons, Projection.

National Studios 40
Slides.

National Super Service Co., Inc. 55
Cleaning Mechanisms.

National Theatre Supply 45, 59
Distributors of all types of theatre equipment with branches in key cities.

National Theatre Screen Refinishing Co. 77
Screen Resurfacing.

Nu-Screen Corporation 12
Screens.

Poblocki & Sons 30
Architectural Materials and Theatre Design Service; Box Offices; Display Frames, Poster; Prefabricated-Building Materials and Services; Signs, Directional.

Projection Optics Co., Inc. 76
Lens Assemblies, Sound; Lenses, Projection.

Pro-Tex Reel Band Company 80
Reels and Reel Bands.

Radio Corp. of America, Theatre Equipment Div. 7
Amplifiers; Amplifying Tubes; Microphones; Photoelectric Cells; Projector Replacement Parts; Projectors, 16mm. Heavy-Duty Type; Projectors & Accessories: Standard 35mm., Theatre; Public Address Systems; Screens, Projection; Sound Systems, Complete; Soundheads; Speakers and Horns; Drive-In Theatre Equipment and Supplies

RCA Service Company, Inc. 77

Reversible Collar Company 68
Uniforms.

Robin, Inc., Joe 74
Motor-Generator Sets for D.C. Arc Supply.

Rustain Products, Inc. 71
Cleaning Materials and Implements.

S. O. S. Cinema Supply Corp. 22
Amplifiers; Soundheads.
Distributors of all classes of equipment on mail-order plan.

Smith & Sons Carpet Co., Alexander .. 11
Carpeting; Carpet Lining.

Stroblite Company, The 40
"Black Light" Materials and Lighting Equipment; Lights, Spot and Flood.

Strong Electric Corp., The 3
Lamps, D.C. Projection Arc; Rectifiers and Power Units; Reflectors; Rheostats.

Superior Electric Co. 22
Dimmers.

Switzer Bros. 38
"Black Light" Materials and Equipment.

Telesonic Theatrephone Co. 57
Hearing Aids.

Theatre Managers Institute 45

Textileather Corporation, The 31
Upholstering Materials; Wall Paper and Other Wall Coverings.

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Air-Conditioning & Ventilating Equipment.

Vallen, Inc. 40
Curtain Controls; Stage Rigging & Hardware.

Vio-Glo Plastics Corp. 45
"Black Light" Materials and Lighting Equipment; Signs, Directional.

Wagner Sign Service, Inc. 61
Letters and Frames for Advertising.

Weber Machine Corp. 67
Amplifiers; Projectors & Accessories: Standard 35mm., Theatre; Soundheads.

Wenzel Projector Company 76
Cabinets for Film and Carbons; Carbon Savers; Changeovers and Cueing Devices; Projector Replacement Parts; Projectors & Accessories; Standard 35mm., Theatre; Reels and Reel Bands; Rewinders, Film.

Wolk, Edw. H. 73
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National Theatre Supply, 1961 S. Vermont Avenue, Los Angeles.* Lloyd C. Ownbey, manager.
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Projection Equipment & Maintenance Company, 1973 S. Vermont Avenue, Los Angeles.* R. M. Wutke, manager.
Shearer Company, B. F., 1964 S. Vermont Avenue, Los Angeles. Barclay Ardell, mangaer.
Shearer Company, B. F., 243 Golden Gate Avenue, San Francisco. Homer I. Tegtmeier, manager.
Western Theatrical Equipment Company, 337 Golden Gate Avenue, San Francisco.* Harry Sarber, manager.

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Graham Brothers Theatre Equipment, 546 Lincoln Street, Denver.* H. Graham, manager.
National Theatre Supply, 2111 Champa Street, Denver,* J. B. Stone, J. J. Morgan, managers.
Service Theatre Supply Company, 2054 Broadway, Denver.
Western Service & Supply, 2120 Broadway, Denver,* S. R. Langwith, manager.

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National Theatre Supply, 122 Meadow Street, New Haven.* W. J. Hutchins, manager.

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Lust, Ben, 1001 New Jersey Avenue, N. W., Washington. Ben Lust, owner.

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Hornstein, Inc., Joe, 1417 N. East Second Avenue, Miami. Hal Hornstein, manager.
Southeastern Theatre Equipment Company, 625 W. Bay Street, Jacksonville. W. E. Woodward, manager.
United Theatre Supply Corporation, 110 Franklin Street, Tampa.* Ray Busler, manager.

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Capital City Supply Company, Inc., 161 Walton Street, N. W., Atlanta.* C. J. Howell, manager.
National Theatre Supply, 187 Walton Street, N. W., Atlanta.* J. C. Brown, manager.
Southeastern Theatre Equipment Company, 201-3 Luckie Street, N. W., Atlanta. J. B. Dumestre, manager.
Southland Theatre Equipment Company, Inc., 183 Walton Street, N. W., Atlanta.
Wil-kin Theatre Supply, Inc., 150-4 Walton Street, N. W., Atlanta.* Nash Weil, executive vice-president.

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Droll Theatre Supply Company, 351 East Ohio Street, Chicago. A. C. Anders.
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Stanley Theatre Supply Co., 1233 S. Wabash Avenue, Chicago.

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National Theatre Supply, 1102 High Street, Des Moines.* A. C. Schuyler, manager.

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Hadden Equipment Company, 423 West Liberty Street, Louisville 2. A. V. Sheckler, manager.

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Delta Theatre Supply, Inc., 214 South Liberty Street, New Orleans.* J. F. Elsey, manager.
Hodges Theatre Supply Company, Inc., 1309 Cleveland Avenue, New Orleans.* W. A. Hodges, owner.
National Theatre Supply, 220 South Liberty Street, New Orleans.* T. N. Neely, manager.

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Dusman Motion Picture Supplies, J. F., 2021 N. Charles Street, Baltimore.*J. F. Dusman, owner.
National Theatre Supply, 417 St. Paul Place, Baltimore.* N. C. Haefele, manager.

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Independent Theatre Supply Company, Inc., 28 Winchester Street, Boston.
Massachusetts Theatre Equipment Company, 20 Piedmont Street, Boston.
National Theatre Supply, 37 Winchester Street, Boston.* H. J. McKinney, manager.
Standard Theatre Supply Company, 78 Broadway, Boston.
Theatre Service & Supply Company, 30 Piedmont Street, Boston.

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Forbes Theatre Supply Company, Ernie, 214 W. Montcalm Street, Detroit.* Ernie Forbes, owner.
McArthur Theatre Equipment Company, 454 W. Columbia, Detroit.* Geo. McArthur, owner.
National Theatre Supply, 2312-14 Cass Avenue, Detroit.* C. Williamson, manager.
Ringold Theatre Equipment Company, 106 Michigan Street,, N.W., Grand Rapids.* H. J. Ringold, owner.
United Theatre Equipment Company, 2501 Cass Avenue, Detroit. H. S. Morton, owner.

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Elliot Theatre Equipment Company, Glenwood Avenue, Minneapolis.
Frosch Theatre Supply Company, 1111 Currie Avenue, Minneapolis.* M. Frosch, owner.
National Theatre Supply, 56 Glenwood Avenue, Minneapolis.* A. T. Crawmer, manager.
Western Theatre Equipment Exchange, Inc., 45 Glenwood Avenue, Minneapolis.

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Exhibitors Supply Company, 3236 Olive Street, St. Louis.* Ray Colvin, owner.
Independent Theatre Supply Company, 115 West 18th Street, Kansas City.
Missouri Theatre Supply Company, 115 West 18th Street, Kansas City.* L. J. Krimbiel, manager.
National Theatre Supply, 3212 Olive Street, St. Louis.* W. C. Earle, manager.
National Theatre Supply, 223 West 18th Street, Kansas City.* A. De Stefano, manager.
Rockenstein Company, L. T., 3142 Olive Street, St. Louis. L. T. Rockenstein, owner.
Shreve Theatre Supply Company, 217 West 18th Street. Kansas City.* James W. Shreve, president.
Stebbins Theatre Equipment Company, 1804 Wyandotte Street, Kansas City.* C. Badger, manager.

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The Ballantyne Company, 1707-11 Davenport Street, Omaha. Robert Ballantyne, owner.
Quality Theatre Supply Corporation, 1511 Davenport Street, Omaha.*
Western Theatre Supply Company, 214 N. 15th Street, Omaha.* F. A. Van Husan, and E. N. Epley, partners.

NEW MEXICO

Eastern New Mexico Theatre Supply Company, Box 1099, Clovis.

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Albany Theatre Supply Company, 1046 Broadway, Albany.
Amusement Supply Company, Inc., 341 W. 44th Street, New York City.* J. Pear, manager.
Auburn Theatre Equipment Company, 5 Court Street, Auburn. Frank M. Spreter, owner.
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Capitol Motion Picture Supply Corporation, 630 Ninth Avenue, New York City.* Ben Perse, and Harry Perse, partners.
Crown Motion Picture Supplies Corporation, 364 West 44th Street, New York City.* Julian Katz, manager.
Empire Theatre Supply Company, Inc., 1003 Broadway, Albany.
Empire Theatre Supply Corporation, 330 West 42nd Street, New York City.
Hornstein, Inc., Joe, 630 Ninth Avenue, New York City.* Joe Hornstein, president.
National Theatre Supply, 498-500 Pearl Street, Buffalo.* V. G. Sandford, manager.
National Theatre Supply, 356 West 44th Street, New York City.* James Frank, Jr., manager.
National Theatre Supply, 962 Broadway, Albany.* W. J. Hutchins, manager.
Robin, Inc., J. E., 330 West 42nd Street, New York City. Export. J. E. Robin, president.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City. National distribution on mail-order plan. J. A. Tanney, owner.
Star Cinema Supply Company, 442 West 45th Street, New York City. S. Tanney, owner.
United Projector & Film Corporation, 228 Franklin Street, Buffalo. G. W. Linden, manager.

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Bryant Theatre Supply Company, 227 South Church Street, Charlotte.* M. Bryant, manager.
Dixie Theatre Supply Company, Box 217, Charlotte.* J. B. Erskine, manager.
National Theatre Supply, 304 South Church Street, Charlotte.* W. G. Boling, manager.
Southeastern Theatre Equipment Company, 209 South Poplar Street, Charlotte. W. P. White, manager.
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Theatre Equipment Company, 261 North Green Street, Greensboro.
Wil-kin Theatre Supply, Inc., 229 South Church Street, Charlotte.* Bill White, manager.

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McCarthy Theatre Supply Company, 55 Fifth Street, Fargo.

OHIO

Akron Theatre Supply Company, 1025 N. Main Street, Akron.* H. P. Jones, manager.
American Theatre Equipment Company, 165 N. High Street, Columbus.
American Theatre Supply Company, 439 Dorr Street, Toledo.* Paul Hueter.
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General Theatre Equipment Company, 109 Michigan Street, Toledo.* Al Boudouris, president.
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National Theatre Supply, 1637-39 Central Parkway, Cincinnati.* J. H. Kelley, manager.
National Theatre Supply, 2128 Payne Avenue, Cleveland.* F. Masek, manager.
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Howell Theatre Supplies, 12 South Walker Avenue, Oklahoma City.* W. R. Howell, owner.
National Theatre Supply, 700 West Grand Avenue, Oklahoma City.* J. I. Watkins, manager.
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Theatre Utilities Service Company, 1935 N. W. Kearney Street, Portland.* H. S. McLeod, manager.
Western Theatre Equipment Company, 1923 N. W. Kearney Street, Portland.*

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VIRGINIA

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National Theatre Supply, 2319 Second Avenue, Seattle.* O. L. Chiniquy, manager.
Shearer Company, B. F., 2318 Second Avenue, Seattle* T. Shearer, manager.
Western Theatre Equipment Company, 2406 First Avenue, Seattle.

WEST VIRGINIA

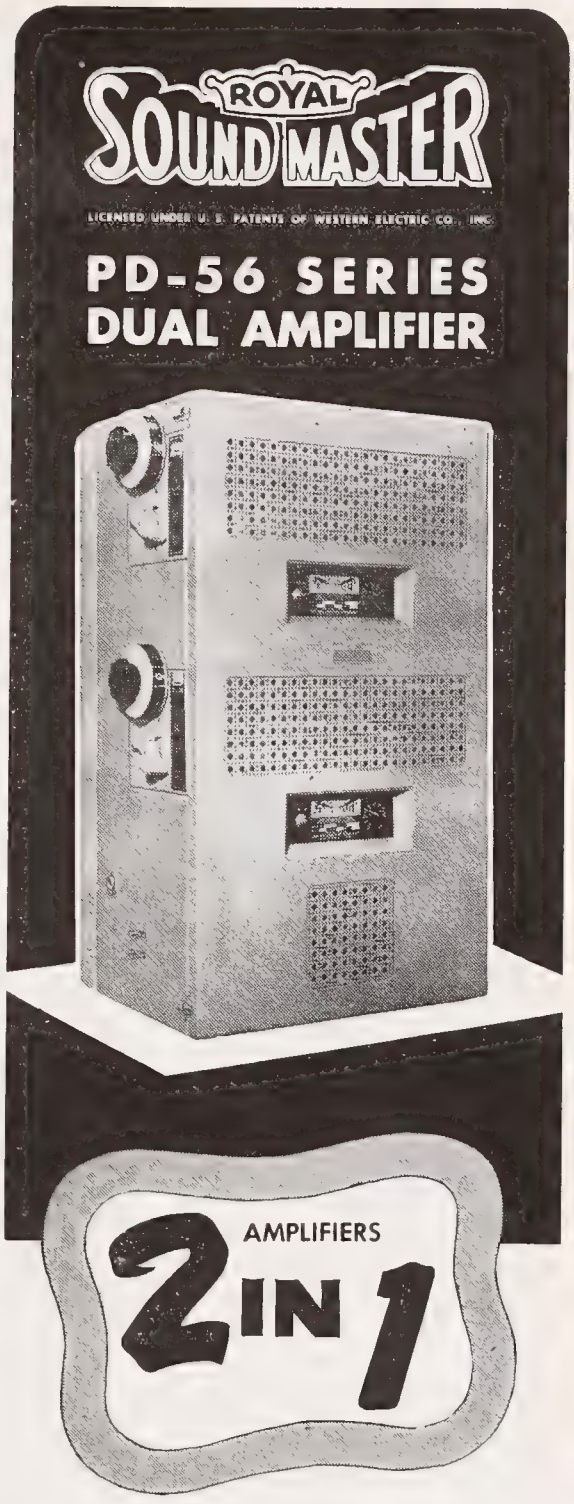
Charleston Theatre Supply, 506 Lee Street, Charleston.* Ned E. Merhie, owner.

WISCONSIN

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Perlona Electric Co., Ltd., 277 Victoria Street, Toronto.*
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Sharp & Sons, W. G., Film Exchange Building, Calgary, Alberta.*
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A Quonset Theatre for Colored Patronage

How Jesse C. Cox found prefabrication a way to give the colored people of Rock Hill, S. C., their own theatre.



The Qonset construction extends to the brick and stucco front.



View of the auditorium, showing 48-inch fans which supply ventilation.



General scheme of the floor plan and construction.

THE SOUTH for many years has led other sections of the United States in theatre construction. One of the factors which has caused some people to believe that this would hold true for quite some time to come is its colored population, for which there has been relatively few seats available. Generally, to build up to the demand of colored patronage has presented an economic problem, which post-war costs have of course greatly aggravated. Prefabrication has therefore been of special interest to people alert to the need and the opportunities that the colored population has thus presented.

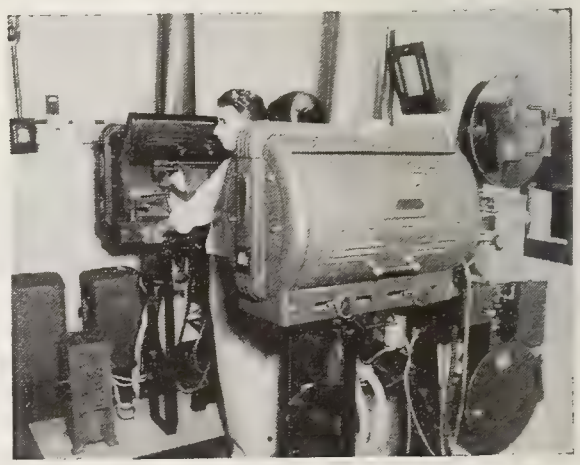
The Carver theatre in Rock Hill, S. C., is the result of these developments. Its owner, Jesse C. Cox, has been in the theatre business for over twenty years.

"I was working with Carter Barron at the old Metropolitan in Atlanta when sound came out in 1928," he relates, and goes on to tell:

"It was in BETTER THEATRES that I noticed the prefabricated theatre built on the West Coast by National Theatres. But I also noticed that it cost plenty. So I drew the plans for the Carver myself, to use Quonset metal frame and brick with a stucco front. It is one of the finest theatres for colored patronage in the South."

The Carver, which is 100 feet deep, is completely constructed of Quonset-40 steel truss and corrugated metal sheeting, except for a stuccoed brick front and a projection room over the lobby with concrete floor and asbestos board walls and ceiling.

Interior walls, which follow the curvature of the Quonset construction to the floor, are finished in plaster on metal lath, with rock wool between the steel supporting members. The auditorium seats 496.



The projection room and a storage room on each side rest on a concrete slab the full building width.

Why Theatres Should Be Insulated

(*Continued from page* 18)

quite a bit of body heat; moreover, comparing cooling and heating in terms of heat units, refrigeration costs about ten times as much as heating.

The materials which compose the usual construction are relatively good conductors and permit a flow of heat that causes discomfort in summer and wastes fuel in winter. The following example illustrates the effect on heat transmission produced by the addition of 2-inch insulation of an efficient type to roof deck construction.

Transmission per square foot for 70° *difference in temperature through* 4-*inch concrete plus standard roofing*—50.40 *units of heat* (*Btu*) *per hour.*

Transmission for the same construction and conditions, with addition of 2-*inch insulation*—8.40 *heat units per hour.*

In other words, such addition of insulation reduces the heat flow through the roof 83.5%, thus greatly reducing the theatre operator's annual fuel bill, and cooling bill, too, if he has air-conditioning.

THE SOURCES OF SAVINGS

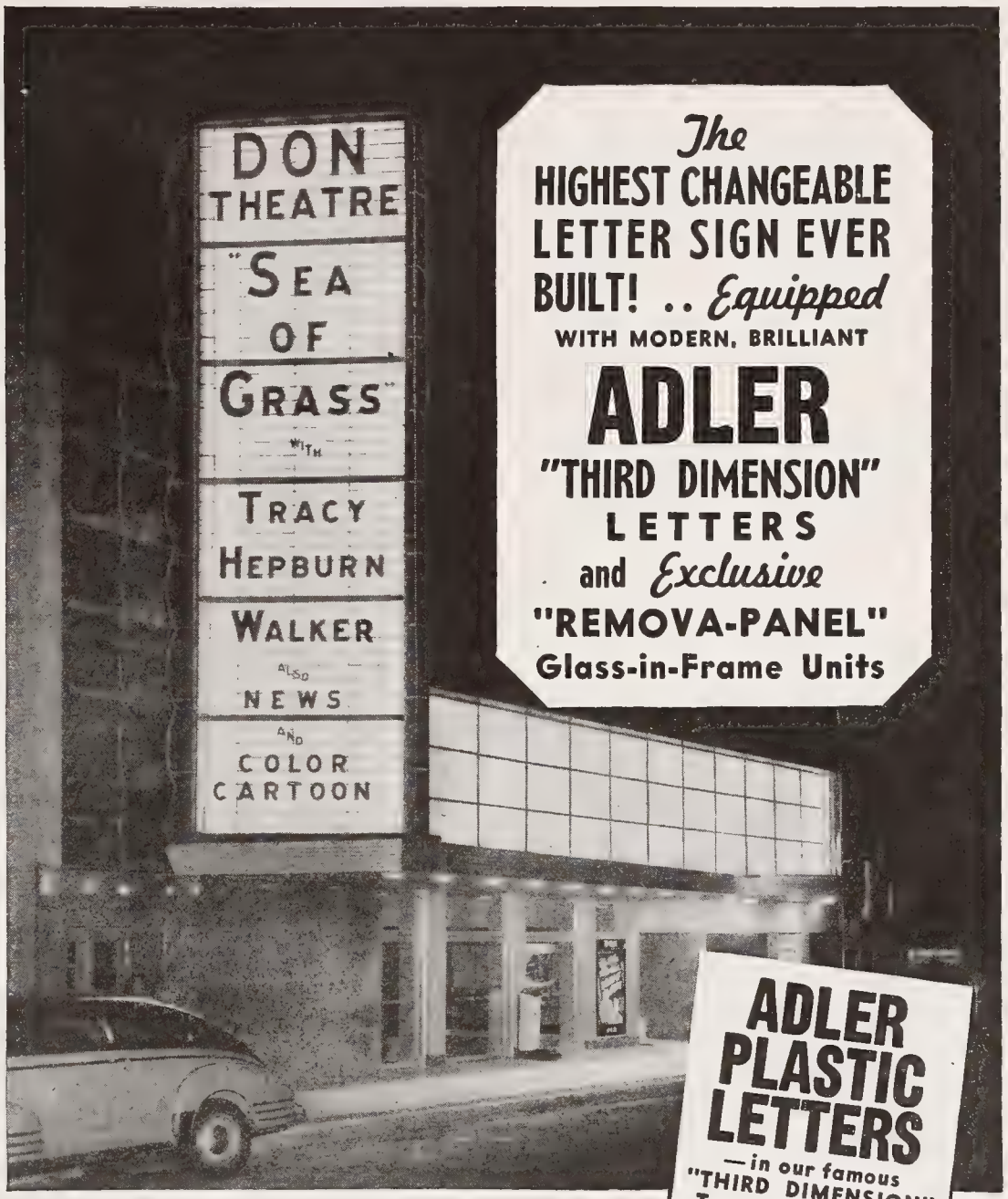
It is evident then, that insulating a theatre will save the operator money for the following reasons:

1. It will reduce the capacity required for a cooling plant, thereby reducing electric power costs, saving refrigerant due to smaller equipment, avoiding fluctuations in loads caused by changes in outside weather conditions, increasing the reliability of automatic control.

2. It will reduce the capacity required for a heating plant, thereby reducing the fuel bill. Furthermore, the rate of heat flow is smaller and interior *surface* temperatures are more consistently maintained, which means less likelihood of "draft" effects due to radiation heat loss from patrons' bodies.

In more recent years, the insulation of buildings against heat loss during seasons of heating has had steadily increasing acceptance as standard practice warranting its cost—indeed, as one ultimately paying for itself and producing a profit in terms of savings. It is to be thought of also, however, as protection against extreme heat gain in summer, and in the theatre field this is a dollars-and-cents value where the interior is mechanically cooled. There are today a variety of materials that effectively stop the waste of building heat loss, or gain, and many of them are as well adapted to the insulation of existing theatres as of new.

[*The author is well known to readers of* Better Theatres *for his many contributions to these pages on theatre design and engineering. He is a New York construction engineer.*]



This V-shaped, vertical attraction board on the Don Theatre, Shreveport, La. is *30 feet high*, with its two big, brilliant sides dominating the entire neighborhood. Four sizes of ADLER "THIRD DIMENSION" Letters—10"-12"-16"-24"—are used interchangeably in the frames to provide truly modern, stand-out program display.

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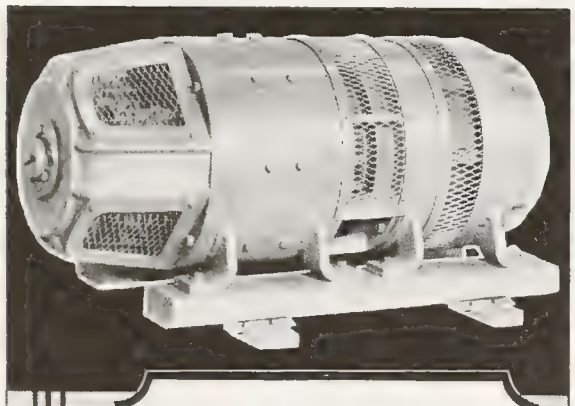


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The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —TERRY RAMSAYE

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; business manager, Local 365, IATSE & MPMO

What You Can Do Today to Get More Light on Your Screen

WHEN AN exhibitor decides to spend some money for new equipment to improve his screen results, he quite naturally wants to choose those items of equipment which will provide him with the greatest improvement *for the amount of money invested*. But the same item of new equipment may create a great improvement in one theatre, yet be of little value in another. This is because of the diffeernce in the relation of the new item of equipment *to the other parts* of the projection system in the two theatres.

That indicates the need for a careful study of the existing equipment and conditions before a purchase of new equipment is undertaken, in order to be able to choose the item of new equipment which will bring the greatest return on the investment in your particular situation. Following is a check-list of some items of new equipment that are capable of increasing the light on your screen when they replace certain obsolete units.

PROJECTOR HEADS AND BASES

Projectors of more recent designs have some sort of double shutter system which provides a "double cut off" of light while the intermittent is moving the film. If your projector heads are of the single shutter type, you can obtain a substantial increase in light by replacing them, and you will also be rewarded with a steadier picture and the practical elimination of repair costs for several years.

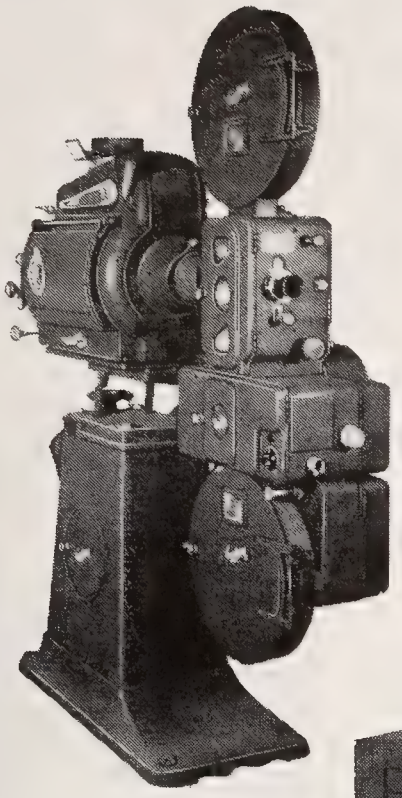
One may wonder why the base of a projector would be included in a list of items of equipment to improve the light on the screen. However, the base is called upon to perform a very important function: It must be caapble of holding the various items of the projector which are mounted upon it *in correct optical alignment*. A very substantial light loss will be experienced if the various components of the optical system are even slightly out of line.

Many old-fashioned bases still in use were designed to swing the lamphouse over to a different position for the projection of slides, and this fact, together with the fact that the components of modern equipment are too heavy for such bases and occupy different positions in relation to the center of support than did their old counterparts,

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

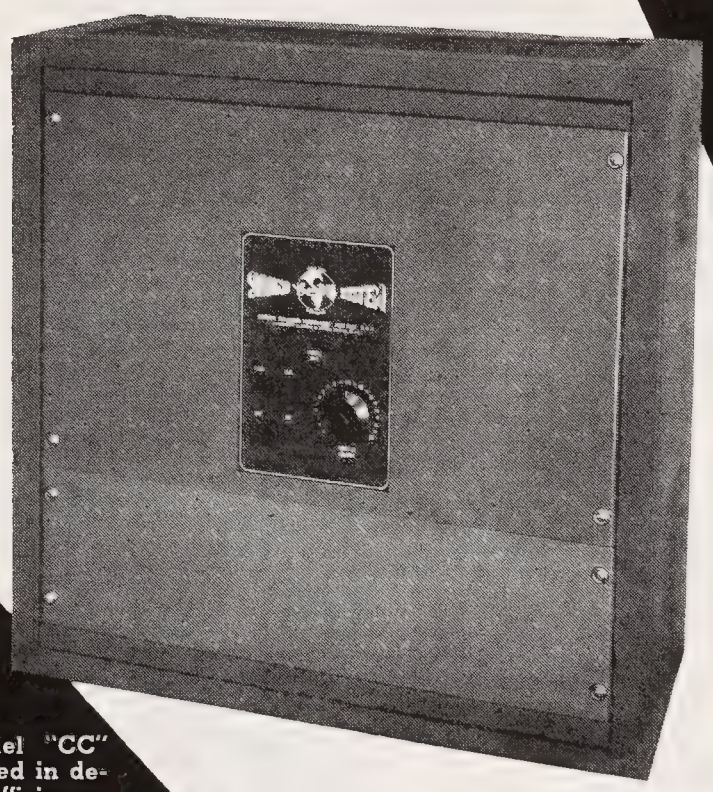
This department is available, without charge for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improvnig results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction — make and model of the varied items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

FROM PICTURE TO PATRON



Century

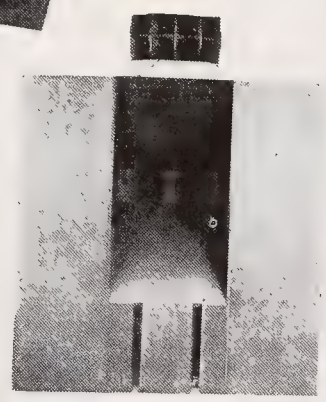
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PROJECTOR . . .

Model "C" Single Shutter or Model "CC" Double Shutter mechanisms—simplified in design, sturdy in construction, high in efficiency, low in cost of operation.

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15 to 250 watts of undistorted sound—.07% Flutter which is less than half the standard set by the Academy of Motion Picture Arts and Sciences. Sound Reproducers designed in cooperation with Western Electric Co., Inc.*

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Altec-Lansing Loudspeakers recommended exclusively for use with Century Sound Systems. High quality, high efficiency speakers designed for theatres of any seating capacity. Consult your Century Dealer for details.

For "PICTURE TO PATRON" Perfection Buy Century Sound and Projection

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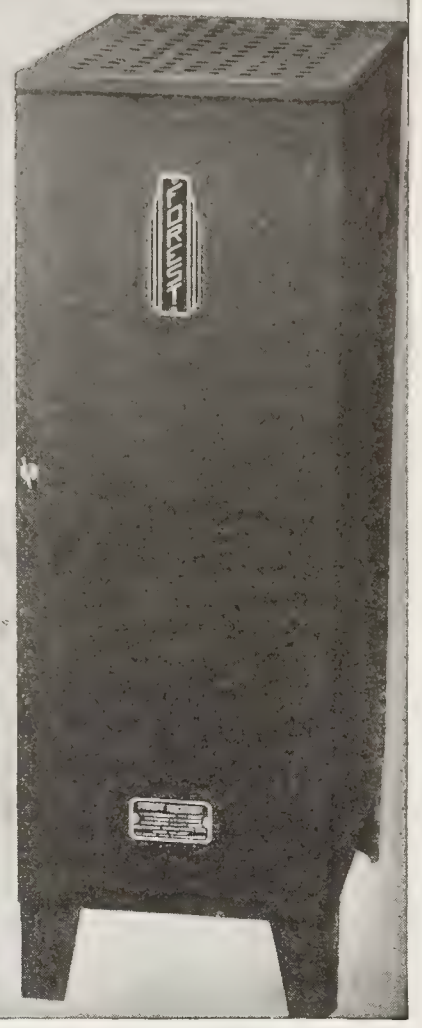
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FOREST 40 to 75 amperes 6-tube RECTIFIERS

MODEL 75-V-6 . . . The result of highly technical knowledge gained from building rectifiers for radar and other intrinsic scientific devices—achieving a new high for rectification efficiency at the lowest possible cost of power. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. Full 3-phase rectification. No moving parts. Power with flexibility—constant and uniformly smooth current—no flicker. Quiet and ease of operation. Sturdily constructed all steel case.



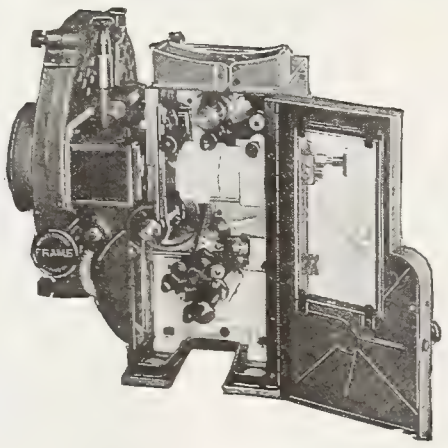
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75-V-6 Rectifiers, Super MCS, LD-60 and LD-30 Bulb Type Rectifiers, Rectifying Tubes and Sound Screens.

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→ SEE PAGE 33 FOR FOREST ELECTRIC PROJECTION LAMP

YOUR ASSURANCE OF THE BEST!



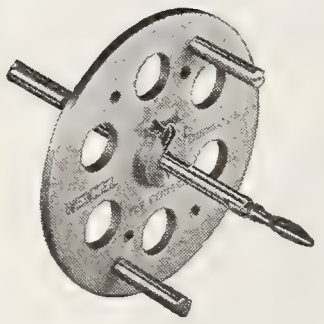
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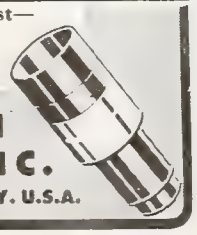
The Bull-Dog AR-15—engineered by Wenzel to eliminate key breakage on all types of shafts for winding film. Also for use in the Lower Magazines to more evenly distribute the pull strain. For automatic and hand rewinds too. When ordering, give model number or maker of shaft, together with shaft diameter.



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FREE AND EASY: Some advertisements offer literature and often a coupon is included as a convenient means of procuring it. For information on other products, write Better Theatres Catalog Bureau. Use the coupon on page 46.

makes those obsolete bases totally inadequate for today's projection needs.

LENSES

Today's new lenses offer major savings in light over the lenses of a few years ago. First, the better lenses of today are coated in order to eliminate most of the light loss caused by light reflected by the glass-to-air surfaces; and second, faster lenses are obtainable, which will accept all of the light produced by the new faster projection optical systems in use today. It is also worth nothing that the coated lens produces better definition in the projected picture.

LAMPS

All low-intensity lamps are obsolete, not only because of their inability to deliver enough light in most situations, but also because modern projection requires a snow-white light, and the yellow light produced by low-intensity equipment simply no longer fills the bill.

There is a modern lamp for every theatre, from the largest to the smallest, that will deliver the right quality of light economically. Depending upon the size of the picture to be projected, there is the 1-kw. lamp, simplified high-intensity lamp, and the straight high-intensity equipment, the latter for the very large theatres. Many a small exhibitor with low-intensity lamps might be surprised if he investigated how inexpensively he can have really modern high-intensity projection.

REFLECTORS

Inasmuch as all of the light that reaches your screen depends on the ability of your reflectors to *reflect,* worn-out reflectors are tiems that a theatre just cannot afford to have around. If you use glass reflectors the loss of light may not be noticed because it occurs so gradually over a period of months as the glass becomes pitted. But if your reflectors appear to be badly pitted, replace them and the extra light immediately available will surprise you.

THE SCREEN

Like reflectors, screens deteriorate gradually, and for this reason the light lost through screens which should be replaced is not always immediately noticed. A good way to check your screen is to obtain a sample of a new screen from your supply dealer and fasten the sample on your old screen. Then project a picture and it will be very obvious what a new screen will do for you.

We have seen from the above list what can be expected from the purchase of certain new items of equipment. Now let's see why the change of a single item of equipment may result differently in one theatre from another:

A good example is afforded in lenses. One theatre, let us say, has obsolete lamps and a slow optical system. The theatre owner buys new fast, coated lenses. Because of the coating on the lenses he gets an increase in light, *but* the greater optical speed does him no good because the speed of an optical system is no greater that the slowest part of it, and his old lamps simply do not fill the capacity of the new lenses. His investment in the lenses will really pay off when he replaces his lamps.

Now here's a reverse case, an actual one that we encountered a few years ago. This theatre had new simplified high-intensity, but the theatre owner was not satisfied with the light he was getting on his screen. His trouble was his old lenses. They were very slow and just could not accommodate the light that was being delivered by the new lamps. In this case a change in lenses gave the theatre an increase in light of about 50%—not bad from the addition of equipment that is relatively as inexpensive as a pair of lenses!

So when buying a new piece of equipment, *first look over what you have.* After the proper study of your layout you will be able to decide what items of equipment are robbing you of the most light and what new item will bring you the biggest return for the amount of money you invest.

What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist.

GET OUT — INSTANTLY!

[Originally published in Better Theatres of Feb., 1945]

A Projectionist's Device For Drive-Side Focusing

ATHOUGH a whole branch of modern industry has developed around the exhibition of motion pictures, with a lot of money going into research and refinements, the projectionist with the soul of a gadgeteer never loses interest in making his own improvements. And the heck of it is, they sometimes do! I don't know how many gimmicks of one kind and another come to my attention during a year that were cooked up in projectionists' home basement or with the help of some local machine shop. They don't always represent an interest in making money out of them, and that's a good thing. But not a few do have uses which a regular manufacturer is not so likely to think of, or probably would not want to bother with if he did.

I'm not in a position to say in what classification should go the device which I am told about in a letter from G. S. Patterson, Denver projectionist. He calls it a "micro focusing attachment" and its purpose is to make it possible to focus from either side of projectors which are not fitted for that convenience, which is the case with probably the vast majority of heads now in theatres. But in some existing projection rooms, the observation ports are too far apart for means of focusing from either side to be of any value. However, in others it would be. Here, then, is Mr. Patterson's explanation:

"Some of our most popular projectors were apparently designed without considering it necessary to focus the picture from either side. It is impossible to stand on the right side of the projector at all times, and now that Technicolor is making its appearance at more regular intervals, and since it is necessary to focus the picture when changing from black and white to Tech-

FLICKER

was the least of his worries



Among the hundreds of headaches in early motion picture projection, flicker was a minor matter. Today, audiences are more critical, but flicker can still be the least of your worries if you use General Electric copper-oxide rectifiers. This reliable equipment is designed especially to insure the steady, uniform power that is needed for fine reproduction of modern films.

Order from your General Electric Distributor, or write for additional information to Section A81-1045, Appliance and Merchandise Department, General Electric Company, Bridgeport 2, Conn.

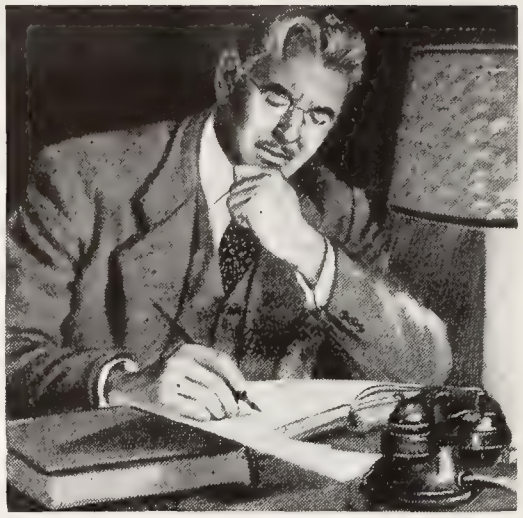
GENERAL ELECTRIC

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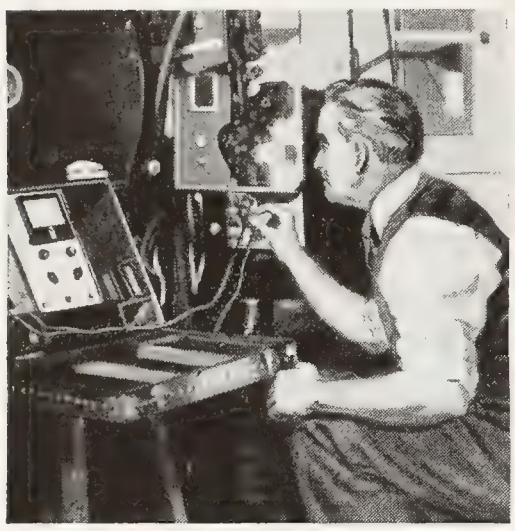
For Motion Picture Projection Service



1. Don't fool yourself, sound trouble *could* make this happen at your theatre.



2. And result in lost receipts that bring on box-office blues.



3. Regular checkups by RCA experts avert trouble—assure high-quality sound.



4. Continual, high-class showings please patrons—bring them back.

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In addition to regular checkups by a skilled, well-equipped technician—you get fast service on parts—prompt help in an emergency.

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FULL RANGE
SOUND SYSTEM

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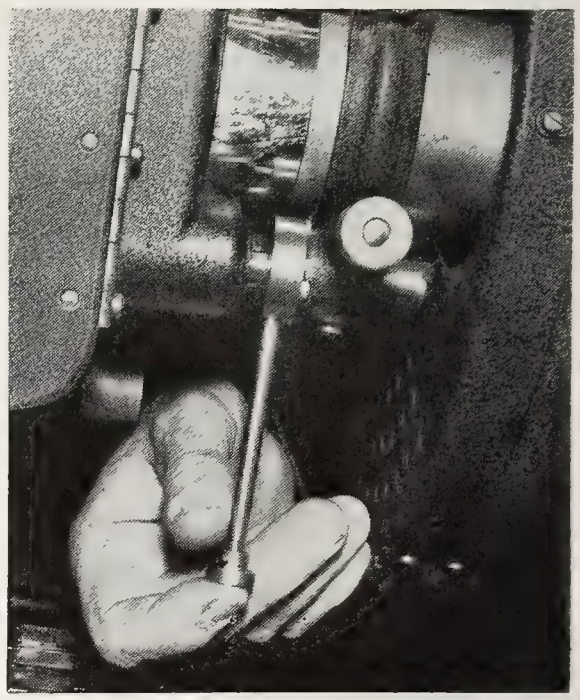
All former CTR installations can now obtain replacement parts by writing to:

ELEC-TECH 520 Elm Street, Cincinnati 2, Ohio

nicolor, or vice versa, this new focusing attachment makes it more convenient for the projectionist to focus the picture from either side and at the same time it provides a method of obtaining a sharper focus. This is accomplished by the 4-inch leverage of the shaft extending from the attachment.

"One finger is all that is required to operate the attachment at any time. It operates in a manner similar to a ratchet by placing the finger on the end of the knob and pressing upward. While holding this pressure, move the knob in the desired direction to focus the picture. When the pressure is released, the knob automatically returns to the lowest center position.

"I have had two of these in operation for several months on my job and everyone who has seen them or used them are very well pleased with their operation and readily agree it is much easier to maintain a better focused picture on the screen at all times. Many projectionists and managers alike have urged me to place them on the market, which I have decided to do, as I have a workshop idle since the war."



G. S. Patterson's "micro focusing attachment" as installed on one of his projectors.

Mr. Patterson's present model is made to fit a 3/8-inch shaft. He says that it can be installed in less than a minute with a screwdriver to remove the old knob and an Allen wrench, which he would supply. He figures he could make them to sell for $12 a pair.

More About "Fader-Riding" And Our Precious Public

LAST MONTH I quoted a newspaper movie columnist who was writing about the complaints of theatre patrons that the sound in some theatres was often too loud or too low. This matter of "riding the fader" and in that way changing the

intentions of the artists and technicians who made the picture is a very interesting one, and also, I think, an important one. What the public wants is certainly something that all of us are concerned with all of the time. What ,then, does the public want in sound volume? What do you theatre operators, managers, projectionists think about it from your on-the-spot observations?

I've protruded my neck to the point of saying that I think the *relative* volume levels of the picture should be left alone. Letters have come in disagreeing with me. The latest one commenting on the issue agrees, however. Writes B. M. Stanclift, projectionist at the Palace theatre in Kinsley, Kans.:

"I am quite sure that the lady [the columnist] does not understand recording of sound. It seems to me she would like to hear whispers up to normal dialogue level and the guns and bombs sound like a .22-calibre rifle or a .45 revolver.

"I think our sound technicians in Hollywood understand sound far better than she or I do; as for me, I like my sound natural and to fit the occasion."

In his way, Mr. Stanclift puts his finger on the main point in his first paragraph. The original sound levels are part of the dramatic material of the picture, they have an effect on the realism of it. And one of the most important advances in sound since its early days was the reduction of noise leevls enough to give the picture extreme loudness when the scene has sound that would be extremely loud in real life. A lot of scenes in early sound films fell pretty flat because you couldn't get volume without blurring the sound with noise. . . . But there's the public to consider!

Mr. Stanclift also contributes his bit to the campaign against film mutilation (it goes on and on and I only hope we all live long enough to see something come of it). He sends a clip of film full of holes for cues and applauds the efforts of Cliff Jackson of Franklin, Ohio, to get the co-operation of his fellow projectionists, as described in the August 22nd issue. In fact, he has been following Mr. Jackson's method of splicing on trailers for some time. He says:

"I go to the farthest point toward the end that I can make my cuts for attaching trailers, and my manager is of the same opinion, so we carry on hand an average 50 feet of opaque film at all times for this purpose."

●

Specialty Cleaner Announced

A SPECIALTY cleaner is being marketed under the name of "Zud" by Rustain Products, New York, that has been found highly effective in tests applying to many theatre cleaning jobs. These include removal of rust stains from toilet bowls, urinals and lavatories; cleaning marble, tile, bronze and brass, stone facings, etc. It is pointed out as excellent for removing grease and grime from popcorn machines.

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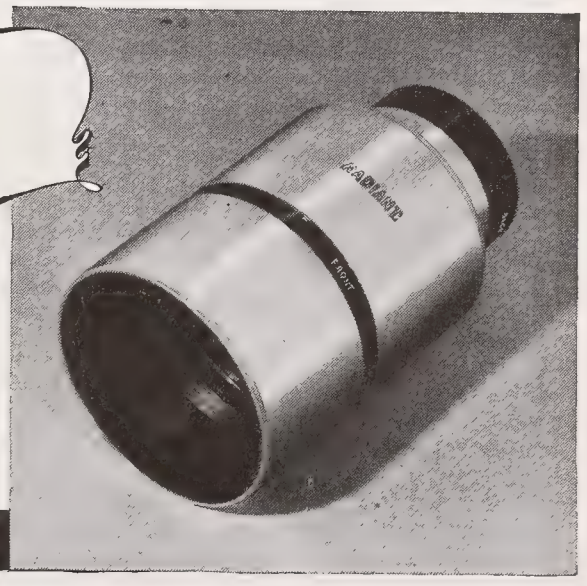
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GUNDLACH Manufacturing Corp. Fairport, New York

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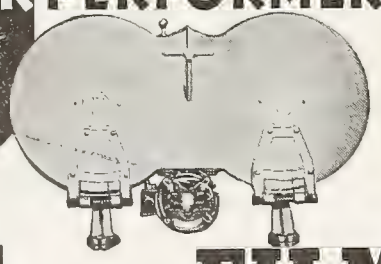
Plan now for efficiency of your box office in 1948 by use of a checking system engineered for DRIVE-IN Theatres.

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Planning for the Installation Of Small Motor-Generator Sets

IN THESE columns last month we discussed some of the problems of installation and requirements for the proper accommodation of motor-generator equipment, and gave a layout for the large 60-80-volt sets. Now let us consider the smaller and more widely used motor-generator sets of 40-45 volts.

These 40-45-volt generators supplying direct-current for arc voltages of 30-34 are for theatres of average lamp requirements. These particular generators are designed expressly for economical operation with trims using suprex carbons. However, certain definite precautions should be taken to be sure that it is the right type of generator for the work it must do, and especially that it will be installed properly to get the most out of it over a period of years and at the least upkeep cost.

In the selection of the d.c. arc supply equipment, make sure that it is of a type that will give you a little more current output than is actually required.

For instance, if 50 amperes will just about give a clear picture of certain size, choose a 70-ampere job. In such a case, the 70-ampere generator will easily give a better picture on the screen, for it will have no heavy load, as it would if it worked continuously at full capacity. Also, a generator having a little more capacity than is actually required will be there for higher arc amperage as the screen surface becomes dirty. Moreover, you never know when you may want to go to a larger size of picture.

There have been a lot of cases in which the generating equipment was selected according to conditions at a theatre which had the same number of seats and the same size of screen. While two theatres can well have the same capacity and screen size, one theatre may have the generators and ballast rheostats near the projectors, thus having little or no voltage drop in the wiring, or the other may be located in an industrial section where the screen surface becomes dirty in a very short time.

In selecting generating equipment follow expert advice *beforehand*. Observe the recommendations of the manufacturers as to where it should be installed on the job, and how it should be hooked-up to get the best out of it at the least operating cost. When the manufacturer states that four wires must be run from the generator to the d.c. panel, and the generator should be as close as possible to the projector, it is not because he wants to be different, but that tests have proved that is the only way to cut down on the voltage drop in the wiring.

Sometimes installation men will insist on wiring the generator or rectifier differently from the way recommended by the manufacturer, especially when the generating equipment is located quite a distance from the projectors. Their argument is why run, say, four #2 rubber-coated wires that will require extra splicing, connecting and pulling through the conduit, when only, say, two #1/0 rubber-covered wires would have less resistance and less connecting troubles. Of course, what they overlook in this argument is that the current from low-voltage (40-volt) generating sets behaves quite differently as it flows to the arc from the way it performs on, say, 80- to 100-volt lines. Any lengthy technical explanation only confuses the matter, as their comeback is that they did jobs 'way back when, and only two heavy wires were ever used and everything worked swell.

LOCATION OF GENERATOR

In planning a new theatre, the motor-generator room should be laid out to be as close as possible to the projection room, not only to reduce the cost of wiring, but as well to eliminate any abnormal voltage drop. This will also make it more convenient for maintenance of the sets after installation.

An exception, however, must be made to that advice when the generator sets are of the larger types, weighing around a ton, as then more substantial bases will have to be provided for installation, as the ordinary projection room floor cannot carry this load

safely and it would be difficult to cut down the vibrations. It is incidentally, a very good idea when ordering generators, to specify that vibration dampeners be installed on the bases, for they not only will cut down the mechanical noises and vibration to an absolute minimum, but will save the cost of building expensive sub-bases, especially where the sets are to be installed near the projection room.

Also, when ordering generator field regulators, a saving can be made by specifying only a voltmeter on the panel. An ammeter on this panel is not absolutely necessary when the lamphouse comes equipped with an ammeter. This is a matter of choice, of course, since an ammeter on the field regulator shows the current output *at the generator,* while the ammeter on the lamphouse shows the actual current at the *arc*. And it is the current at the arc that really shows how the arc is burning.

PROVIDING FOR SPARE

Another thing that should be decided while planning a new theatre, before the installation of the conduits in the floor, is whether one or two motor-generators are to be used. There is no doubt that one generator can supply the necessary current for two projectors day in and day out over a period of many years, provided it is properly installed, not overloaded by drawing current over its normal capacity for any length of time, and that it is systematically maintained. Nevertheless, it is good policy to install two motor-generators, using one or the other as a stand-by in case there are some minor repairs that cannot be done during show hours. Also, when any changes are made in the projection equipment, or additional projectors are purchased, the theatre with two generators is all set for the switch-over. Further, in case a spotlight or effect machine is purchased later on, the two generators can be easily hooked-up to supply the proper voltage and amperage to these machines. In any case, it is worthwhile at least to lay the conduits in the floor for a second motor-generator.

When ordering the d.c. panel it should be specified that no inter-connecting busbars are to be installed, as on these low-voltage sets the negative and positive wires are spliced or inter-connected at the generator and then they run directly to the panel, where they are connected to their respective posts. Make sure that two-pole, double throw, knife switches are specified, with the proper fuse blocks required for the capacity of the generator. This means a little saving in the cost of the d.c. panel. The panel should always be located on the inside face of the projection room wall, with the field regulators close to it, for easy convenience in observing or adjusting and switching-over of either the generators or the projectors on the a.c. incoming line to the motor of the generator.

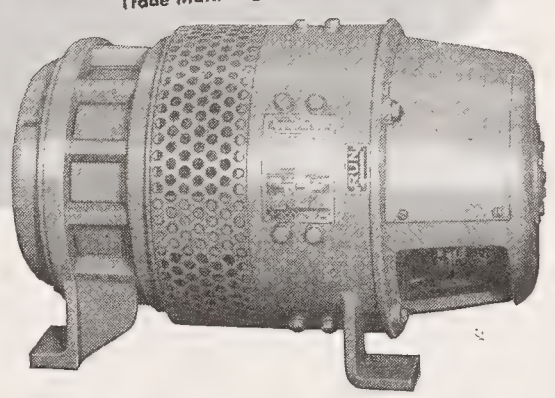
Only a fused three-pole, single-throw knife switch of the proper current carrying capacity should be installed. It does not pay to install any old switch, for not only may there be trouble with the electrical code authorities, but it will be a hazard to the projectionist. This applies equally as well to the motor-starter, where only the best across-the-line type, with low-voltage and



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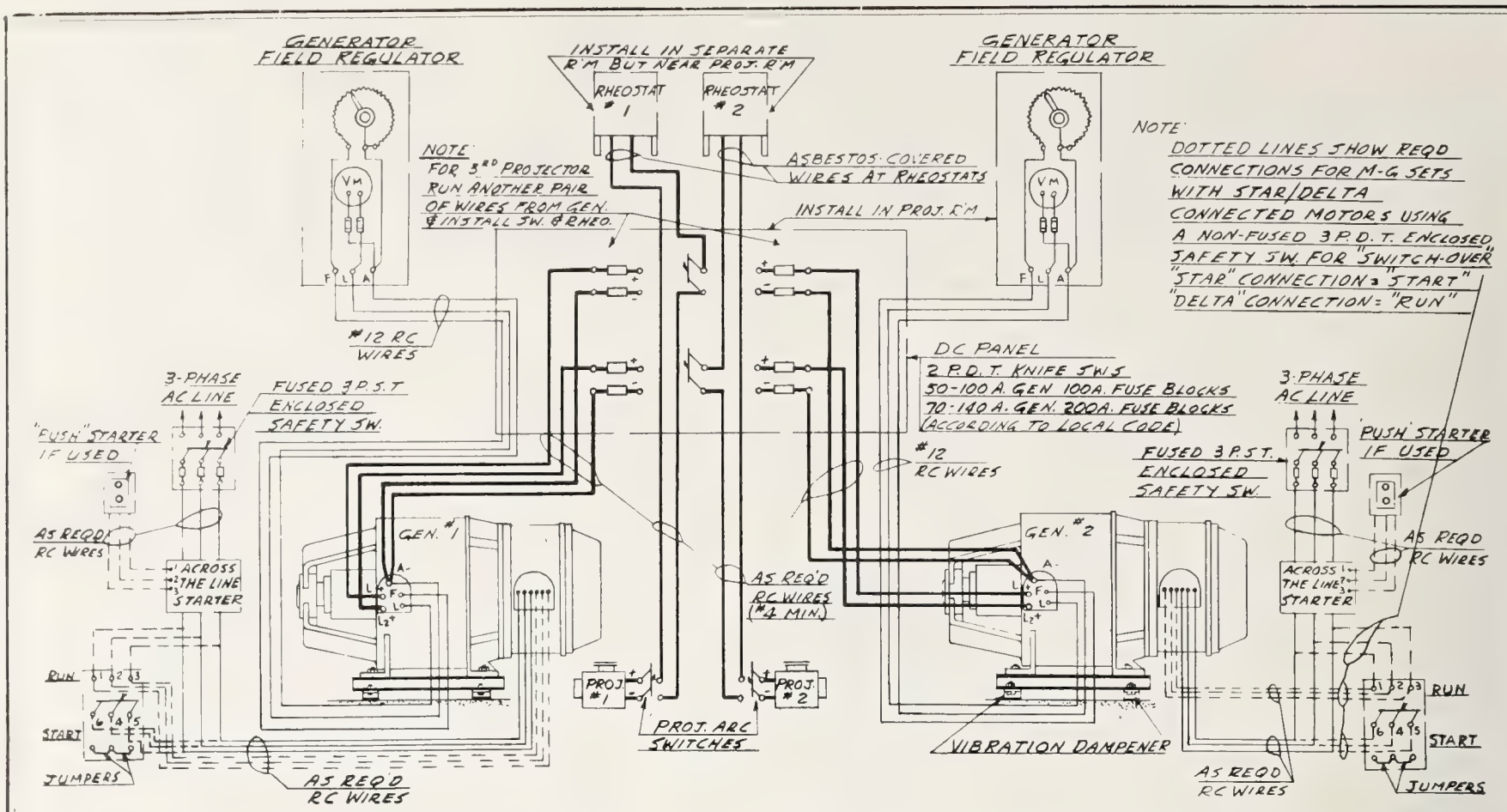
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that old, soiled wax should be removed from furniture by applying liquid wax freely, then wiping off the surface while still wet?

that to make desk drawers slide easily, rub the slides, tracks and bottoms with softened paraffine?

that to give marble stair treads or railing a nice polish, dampen a soft cloth with raw linseed oil and wipe off the surface thoroughly with a clean soft cloth? Afterward rub with a small amount of ordinary paste wax to bring out the gloss.



Typical wiring diagram for two motor-generator sets (40-45V) supplying direct current to two projectors using either one as a standby.

overload protection, should be installed. The best types of safety switches and starters on the market cost only a little more than inferior types and for the protection they give a person and the equipment, the difference is worthwhile.

Push-station starters are not absolutely required in the projection room proper for remotely starting the generators; however, they are a convenience to the projectionist who cannot very well leave his machines and go some distance away either to start a particular generator or to make a switch-over. In all, the purchasing and installing of the projection room equipment should be well planned beforehand with all angles taken into consideration in order to have a smooth-operating, efficient projection room *after* the theatre is opened.

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Fall Checking Of Plumbing

THIS TIME of year it is good insurance to check carefully the plumbing. As a rule, this seldom receives much attention until a break occurs, then there is trouble, and a kind of trouble aggravated by winter. A careful inspection should be made of all water closets and faucets and the general piping for leakage of water. Leaky faucets cause rust stains, and they are not so easy to remove without marring the porcelain; but more than that, where leaks are present, an accumulation of rust and *corrosion* will appear, requiring the removal of the valves, fittings or traps by force, and that is how bad breaks occur. A Stillson wrench on a fitting or coupling bites sharply into the metal even under the slightest pressure of the hand.

If the water closet is leaking, the float ball should be adjusted for the proper level, or a new seat washer purchased for installation at the bottom of the tank. When the flush valve or flushometer is at fault, the seating of this valve should be checked and properly adjusted against the water pressure. Care should be taken that only a monkey or cresson wrench is used on the couplings, *not a Stillson* wrench, as otherwise the finished surfaces of the fittings will be damaged.

A very important matter that should be checked is the fastenings of the toilet fixtures to the walls or floors. These fixtures in time become loose. Any fixture that is loose will have a tendency to put a heavy stress on the water piping by moving back and forth. If some of the piping and traps are exposed and the leak or breaks occurs here, it can be easily repaired, provided the pipe or fitting can be readily purchased. However, even at this time it is quite hard to obtain certain sizes or types of piping or fittings, so extra precautions should be taken that any apparent leaks will not become worse.

Now, if any break occurs in the wall or floor due to loosened fixtures, it will be certainly an expensive repair job. Part of the wall or partition will have to be ripped out, and the pipe, coupling or elbow, whichever it may be, will have to be removed and replaced. Such trouble and expense can usually be avoided if all plumbing fixtures are securely in place and kept that way the year around.

It also would be a good idea, before winter sets in, to clean out all traps and soil piping. However, in obstinate cases do not use raw lye or any other harsh acid to dislodge trapped material, as it will tend to eat away the finish of the porcelain and cause leaks in the gasket water seal. Call in a dependable plumber.

Outside, now is the time to check all metallic gutters and rain leaders of the building to see if they are free and clear so that the rain water does not flow on the sidewalk or adjoining building, but straight to the sewer. Damaged or leaky gutters and leaders can cause hazardous icy condition in the winter when melting snow will tend to spill over passageways used by the public.

By the same token, all inside leaders or downspouts should have their roof connections gas-tight and water-tight and the running traps in good condition to prevent freezing.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hungry Hill

***UI-Prestige*—Gloomy Drama**

Just why the British film makers chose this Daphne du Maurier novel as the subject of what obviously was meant to be a major effort isn't quite clear, but, regardless, they spread over all the proceedings an atmosphere of such thick gloom that only the excellence of the photography and the outstanding quality of some of the performances will rouse the enthusiasm of more sophisticated audiences.

As with most British pictures, characters are drawn with detail and care. Stark realism and exciting action in some of the scenes make one forget the long and often tedious stretches of dialogue. The Two Cities film was directed by Brian Desmond Hurst. Terence Young and Miss Maurier collaborated on the screenplay.

Margaret Lockwood, spanning in her performance the cycle from brimming youth to gracious age, is excellent and carries the picture. She is ably supported by Cecil Parker as the stubborn old mine owner and by Dennis Prince as his gentle son.

The story is difficult to recount, since actually there is very little. It revolves around a bitter feud between the poor Donovans and the rich and elegant Brodricks. Parker sinks a copper mine on Hungry Hill. He is opposed in it by the Donovans who once manage to incite a riot and to burn the equipment. But the mine work continues. As its possession passes from generation to generation its shadow falls over much happiness and misery in both families. When Miss Lockwood's son is killed in a mine brawl, she remains alone to watch over the family property.

Seen at the Park Avenue theatre in New York before a small and passive audience. Reviewer's Rating: Good.—FRED HIFT.

Release date, not set. Running time, 92 min. PCA No. 12559. Adult audience classification.
Fanny Rosa.....Margaret Lockwood
Greyhound John.....Dennis Prince
Copper John.....Cecil Parker
Dermont Walsh, Michael Denison, F. J. McCormick, Arthur Sinclair, Jean Simmons, Eileen Crowe

The Invisible Wall

***20th Century-Fox*—Wurtzel Melodrama**

When a veteran returns to the employ of his investment syndicate boss and falls prey to his old weakness of gambling away his boss' money, the resulting complications are inevitable. Starring Don Castle, a comparative newcomer to the screen, "The Invisible Wall" is one of those usual melodramas of crime and retribution to which has been added a few deft touches.

As produced by Sol M. Wurtzel the picture was photographed against lavish settings which lend an air of quality to the story. Further, it has more than the usual amount of suspense and interest in that the screenplay by Arnold Belgard, based on a story by Howard J. Green and Paul Frank, has used the flashback method cleverly in the telling.

Directed by Eugene Ford, the story concerns Castle as the young veteran who loses a small fortune at a Las Vegas gambling casino; kills a man in self-defense who has swindled him for more of the boss' dough; poses as the murdered man in an effort to retrieve the money; marries his victim's wife; is threatened with blackmail, and, finally becomes involved with the police when the blackmailer is found murdered.

Castle and the supporting players, including Virginia Christine as the girl he marries; Richard Gaines as the swindler, and Arthur Space as the blackmailer, handle their roles with satisfying ease.

Previewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, October 15, 1947. Running time, 73 min. PCA No. 12541. General audience classification.
Harry Lane.....Don Castle
Mildred Elsworth.....Virginia Christine
Richard Elsworth.....Richard Gaines
Hanford.....Arthur Space
Edward Keane, Jeff Chandler, Harry Cheshire, Mary Gordon, Harry Shannon, Rita Duncan

Forever Amber

***20th Century-Fox*—Like Book, Like Film**

"Forever Amber," the sensation-packed novel by Kathleen Winsor, sold over 2,000,000 copies. "Forever Amber," the film, can never disavow its parentage, nor does it try. The answer is an attraction which lives up to the advance buildup created for it by 20th Century-Fox. It will sell a torrent of tickets and amass a gross which only the foolhardy would attempt to forecast.

Reports returned to New York from the hinterland declare the negative cost was $6,400,000. This reviewer is in no position to confirm the figure, but he can advise that a fortune was spent in bringing the novel to the screen. "Forever Amber" is handled from start to finish on a broad canvas. It is rich in costuming, in sweep and in all of the other elements having to do with production investiture; and it is photographed breathtakingly in soft Technicolor.

But the attraction is also rich in the same kind of cheap and tawdry situations which made the Winsor novel sell like so many hot cakes.

Linda Darnell plays Amber, and does it surprisingly well. She is costumed magnificently and handled throughout with loving camera hands and eyes. That makes her something to behold. Under Otto Preminger's direction, moreover, Amber is made to appear to act like a lady, but, brother, she simply ain't.

Her parentage is left in doubt, which is not her fault. By the time the revolution by Oliver Cromwell is ended and the House of Stuart is returned to the British throne in 1660, Amber is just sixteen, but sweet only when required. The fires of womanhood are cooking and induce her to leave the Puritanical hearthside of her foster parents for the gaieties of London under the reluctant patronage of Bruce Carlton, played with satisfaction by Cornel Wilde. With Carlton off on a privateering expedition and the money he left her lost through a swindle, Amber goes to prison and later escapes under the patronage of highwayman Black Jack Mallard (John Russell). In a den of thieves, Amber's child by Carlton is born only he doesn't find out until several years later.

Amber becomes a decoy for footpads, faces arrest, falls on the mercies of Captain Rex Morgan (Glenn Langan) who places her—for a consideration which should require no designation—in the theatre where she enjoys the King's protection. There, King Charles, played beautifully by George Sanders, is attracted for the first time. There, too, the Earl of Radcliffe (Richard Haydn) is first drawn to the sultry heroine.

It goes on and on. And so, too, does Amber from man to man. It's from Carlton to the highwayman to the dashing captain. Then back to Carlton who kills the captain in a duel and thereafter, by marriage to the Earl of Radcliffe. Eventually, Amber reaches what is peak load—as the favorite of the King.

By this time, Carlton has returned from Virginia with a bride and anxious to adopt his and Amber's child. In an effort to compromise Carlton's wife, Amber trips herself out of the favor of the King. Her child elects to join his father. Her position at the court is gone. The film closes with her acceptance of a supper invitation from the King's equerry with a crystal clear indication that Amber intends continuing down her chosen road until she reaches the end of her tether.

All of these adventures in illicit relations are credited to Amber's unquenchable love for her first man. This is not convincing and, finally, gets decidedly far-fetched. The bald fact of her history seems to be that she was just a gal on the loose in 17th Century England where morals and conventions were on the bawdy side anyway. Moreover, many of the deciding climaxes are pat and conveniently arranged for proper dovetailing.

"Forever Amber" adds nothing to the stature of motion pictures and is neither epic nor epochal. But, to get back to the beginning, it has every chance of being victorious in both of these divisions if translated into terms of dollars.

The long, supporting cast delivers creditably. All technical contributors deserve unstinted praise for their individual and combined efforts for, in that area, "Forever Amber" clearly is one of Hollywood's most magnificent.

William Perlberg produced, working from a screenplay by Philip Dunne and Ring Lardner, Jr., based on an adaptation by Jerome Cady.

Seen at home office projection room. Reviewer's Rating: Excellent—for money.—RED KANN.

Special release, October 22, 1947. Running time, 140 min. PCA No. 11495. Adult audience classification.
Amber.....Linda Darnell
Bruce Carlton.....Cornel Wilde
Lord Almsbury.....Richard Greene
King Charles II.....George Sanders
Glenn Langan, Richard Haydn, Jessica Tandy, Anne Revere, John Russell, Jane Ball, Robert Coote, Leo G. Carroll, Natlie Draper, Margaret Wycherly, Alma Kruger, Edmond Breon, Alan Napier

(Review reprinted from last week's HERALD)

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3863-3864, issue of October 4, 1947.

Feature product listed by Company on page 3875, issue of October 11, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3877
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
Anthony Adverse (Reissue)	WB	....	Fredric March-Olivia de Havilland	Dec.,'47	138m	May 23,'36	....	....	....
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	9072	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3877
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	...	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (Reissue)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3819
Betty Co-Ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Oct.,'47	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde Savage	EL	....	Leif Erickson-Gale Sherwood	Not Set	57m	Oct. 11,'47	3874	....	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	.....	....	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3877
Call It Murder (Reissue) (formerly Midnight)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	....	3759	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 25,'47	....	.....	....	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Nov. 29,'47	....	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Not Set	90m	.....	....	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	....	.....	....	....	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3851
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3877
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3877
DAISY Kenyon	20th-Fox	....	Joan Crawford-Dana Andrews	Not Set	....	.....	....	3876	....
Dangerous Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	9079	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Dark Road, The	SG	4706	John Shelton-Ann Doran	Nov. 15,'47	72m	.....	....	3876	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3819
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3851
Design for Death (Block 2)	RKO	....	Documentary	(T) Nov. 13,'47	....	.....	....	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	62m	Mar. 1,'47	3501	3410	3877
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	....	Boris Karloff-Ralph Byrd	(T) Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmunde Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (R.)	Col.	9076	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct.,'47	101m	Aug. 2,'47	3757	3126	3877
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	73m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	....	.....	....	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Nov. 11,'39	....	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3877
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3877
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Nov. 22,'47	....	.....	....	3876	....
Exile, The	Univ.	....	Douglas Fairbanks, Jr.-Maria Montez	Not Set	....	.....	....	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	88m	Mar. 1,'47	3502	3475	3851
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3851

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Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	70m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	....	Henry Fonda-Dolores Del Rio	Nov. 3,'47	....	.....	....	....	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	9073	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	222m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	9074	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	.....	....	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3877
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov.,'47	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	65m	June 7,'47	3665	3655	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Intrigue	UA	....	George Raft-June Havoc	Nov.,'47	....	.....	....	....	....
Invisible Wall, The	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	78m	Mar. 15,'47	3527	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Not Set	....	.....	....	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3877
It's a Joke, Son (Reissue)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patrick Knowles	June,'47	99m	June 14,'47	3677	....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3851

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JEZEBEL (Reissue)	WB	....	Bette Davis-Henry Fonda	Dec.,'47	103m	Mar. 12,'38	....	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Nov. 15,'47	....	.....	....	....	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	....
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	...
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Ann Blyth-Brian Donlevy	Dec.,'47	....	.....	....	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	....
Kit Carson (Reissue)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	....	.....	....	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	67m	.....	....	3787	....
Last of the Mohicans (R.)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov.,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	9077	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3851
Lighthouse	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	.....	....	....	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	71m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3877
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Not Set	....	.....	....	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	...	...
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3877
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	....
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	..	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	..	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	...	3819
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Nov. 9,'40	3	....	....
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	.	..
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Dec. 6,'47	71m	.....	....	....	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	..	3877
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	...	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	8072	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	...	...
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	9075	Joan Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3877
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....

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† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	. . .	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	.
My Wild Irish Rose (color)	WB	..	Dennis Morgan-Andrea King	Dec. 27,'47	....	.....	....	3599	....
NEVER Say Good-bye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	....
Night Song (Block 2) (formerly Memory of Love)	RKO	....	Dana Andrews-Merle Oberon	(T) Nov. 10,'47	....	.....	....	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	.....	....	3090	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	....
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl. (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	84m	May 3,'47	3610	....	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	....	.....	....	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Out of the Past (Block 2)	RKO	....	Robert Mitchum-Jane Greer	(T) Nov. 12,'47	....	.....	....	3875	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Nov. 29,'47	72m	.....	....	....	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	73m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	58m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	58m	Feb. 22,'47	3487	3348	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	100m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3877
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	EL	..	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	.....	....	3850	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	61m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to Rio	Para.	...	Bing Crosby-Bob Hope	Not Set	...	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....

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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3877
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	69m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty-Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	9080	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Oct. 4,'47	3861	....	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	EL	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Not Set	....	.....	....	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3851
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas (Reissue)	Col.	9071	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	.....	....	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	..
Thunderbolt (color)	Mono.	666	Documentary	July 26,'47	44m	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	....	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	.....	....	....	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	Not Set	146m	Sept. 27,'47	3849	3809	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Unexpected Guest	UA	....	Bill Boyd-Rank Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3877
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	....
Untamd Fury	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	68m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wallflower	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web., The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3877
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Nov. 22,'47	41m	.....	....	....	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	....	Helmut Dantine-Mary Anderson	Not Set	101m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.'47	98m	Dec. 14,'46	3361	....	3412
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3877
Wild West (color)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	....	Bud Abott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3877
Women, The (R.)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	*3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	73m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3875

TWENTIETH ANNIVERSARY

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TWENTIETH ANNIVERSARY

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MOTION PICTURE HERALD

REVIEWS

(*In Product Digest*)

It Had to Be You

The Exile

Man About Town

That Hagen Girl

Bowery Buckaroos

(*In News Section*)

Killer McCoy

HOLLYWOOD CHIEFS IN WASHINGTON TESTIFY REDS ARE CONTROLLED

Executives name "Un-Americans", Communists and Some Suspects

BRITISH REDS IN TANTRUM AT FEAR OF TAX DEAL WITH U. S.

EMPHASIS ON TOOLS OF EXHIBITION AT NEW YORK CONVENTION OF SMPE

THE BOX OFFICE CHAMPIONS

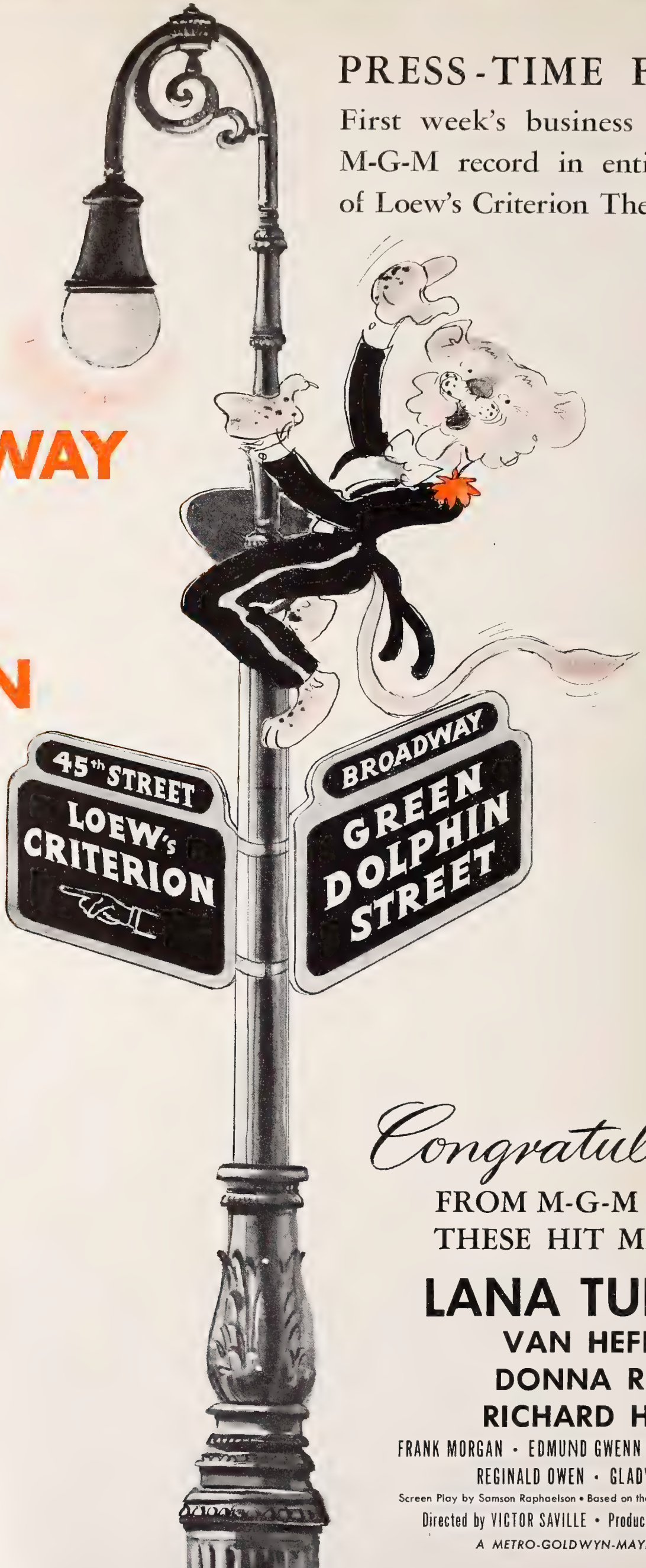
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SHIRLEY TEMPLE
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with RORY CALHOUN • LOIS MAXWELL
and PENNY EDWARDS • HARRY DAVENPORT
Directed by PETER GODFREY • Produced by ALEX GOTTLIEB
Screen Play by Charles Hoffman • From a Novel by Edith Roberts • Music by Franz Waxman

At national trade shows this week Warner Exhibitors looked at "That Hagen Girl." That it was extra-special box-office property was easy for all to see! Openings are about to prove it. Better keep a sharp showman's eye on "That Hagen Girl" – she's going places!

Take it from here



LIFE WITH FATHER

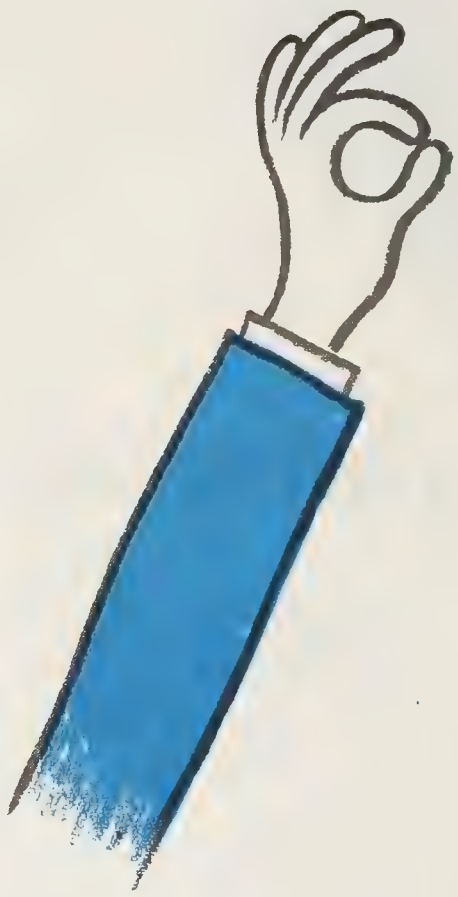
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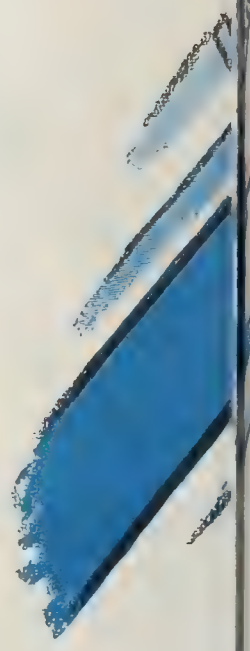


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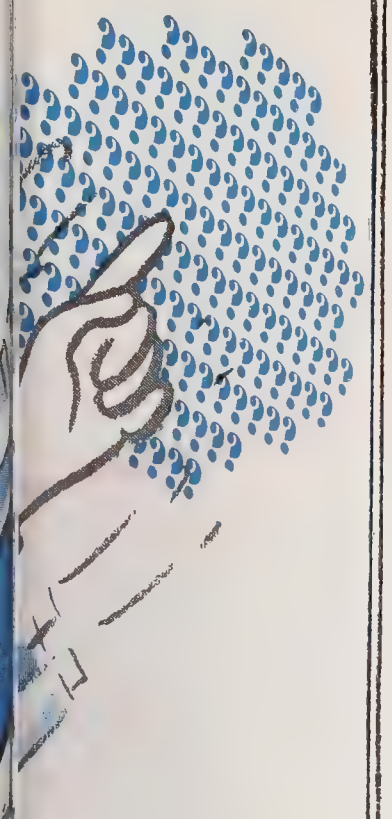
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that couldn't be
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for Christmas
with songs
with spectacle
with Technicolor!

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AND GIANT MUSICAL CAST!)

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 4 — October 25, 1947

ON THE POTOMAC

THIS week, as never before, the attention of the nation was focussed on the motion picture, as represented by Hollywood. The industry, its people and its product, under examination in Washington by the Un-American Activities Committee of the House, drew from the press and radio an unparalleled order of attention. This is because the screen has become, in its maturity, integrated with the whole fabric of national, and international, affairs in this difficult, complex period, with social, political and economic involvements.

In the opening sessions, represented by persons of authority and skill—speaking, too, with voices of candour—Hollywood was doing well by the motion picture. There was frankness and there were glints of humour.

The testimonies asserted what everyone knew, which is to say that there are some Leftists, some Communists, or reasonable facsimiles of them, in Hollywood and that they have tried at times to colour the product. It was indicated, as most observers know, that such efforts have made no notable progress against the supervisions of the product.

The atmosphere at the hearing seemed ruled by a decided poise and discipline. The organized industry and its representative were bent to create no excitements, no storms. The promise seemed to be that the screen would prove to have suffered rather less invasion than the medium of the printed word and the stage. There may be developments to interest and entertain the customers, apparently nothing to alarm them.

■ ■ ■

NELSON ON INDEPENDENTS

THE future of the American motion picture is at stake in the impending decision of the United States Supreme Court in the anti-trust case, in the recorded opinion of Mr. Donald M. Nelson, president of the Society of Independent Motion Picture Producers.

Mr. Nelson has contributed an article on his Independents and their place in the industry to the forthcoming special motion picture number of the *Annals* of the American Academy of Political and Social Sciences.

"It is apparent," writes Mr. Nelson, "that since the days of D. W. Griffith the independent producer has been the chief factor in imposing upon the industry certain competitive standards which have raised the quality of the American motion picture higher and higher."

Mr. Nelson's scholarly discussion is extensively documented, and incidentally contains the while some contentions that might be made the subject of animated debate. He presents considerable history.

The presentation does not, however, discuss that familiar evolutionary process, long demonstrated in the art, by which the successful independent of today becomes the major of tomorrow.

WONDERFUL AGE DEPARTMENT

ALL American industry, including this one, could gasp and draw a long breath this week at the new audacity of Mr. James Caesar Petrillo. He has issued a ukase announcement that after December 31 the members of his union, the American Federation of Musicians, will be making no more recordings for phonograph or radio. For now, for a while yet, anyway, motion picture sound strips are not included. There have been, for several years, indications from J. Caesar that he would be getting around to the screen in time.

Mr. Petrillo calmly observes that musicians are no longer to serve a cannery industry which tends to restrict their employment and in ultimate effect to deprive them of work through the agency of the machine. He would have it so that those who would enjoy music would have to hire the fiddler in person.

The move could be considered madly preposterous, were it not for the long performance record of Mr. Petrillo, who has been advancing his daring progress step by step in boldness since 1940. It just may be that it is a gesture aimed to a drive for an imposing new set of scales and contracts.

In effect, with its bearing on the art and industry of popular music, it is as though a vast organization of actors were to announce that there could be no more motion pictures, since the projection machine has tended to supplant the road show stage.

* * * *

LIFE is just an average, long ago observed our philosophic friend, Mr. Stuart Weston Webb of Stonington, looking down the years from Harvard, the Back Bay and Wall Street, and passingly with cinema. Never has this patient observer been so convinced as now of that basic law, finding concurrently balancing movements to clean-up Broadway and to louse-up Park Avenue.

The Broadway Association has enlisted the interest of the Rivoli management to the extent of uncovering that theatre's classic Greek Temple facade, as part of the movement toward a rehabilitation of the once "Great White Way", which flamed to fame under Edison electric lights those beglamoured decades ago. That was, of course, in the days of Frohman, Belasco, Savage, of Shanley, Churchill, Mouquin and Rector. The Broadway of then lived by the carriage trade. The Rivoli was the third great picture house to invade the street, following the Strand and the Rialto. That was thirty years ago. In time the stage retreated to the side streets and movie showmanship of sorts took over with garish decor and neon lights. The chaste greystone columns of the Rivoli were concealed and as lost as Nineveh and Tyre.

And, while the Broadway Association would restore the older dignity of that street, the Golden Jubilee Committee of Greater New York would be having a midway exposition in the middle of Park Avenue next autumn. Mostly Park Avenue, the street of the august Waldorf Astoria, Sherry's and lofty air-conditioned apartments, says it will not go for it. Park Avenue does not want to average with Broadway.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Literate

A BANDIT who combined literacy with his banditry this week held up the cashier of the El Camino Theatre, San Bruno, Cal., with an *American Mercury* magazine and escaped with $272.

Police Officer Thomas O'Malley said: "We know several suspicious characters, but none of them guys would read any magazine without pictures."

Miss Pat Boyd, cashier, said the man stuck the magazine through the wicket of her cage at the theatre. On an open page was written: "This is a stickup. Don't look at me. Just put the money in the magazine."

Miss Boyd complied, and Raffles fled.

Sweet Song

Toronto Bureau

U. S. EXHIBITORS bedeviled by Ascap should maybe move across the border to Canada. There on Tuesday the annual meeting of the Motion Picture Theatres Association of Ontario cheered the announcement that as a result of negotiations the prevailing license rates for performing rights for Canadian theatres would remain unchanged in the next calendar year. Thus the Composers, Authors and Publishers Association of Canada is not following the example of Ascap in the States with regard to fee increases.

Announcement

MRS. ETHEL LUCKETT WALSH opened her new theatre, the Scott, in Scottsburg, Ind., last week. But before the opening she had an important announcement to make—the birth of a daughter. She made that announcement by lettering the marquee of her theatre: "It's a Girl—Vickie."

U. S. Villain

DISPATCHES out of Moscow last week carried the news that three Russian script writers had gotten together on a feature to be called "On Guard for Peace," which pictures a U. S. business man as the villain of the piece—a Fascist-minded war profiteer who threatens to get the U. S. to move into the Balkans to recover his confiscated assets. According to Joseph Newman in the New York *Herald Tribune,* the Soviet Ambassador to the Balkan country is the hero of the piece—a heroic man who exposes the American warmonger and stands "on guard for peace." Mr. Newman quotes from dialogue from the picture, as published in *The Literary Gazette,* which recently attacked President Truman. The Russian Ambassador to the U. S. business man: "You threaten war because you are scared to death. You fear the crisis and are ready to do anything to avoid it. You threaten war, but you are afraid to arm the people. You are afraid of the labor movement and of democracy. You threaten with the atomic bomb, but you fear it. You are holding it like a bear by the tail—it's frightening to hold and frightening to let go. It is not I who say this. This was written by your Lippmann (Walter Lippmann)."

MOTION PICTURE HERALD

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Fast Cameras

A CAMERA that takes 3,000 pictures a second last week revealed how a fly flies. How the fly does it is important to the Sperry Gyroscope Company who may be able to adapt some of the fly's know-how to their devices for the control of equilibrium of ships and aircraft. One of the difficulties in taking pictures of flies flying is that many flies were found to be camera shy.

This week it appeared that any camera that takes only 3,000 pictures a second is something that the cave men might have toyed with. Tuesday the Society of Motion Picture Engineers, meeting in New York, showed a new high speed camera which takes pictures at as high as 11,000,000 frames a second. The camera, believed to be 10 times faster than any other camera made previously, was developed at the University of Rochester's Institute of Optics by Dr. Brian O'Brien, Research Professor of Physics and Optics, and Gordon G. Milne, research associate at the institute. The camera is portable and weighs about 50 pounds.

Postponed

ARGUMENTS before the U. S. Supreme Court on the Paramount, et al, anti-trust suit have been postponed until the January term. Spokesmen for the major companies reported they had received notification of the postponement. However, spokesmen for the non-theatre-owning defendants said Monday in New York they had received no such word. From Washington, however, court officials said that the decree appeal was postponed at the request of both the Department of Justice and the defendants. Originally the case was scheduled to be heard in December. Supreme Court officials still expect the Schine and Griffith anti-trust cases to be argued early in December. The court has not yet acted on the majors' appeal in the Jackson Park theatre action in Chicago.

Super Juke Box

WELL, they've done it. They've put television into the juke boxes. Last week H. F. Dennison, head of Videograph Corporation, demonstrated in New York coin-operated television juke boxes that will enable you to see three minutes of the World Series baseball game for five cents. That adds up, it's been figured, to from $2 to $2.50 for the game. The juke box comes in two models. The first is much like those chrome and colored glass monsters that play the latest swing record. The second is designed for a booth setup.

Strange Sounds

ROBERT E. LEWIS, of the Armour Research Foundation at the Illinois Institute of Technology, and Norman McLaren, of the National Film Board of Canada, took the floor at the Society of Motion Picture Engineers convention in New York Tuesday to announce that they had devised a method of hand drawing film sound track—creating music, even speech, never played or spoken. The paper stated that the idea is not conceived as resulting in any technical unemployment for the musician, but that such sound tracks would be used rather for training and prompting in the rendition of difficult passage of music and for experimental studies. Methods of achieving "sound animation," it was explained, include drawing the sound directly on the film, frame-by-frame exposure of drawings previously produced by hand, and synthesizing wave forms by means of sine-wave generators.

Black Threat

London Bureau

PREMONITION of what is widely felt to be Britain's austerest winter is the order that lighting inside and outside motion picture theatres shall be reduced to a minimum consistent with the safety of the public and theatre staffs. Plans for the reductions, which have been made in conjunction with the Ministry of Fuel, have been communicated to all theatres by the Cinematograph Exhibitors' Association and will be in force from October 20 to March 31. So urgent is the necessity to conserve the country's fuel and power resources that, warns the association, it may be necessary to curtail the opening hours of cinemas. But this will be done on a national basis and by instructions from the Ministry of Fuel in collaboration with the CEA.

To the Public

Dallas Bureau

THE DALLAS clearance system, under fire in an anti-trust suit filed several weeks ago by the Casalinda theatre, came in for new blows at the Delman theatre last week when the management started using a trailer to tell the audience of its fight.

The trailer was flashed first at an invitation preview and read in part: "We shall always endeavor to give you the finest entertainment available. . . . We sincerely believe that the movie-going public is entitled to see first run features at the Delman. We have endeavored to buy films on this basis unsuccessfully. We also believe that the movie-going public is entitled to see pictures at the same time they are shown downtown. We further believe that you are entitled to see pictures earlier in this theatre and other conveniently located theatres than has been customary under the obsolete and archaic clearance system enforced in Dallas. We have endeavored to buy films on his basis unsuccessfully. . . . But we wish to assure you that we are taking steps so that you, the public, will be able to see motion pictures promptly, safely, in comfort, and without inconvenience. . . . We hope to remove motion picture exhibition in Metropolitan Dallas from the horse and buggy era." The theatre is operated by I. B. Adelman and Harry Sachs.

Analysis

HOLLYWOOD may be turning to the professors for advice now. When Robert Gessner, New York University's professor of motion pictures, was vacationing on the west coast recently, MGM presented him with the script of "Coquette" and asked for a critical analysis. The company got back a comprehensive, 30-page evaluation of the script, complete with charts illustrating the points of conflict and the points of climax. Since Professor Gessner believes that the high costs of production make "intuitive" evaluation of scripts a "pretty expensive gamble," this scientific laboratory table dissection of a script may pave the way for a truer evaluation of the worth of the script.

Film Diet

IN AN EFFORT to acquire an "accurate menu of the intellectual diet offered children by San Francisco theatre, the San Francisco Legion of Decency Committee has asked local theatre managers to substitute a Children's Film Library feature for the regularly programmed feature if that feature is unsuitable for children.

Mrs. Edith D. Riley, chairman of the committee, reported last week that "from December, 1946, to July, 1947, we conducted surveys at regular Saturday afternoon shows in 11 neighborhood San Francisco theatres. The audience ranged from 75 to 99 per cent children. Any restlessness or rowdiness which occured was confined to the periods when pictures unsuited to the audience were being shown."

PEOPLE

LINCOLN V. BURROWS, general sales manager of the Victor Animatograph Corporation, Davenport, Iowa, was named a vice-president at the board meeting in New York last week. ELDON IMHOFF has been promoted to domestic sales manager of the company.

GEORGE DOUGLAS, a member of Universal-International's studio executive staff, was appointed studio treasurer, it was announced Monday.

ARTHUR NEWMAN, Albany, N. Y., manager for Republic, is captain of the amusement division Community Chest drive in that area. C. J. LATTA, Warner Theatres zone manager, and NEIL HELLMAN, executive of Hellman Theatres, are assisting Mr. Newman.

GORDON HALLORAN, Twentieth Century-Fox branch manager in Des Moines, was elected chief barker of the Des Moines Variety Club at the recent election of officers.

DAVID NIVEN, Scottish-born film star, in Scotland last Tuesday, was one of the four candidates nominated for the election of the lord rector of Glasgow University.

PAUL WILLIAMS, general counsel for Southern California Theatre Owners, last Friday was appointed to represent that organization on the board of the Theatre Owners of America.

MAYOR WILLIAM O'DWYER of New York has been invited to be guest of honor at the Picture Pioneers Thanksgiving Dinner at the Hotel Plaza in New York, November 19.

RICHARD PERRY has resigned from the New York staff of United Artists to become Film Classics' salesman in the Albany, N. Y., territory. He succeeds JOSEPH CALLAHAN.

ROY A. RICHARDSON, city manager of Pitts-Roth Theatres in Suffolk, Va., last Tuesday was elected to honorary life membership by the Suffolk lodge of the Benevolent Patriotic Order of Elks for his distinguished service to the lodges.

LEWIS E. PEPPERMAN, with Warner Brothers in Chungking, China, until June, has been appointed Monogram's representative for Trinidad, British Guiana and Barbados, the company announced in New York Monday.

EVERETT C. CALLOW, Warner theatres advertising and publicity head in Philadelphia, will be installed October 27 as commander of Variety Post 713, American Legion, Philadelphia.

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THIS WEEK the Camera reports:



BETWEEN SESSIONS, at the conventions last week in Detroit of the national Allied board of directors and the Allied of Michigan. Above are, in left to right order, Louis Abramson of Chicago, Allied of Illinois business manager; Jack Stewart of Detroit, Allied of Michigan general manager; Leon Bamberger of New York, RKO Radio sales promotion manager, and Jack Kirsch of Chicago, National Allied president.



THEY ATTENDED the special screening, at the Rex theatre, Zurich, of Samuel Goldwyn's "The Best Years of Our Lives". Seated, M. Volonterio, owner of the Kursaal theatre, Lugano, and M. Apelbaum, owner of the Apollo theatre, Biel. Standing, Armand Palivoda, RKO manager for Switzerland.



A STUDY. British Prime Minister Clement Attlee and Mrs. Attlee. The ocasion was an opening of Two Cities' latest, at the Leicester Square theatre, London. The picture was "Fame Is the Spur". Other British Cabinet ministers were present.



A CITATION for "motion picture merit", from "Sport" magazine, represented by S. O. Shapiro, right, McFadden Publications vice-president, to Joseph Bernhard, president of Film Classics, for "Spirit of West Point."



CONFERENCE, on the script of "The Last Nazi." The conferees are Carl Krueger, left, who is producing; Marta Mitrovich, and Richard G. Huebler, who is directing. The picture is in work at the Enterprise studios.



PROMOTIONS in California, above, for Fox West Coast circuit men. Dick Dickson, second from left, southern California division manager, congratulates Spyros G. Cardas, new first run co-district manager; Robert Duke, new Loew's State, Los Angeles, manager; Louis D. Silverstein, new Uptown Theatre, Los Angeles, manager; and Dick Pritchard, new Guild Theatre, Hollywood, manager. Bruce Fowler, first run district manager, watches at the left.



THE WINNER, left. New York Commissioner of Licenses Benjamin Fielding presents a pen and pencil set to the winner of a local school essay contest, on stage at the Century Circuit's Patio Theatre, Brooklyn. The event opened the circuit's "Sat-R-Day" Camp program with the thorough approval of city officials. Fred Schwartz, circuit vice-president, and Allen Grant, theatre manager, look on.

THE SAMUEL L. WARNER MEDAL, right, created in honor of the late Warner brother and pioneer in sound pictures, and given for the first time Wednesday night, by the Society of Motion Picture Engineers. See Page 18. The recipient was John A. Maurer, SMPE engineering vice-president. Of gold, the medal was designed by Luther M. Kipp, of Los Angeles.





WELCOMED on his arrival in New York, Maurice Chevalier, right, French actor, and star of RKO Radio's "Man About Town," is seen with his manager, Arthur Lesser, left, and Paul Hollister, RKO Radio national publicity director.



IN the House of Representatives caucus room this week.

HOLLYWOOD GOES TO WASHINGTON



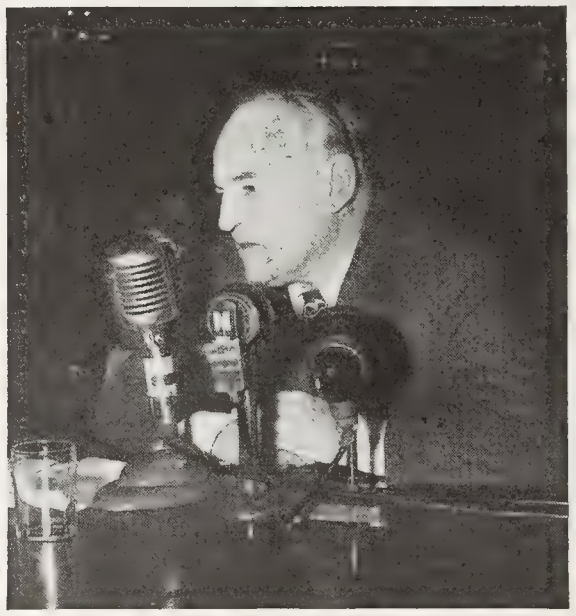
JACK L. WARNER, vice-president in charge of production for Warner Brothers, was the first witness on Monday.



LOUIS B. MAYER, MGM production chief, takes the oath.



ADOLPHE MENJOU: "I am not here to smear. I am here to defend the industry in which I have spent the greater part of my life. I am here to defend the producers."



SAM WOOD: "These Communists thump their chests and call themselves liberals, but when they drop their rompers you'll find a hammer and sickle on their rear ends."



JOHN CHARLES MOFFITT: "Broadway is practically dominated by Communists. Hollywood, I believe, is the only place where they have been strongly resisted."

ROBERT W. KENNY, left, and BARTLEY CRUM move to quash the subpoenas of 18 writers and directors. The request was denied.





INTERESTED spectators: Nate Spingold of Columbia Pictures, Eric Johnston and Joyce O'Hara of the Motion Picture Association.

Un-American Committee is

"TRYING TO DICTATE AND CONTROL," SAYS McNUTT

Hollywood Witnesses Tell Congress Group Reds Are Known and Watched

by J. A. OTTEN
in Washington

The House Un-American Activities Committee was charged Wednesday with trying "to dictate and control, through the device of the hearings, what goes on the screens of America."

Paul V. McNutt, counsel for the industry, made that charge Wednesday noon, mid-way in the first week of the Committee's hearings in Washington on Communist infiltration into Hollywood.

Mr. McNutt told reporters he was "shocked to see the violence done to the principle of free speech during the hearings this morning."

Referred to Insistent McGuinness Questioning

He was referring to repeated and insistent questioning of Wednesday's first witness, James K. McGuinness, an MGM studio executive, on the production of anti-Communist films.

After H. A. Smith, Committee investigator, had questioned Mr. McGuinness about anti-Communist films, chairman J. Parnell Thomas broke in to ask, "Why aren't these films being made?"

Mr. McGuinness pointed out that "it is not so long since Russia was our ally" and it takes time to produce a picture.

Again Mr. Thomas took up the questioning: "Has the industry the will to make them (anti-Communist pictures)?"

"It's acquiring it," Mr. McGuinness answered.

That line of questioning, said Mr. McNutt, made it "apparent" that governmental control of the screen was being sought.

"It is no concern of any Congressional Committee what goes on the screen," said Mr. McNutt. "It is the concern solely of those who produce motion pictures. . . . We shall never abandon our fight to maintain a free screen."

The hearings had opened Monday in the huge, high-ceilinged caucus room of the old House Office Building.

It Was Big Show for Every U. S. Newspaper

For every newspaper in the U. S. it was front page news with streamer heads and blocks of pictures. It was a big show.

By midweek producers Louis B. Mayer, Jack L. Warner and Sam Wood, actor Adolphe Menjou and writers Ayn Rand and Rupert Hughes had testified. Fourteen writers, four directors and a labor union leader had been named as Communists or accused of trying to inject un-American thinking into Hollywood's pictures.

Mr. Mayer had urged legislation regulating employment of Communists.

What They Said:

The two major opinions brought out in the early testimony at the Un-American Activities Committee hearings in Washington this week were these:

1. *There are Communists and Communist-sympathizers in Hollywood.*

2. *Hollywood is aware of this and has taken steps to control them or fire them.*

Here are the highlights of what the witnesses said:

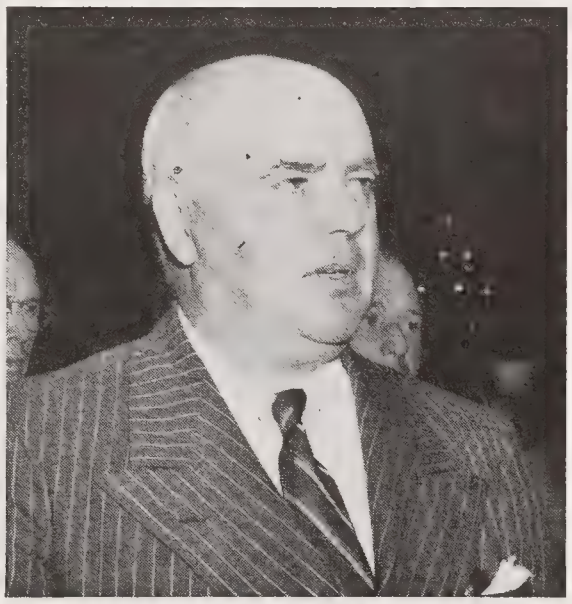
LOUIS B. MAYER: Mr. Mayer acknowledged that two or three writers in his employ had been accused of being Communists, but he claimed the reports were not proved. "I have been told," he said, "very many times about the Communists. I'm not afraid of them. They can't get a single thing in our pictures—our scripts are read and re-read. . . . I am convinced that there were no political implications (in 'Song of Russia'). . . . I will be convinced of that until I meet my God."

JACK L. WARNER: Mr. Warner would not use the label "Communist," but testified that he did not renew the contracts of almost a dozen of his writers because of what he considered their "un-American" view. "I believe," he said, "that I, as an individual, and our company as an organization of American citizens, must watch always for threats to the American way of life. History teaches the lesson that liberties are won bitterly and may be lost unwittingly."

SAM WOOD: As the man who grabbed the headlines, Mr. Wood named directors trying "to scare us into a Red view" and named writers whom he accused of being Communists. Asked how Communists exerted influence in Hollywood, he replied: "A man gets into a studio in charge of writers and if he follows the party line and a writer opposes it, the writer's name is off the list. If the man is unemployed two months, the studio head is told no one wants him on a script. They let him go. They point this out as an example to others and say 'you better follow (the Communist Party line) or you will be out of work'."

ADOLPHE MENJOU: "For a little more than a year now the motion picture industry has been doing everything it can to rid itself of subversive influence. . . . The Communists are a minority, but they are a dangerous minority."

RUPERT HUGHES, author: "I know anti-Communist writers in Hollywood who have been driven practically into starvation by refusal of Communists to work for them."



REP. J. PARNELL THOMAS, chairman of the House Un-American Activities Committee.



PAUL V. McNUTT, counsel for the motion picture industry at the hearings.

It was generally agreed among those testifying that there were Communists in Hollywood—principally writers—but they were recognized and being controlled. The pro-

(Continued on following page)

"REDS GET NOTHING ON SCREEN"

—LOUIS B. MAYER

(Continued from preceding page)

ducers unanimously denied that Hollywood has turned out any subversive pictures.

By midweek, too, Mr. McNutt was telling reporters: "We have no chance to defend ourselves under the wide mandate which this committee has set up for itself."

Unable to cross-examine witnesses and dissatisfied with the conduct of the hearing, Mr. McNutt called a press conference Tuesday night and criticized the committee's refusal to divulge a list of "suspect" pictures developed by Jack Moffitt, film critic for *Esquire* and one of Tuesday's witnesses.

Mr. Moffitt had a list of pictures which, in his opinion, contained Communist propaganda but he was not willing to name them in the hearing room for fear it would create hardship for many loyal Americans. Chairman Thomas then replied the Committee would hear them in closed session.

Mr. McNutt, on the air Wednesday evening, said there was no shred of evidence of Communism on the screen, pleaded for freedom of the screen and said the industry would fight any effort to dictate screen content.

The combination of Hollywood, Reds and Congressmen was too much to resist.

When the doors opened, 12 newsreel men, 11 photographers, 65 reporters, some 50 witnesses, 12 lawyers, nine policemen and a capacity house of spectators surged in.

Seemingly the public was more interested in the hearings than the Un-American Activities Committee. Only four of its nine members were present at the start.

The first action under the blinding kleig lights occurred when Robert W. Kenny and Bartley C. Crum, attorneys for 19 subpoenaed witnesses, sought to present a motion to quash the subpoenaes on the ground that the committee and its investigation were unlawful and contrary to Bill of Rights. They were waved aside.

McNutt Denied Right to Cross-Examine Witnesses

Then, as Mr. Warner was called as the first witness, Mr. McNutt arose to ask Mr. Thomas: "May I cross-examine?"

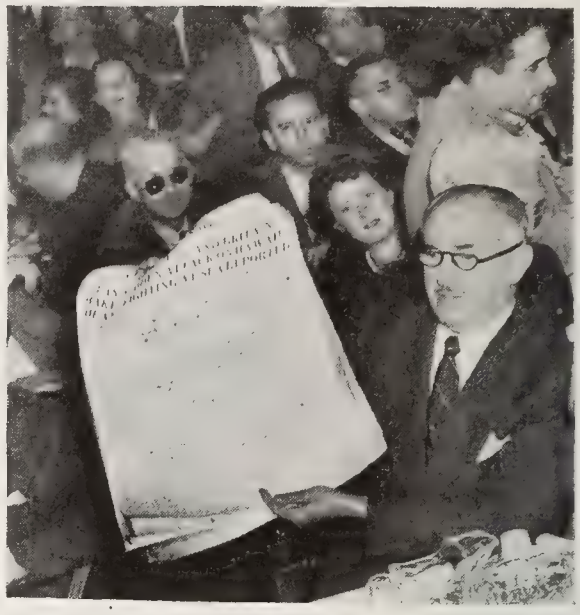
"No," Mr. Thomas answered, "you will not have that right. You are no different than anyone else."

Mr. McNutt, former High Commissioner to the Philippines, sat down, and Mr. Thomas read a statement in which he promised the hearings would be fair, that he knew the vast majority of Hollywood workers were "patriotic and loyal Americans," but that he wanted to determine "the extent of Communist infiltration."

There was general agreement among the first day's three witnesses—Mr. Warner, Mr. Mayer and Mr. Wood—that they had turned out no subversive features. They declared that any subversive influences in the industry came from a small group of writers.



Mr. Mayer defends a wartime production: "We did not attempt to depict Russia in 'Song of Russia.' We just attempted to depict the attraction of a boy and girl."



Mr. Warner, displaying a New York Times for December 8, 1941: "There is not a Warner Brothers picture that can fairly be judged to be hostile to our country or Communistic."

Mr. Warner was of the opinion that 95 per cent of those in Hollywood with "un-American leanings" were writers. He scratched the names of four writers off a list of 16 that he had named as subversive when he testified before the Un-American Activities sub-committee on the coast last spring. The four whom he did not "recollect as having written any subversive propaganda" were Guy Endore, Sheridan Gibney, and Julius and Philip Epstein.

The names he left on the list were: Alvah Bessie, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Robert Rosson, Irwin Shaw, Dalton Trumbo, John Wexley, Emmett Lavery and Clifford Odets.

The first morning session closed after Robert Stripling, the committee's chief investigator, needled Mr. Warner on "Mission to Moscow," and was told that there was no government pressure brought to bear in making that film.

Producer-director Sam Wood, one of the founders of the Motion Picture Alliance for the Preservation of American Ideas, charged that the Screen Writers' Guild is controlled by Communists and named three writers—Dalton Trumbo, Donald Ogden Stewart and John Howard Lawson—as Communists and four directors—John Cromwell, Frank Tuttle, Irving Pichel and Edward Dmytryk—as leaders of an allegedly Communist bloc within the Screen Directors' Guild.

When Mr. Mayer took the stand he urged that a bill be enacted controlling the employment of Communists.

Reading from a prepared statement, Mr. Mayer said: "Like all other industries, we were lending every support to our government during the war effort and whenever a subject could be presented entertainingly, we tried, insofar as possible, to cooperate with building morale."

But, a committee investigator wanted to know, didn't "Song of Russia" "grossly misrepresent Russia?"

Mr. Mayer was emphatic. "We did not attempt to depict Russia," he replied. "We wanted to use Tchaikovsky music. We just attempted to depict the attraction of a girl and boy."

Late Monday Mr. McNutt called on the

(Continued on page 16)

HOLLYWOOD G.O.P. SPEAKS OUT

Whether or not there are Communists in Hollywood, there's no doubt about there being Republicans there. With a peek at the October 20 date for the Un-American Activities Committee hearings in Washington, a group of Hollywood stars formed the Hollywood Republican Committee October 18. At the first meeting George Murphy was elected president and Robert Montgomery vice-president. Both are past-presidents of the Screen Actors Guild. Among the charter members of the new committee are Bing Crosby, Mary Pickford, Sam Wood, Leo McCarey, Adolphe Menjou and Ginger Rogers. Said Mr. Montgomery: "For too long a time a vociferous minority has misled the public to believe that the majority of Hollywood actors and actresses are radicals, crackpots or at least New Deal Democrats."

Everybody wants to go to this

TRADE SHOW!

Flash! First week's business is biggest M-G-M record in entire history of Loew's Criterion Theatre, N. Y.

CITY	PLACE AND ADDRESS	GREEN DOLPHIN STREET	
ALBANY	20th-Fox Screen Room, 1052 Broadway	WED. 11/5	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	WED. 11/5	10 A.M.
BOSTON	Uptown Theatre, 239 Huntington Street	WED. 11/5	10 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	WED. 11/5	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	WED. 11/5	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	WED. 11/5	2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	WED. 11/5	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	WED. 11/5	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	WED. 11/5	10 A.M.
DENVER	Paramount Screen Room, 2100 Stout Street	WED. 11/5	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	WED. 11/5	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	WED. 11/5	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	WED. 11/5	2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	WED. 11/5	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	WED. 11/5	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	WED. 11/5	10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	WED. 11/5	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	WED. 11/5	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	WED. 11/5	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	WED. 11/5	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	WED. 11/5	1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	WED. 11/5	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	WED. 11/5	1:30 P.M.
PHILADELPIA	M-G-M Screen Room, 1233 Summer Street	WED. 11/5	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	WED. 11/5	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	WED. 11/5	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	WED. 11/5	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	WED. 11/5	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	WED. 11/5	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	WED. 11/5	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	WED. 11/5	1 P.M.



M-G-M's

GREEN DOLPHIN STREET

IT'S BIG!

You'll see earthquake, tidal wave, tribal warfare, heartstirring romance and spectacle in M-G-M's mighty production of the famed prize-winning novel.

Lana Turner

Van HEFLIN · Donna REED · Richard HART

FRANK MORGAN · EDMUND GWENN · DAME MAY WHITTY · REGINALD OWEN · GLADYS COOPER

Screen Play by Samson Raphaelson • Based on the Novel by Elizabeth Goudge

Directed by VICTOR SAVILLE · Produced by CAREY WILSON

A METRO-GOLDWYN-MAYER PICTURE

THE PRESS SEES:

Herewith is a record of the front page banner headlines which the newspapers across the country used this week for the Un-American Activities Committee hearings on Hollywood.

New York Times:
FILM MEN ADMIT ACTIVITY BY REDS; HOLD IT IS FOILED

PM, New York:
MOVIE INQUIRY SIMILAR TO HITLER COURTS

New York Herald Tribune:
LAWYER EJECTED FROM HEARING ON MOVIE REDS

Washington Times Herald:
OUTLAW REDS, FILM CHIEFS URGE

Washington Evening Star:
REDS INFILTRATING MOVIES, PROBERS TOLD

New York Journal American:
INQUIRY HEARS MENJOU; HOLLYWOOD AND BROADWAY BRANDED RED HOTBED

Detroit News:
HOLLYWOOD CRAWLING WITH REDS, SAYS MENJOU

Cleveland Plain Dealer:
TESTIFIES FILM REDS RAISED $87,000; SAM WOOD SAYS RALLY HIT JACKPOT

St. Louis Globe-Democrat:
RED INFLUX INTO HOLLYWOOD BARED

Pittsburgh Press:
"HOLLYWOOD WORMY WITH REDS", ACTOR MENJOU LEVELS CHARGE

Boston Post:
FILM REDS TRY TO RUN MOVIES

Los Angeles Examiner:
REDS' TEN YEAR FIGHT TO CONTROL FILMS TOLD

Los Angeles Daily News:
HOLLYWOOD CHIEFS URGE U. S. TO ROUT ALL REDS

Los Angeles Times:
RED LINE IN FILMS LAID TO LAXITY OF PRODUCERS

Chicago Tribune:
ORDERS GIVEN FROM MOSCOW, PROBERS TOLD

Chicago Times:
HOLLYWOOD A RED HUB, SAYS MENJOU

THE INQUIRY

(*Continued from page* 14)

committee to determine for themselves—by actually seeing the films in question—whether Hollywood pictures contain subversive propaganda. The MPA counsel promised the committee to have available prints of any picture criticized before the committee.

Dapper Adolphe Menjou, the actor, opened Tuesday's hearings by telling the committee that some of the best work already has been done in rooting out subversive elements from the industry.

"The motion picture industry has been doing everything it can to rid itself of subversive influence," he said.

In response to questioning, Mr. Menjou declared that in his opinion, Herbert Sorrell, president of the Conference of Studio Unions, carried a membership card in the Communist Party, and he lashed out at Mr. Sorrell for being responsible for "the most incredible brutality, beating and violation of the California picketing law" during the Hollywood jurisdictional strike.

On Wednesday, after Chairman Thomas had finished questioning Mr. McGuiness, Representative John McDowell (Rep., Pa.) told Mr. McGuinness that he thought Hollywood should not make any pictures "either anti or pro."

"I think," he said, "I'm on solid ground in saying that the Committee is not urging you to make any kind of pictures. That is a matter for the producers to determine."

At one point, when Mr. McGuinness was listing names of industry employees who, in his opinion, "followed the party line," Mr. Thomas interrupted him to say that Mr. McGuinness did not have the documented evidence held by the committee.

"We have a complete record of at least 79 persons in Hollywood," said Mr. Thomas. "The time will come when this documented evidence will be presented in this public hearing—it will be either this week or next week."

Actor Robert Taylor, one of Wednesday's witnesses, took the stand to correct a previous impression that he was "forced" into making "Song of Russia." He denied there was Government pressure in the making of the film and said he had objected to the script because he "thought it contained Communist propaganda." Most of it was eliminated, he said, and "in deference to the situation" he made the picture.

Screen writer Morrie Ryskind and Howard Rushmore, a former Communist party member now employed by the New York *Journal American,* testified late Wednesday that Communists were seeking to control Hollywood writers.

THE FILMS ARE THE PAY-OFF

by RED KANN
in Washington

No matter how circumstantial or how definite the evidence against individuals in Hollywood may prove to be finally, the answer now being sought by the House Un-American Activities Committee must be found on the screen. The end result of what Hollywood has or has not done in the field of political thinking is to be found in no other place. There is no other place.

The producers publicly acknowledge, and accept, their responsibility. They do this without hesitation because they know what a careful searching of the record will unfold. They know the most exhaustive of probes will reveal nothing which substantially can support the contention of this Committee, or any other committee, that Communistic propaganda has infiltrated the product.

Consequently when Paul V. McNutt, who is representing the industry in the week-old hearings, demands to know what the "suspect" films are and is prepared to submit them for examination, he stands on unchallengeable ground. When this Committee refuses to submit a list, it rests on ground so uncertain that the investigative structure which it seeks to erect faces collapse.

The flood of evidence engulfing the record of these proceedings furnishes room for exactly three. These are "Mission to Moscow," "Song of Russia" and "The North Star." All three dealt with the Soviet Union. All three were produced in the war years when Russia was an allied nation and when the fight was common against Hitler.

In historical perspective, these three were not without their reasons, they had a place in their day as did "Mrs. Miniver." Jack Warner made this point about "Mission to Moscow" and Louis B. Mayer about "Song of Russia." Any informed person on motion picture affairs knows they would not be made today. Times change and views on motion pictures change with them.

"Block Long Lines and Jammed Lobbies"

—Daily Variety

in Washington for

"MONSIEUR VERDOUX"

JUST FINISHED 5-theatre day-and-date record-breaking Washington engagement! Now watch the sock grosses in Toronto, Milwaukee, Portland, Houston, Atlanta, Newark, Jersey City, New Orleans, Seattle, New York, Los Angeles, San Francisco, Salt Lake City, Chicago, and more and more coming in every hour to UA!



VERDOUX' Heads For $45,000 Week In Wasl

Washington, Sept. 28.—It looks like $45,000 for the first week of "Monsieur Verdoux" in five houses here, with $12,876 in the till by 3 p.m. today. Block long lines and jammed lobbies that have greete the Charlie Chaplin picture are reminiscent of wartime peak biz. Top takes for quintet of houses were reported by the Apex and Pix.



Daniel O'Shea's casting.
Martha Stewart in from NY
Philip Dorn birthdays tomor
Sir Sidney Clift greeted wit
execs.
William Frawley
Series.
Mae Marsh
Water."
Jack Paar h
the Strip.
Joe Paste
Las Vegas.
Noel Co
to Las Vega
Hal Roach
World Series.
Lucille Ball
Metro contract.
English exhib Ha
dered Republic.

THE Hollywood REPORTER

'VERDOUX' Breaks Records In Capital

Washington.—Three all-time house records were broken by Charles Chaplin's "Monsieur Verdoux" here in two of the five theatres in which the controversial film opened Friday.

All opening-day records, all Saturday records and all records up to 3 p.m. yesterday were smashed in the Apex and Pix theatres. Thus far in these two houses more than 3000 persons have been turned away, due to lack of seats. With $12,876 in the till up to 3 p.m., the exhibs predicted that the production will top $45,000 for the first week.

The British pictures from the Pane organization will be "The Smugglers" in Technicolor, "Take My Life," "Green for Danger" and "Gerbe Man."

The Edward Small releases, under the brand name of Screen Master pieces, include "The Count of Monte Cristo," "The Son of Monte Cristo,"

sibility of the latter's assuming stellar role in Lasky's forthcoming dependent production, "The Life Caruso," which RKO will distrib

Ocean Cruising

VARIETY

NEW YORK, WEDNESDAY, OCTOBER 8, 1947 PRICE 25 CENTS

oral: Chaplin Should leckle Congress More

erence made in a film's y a hefty publicity cam- was clearly demonstrated ning of Charles Chaplin's ieur Verdoux" in Wash- last Friday (26). Crowds ined up at the five low- ty houses there over the nd were in strong con- o lack of interest in N. Y. the pic came in without dvance bally other than -week ad campaign. In ngton it was just the op- with p.a. Russell Bird- etting the film involved ntroversy with the House nerican Activities Com- which landed it on page

Friday-Saturday-Sunday gross of the five Washington houses added up to almost $13,- 500, smash. Most of it came from the down Pix and the Naylor and Atlas, all nabes, did strong but not record-cracking biz.

"Verdoux" was withdrawn by Chaplin and United Artists, the distributors, after b.o. fizz at the Broadway in the spring to permit time for a press campaign to be devised.

Surprising to UA execs were the generally good reviews the film got from Washington critics, in light of the poor reception from the N. Y. newspaper

SMPE STRESSES DESIGN IN THEATRE OF THE FUTURE

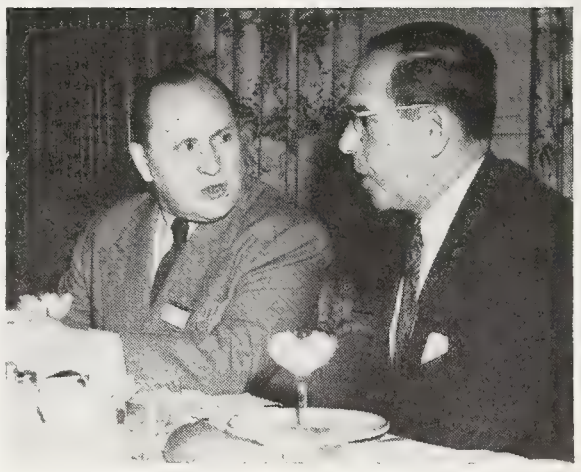
Attentions to Exhibition and Television Draw 700 To New York Meet

A five-day program almost wholly concerned with the tools of exhibition, rather than of production and film processing, brought a record attendance of nearly 700 theatre operators, engineers, architects and equipment dealers and manufacturers to the 62nd semi-annual convention of the Society of Motion Picture Engineers at the Hotel Pennsylvania in New York this week. With its equipment exhibit, which further distinguished this Theatre Engineering Conference, the meeting severely diverted the hotel's newly embellished Penn Roof party rooms from their original purpose, through a week of papers and demonstrations that continued into Friday evening.



Photos by the Herald

ON THE DAIS, at the luncheon opening the convention: Loren Ryder, president; Earl I. Sponable, executive vice-president, and Edward C. Lachman, president of Allied of New Jersey.



NATE GOLDEN, Department of Commerce, and Ralph Austrian, of Foote, Cone and Belding, elected SMPE treasurer.



JOHN G. BRADLEY, Library of Congress, and Edmund Bertram, of DeLuxe Laboratories, retiring SMPE treasurer.

36 Manufacturers Join In Technical Exhibit

The purpose of the exhibit was prescribed as a purely technical one, and the 36 manufacturers having displays confined themselves pretty much to the prescription. Most of the equipment shown was for the theatre and, except for Tuesday morning, the physical theatre was the subject of the technical sessions.

Three principal awards instead of the established two were made at the convention banquet Wednesday evening in the hotel's Georgian Room. The new Samuel L. Warner Memorial Medal, commemorating the contribution of the late Sam Warner to the commercialization of sound pictures, was awarded to John A. Maurer for his work in the 16mm field in which he was instrumental in developing the technical standards now generally accepted. Mr. Maurer is head of J. A. Maurer, Inc., Long Island City, N. Y., manufacturers of 16mm cameras and sound recorders.

The 1947 Progress Award went to Dr. John George Frayne of Electrical Research Products, Los Angeles, for recent advances in sound; while the SMPE Journal Award was received by Dr. Albert Rose of the RCA Laboratories in Princeton, N. J., for his paper entitled "A Unified Approach to the Performance of Photographic Film, Television Pick-Up Tubes, and the Human Eye."

Convention Elects New Officers and Governors

Mr. Maurer was also elected engineering vice-president of the society, and James Frank, Jr., of National Theatre Supply and general chairman of this convention, was named financial vice-president. Other officers, including Loren L. Ryder of Paramount Pictures in Hollywood, president, continue in office for another year. The following, however, were added to the board of governors:

Alan W. Cook, Ansco Division of General Film and Aniline Corporation; Paul J. Larsen, associate director of the Los Alamos Laboratories of the University of California; R. T. Van Niman, Motiograph; Lloyd T. Goldsmith, Warner Bros., and Gordon E. Sawyer, Samuel Goldwyn Studios.

The program of papers left little of the physical theatre unnoticed, and concentrating this comprehensive attention into five full days. This convention brought it, as a special kind of building, as an atmosphere and as a machine, into sharp focus. Design and construction, seating plans and sightlines, dynamic illumination, the selection of carpeting, safety factors, air-conditioning and acoustics were dealt with in papers which, while setting forth little in the way of precise methods not previously known and employed, nevertheless constituted a review of data available for efficient planning and operation. Among those reading papers in these classifications were:

John McNamara, New York architect; S. Charles Lee, Los Angeles architect; Ben Schlanger, New York architect; Philip Alexa, American Seating Company; John Smeallie, Mohawk Carpet Company; O. P. Beckwith, Alexander Smith & Sons Carpet Company; Lloyd Jantzen, United States Rubber Company; Fred M. Wolf, Century Lighting Company; C. M. Cutler and R. T. Dorsey, General Electric Company; Eugene M. Beggs, Westinghouse Lamp Division; Edward Rambusch, Rambusch Decorating Company; Ronald J. Elliott, Switzer Brothers; J. P. Maxfield and E. J. Content, consulting acoustics engineers; Dwight B. Kimball, consulting air-conditioning engineer, and W. B. Cott, Westinghouse Air-Conditioning Division.

Television, of course, commanded an important place on the program, with three papers and a demonstration of RCA's new equipment. These indicated that while not yet ready to figure in the processes of the theatre in terms of actual planning, the new art is progressing toward that point. An approach to data that will be necessary for such planning was made by Dr. Alfred N. Goldsmith, New York consulting engineer and a past-president of the society, who read

(*Continued on page* 20)

Eagle Lion

is proud to welcome

Walter Wanger



"CANYON PASSAGE"
"SMASH UP"
"ALGIERS"
"STAGECOACH"
"LONG VOYAGE HOME"
"QUEEN CHRISTINA"
"PRIVATE WORLDS"
"ARABIAN NIGHTS"

who has given the public many of its most memorable film experiences, combining box-office entertainment with high artistic purpose.

SMPE MEETING

(Continued from page 18)

a general analysis of television developments thus far as they impinge on theatre interests.

RCA's new large-screen television projector, which had been previously demonstrated at the Tesma-Tedpa convention in Washington last month, was also the subject of two papers, one on its optical problems by I. G. Maloff, and one in which R. V. Little traced developments in large-screen television. The new Eastman 16mm television film recording camera was described by W. Feldman, J. L. Boon and J. Stoiber, and Thomas T. Goldsmith, Jr., and Harry Milholland described the DuMont Laboratories' electronic and camera equipment for recording television pictures and sound on film.

Discuss New Products

Recently developed product described in other papers were the Ideal retracting seat chair, by W. A. Gedris, president of the Ideal Seating Company; the Peerless 120-180 ampere projection lamp, by Charles A. Hahn of the J. E. McAuley Manufacturing Company; the Gaumont-Kalee Model 21 projector, by L. Audiger and R. Robertson of Kershaw & Sos, Leeds, England; a projection lamp for arc currents between 40 and 65 amperes, by Ben Hopkins of Hopkins and Woods, Indianapolis; professional 16mm projection equipment, by E. W. D'Arcy, DeVry Corporation; the Western Electric loudspeaker system, by H. F. Hopkins and C. R. Keith, and a modern sound reinforcement installation, by R. W. Kautzky, Altec Service Corporation.

Construction methods and problems in foreign countries were outlined by Clement Crystal of Paramount International, while A. G. D. West, director of J. Arthur Rank television activities in England, reported the extent to which television is already playing a part on London theatre programs.

Moderators of the various sessions were James Frank, Jr.; Leonard Satz of the Century circuit; John Eberson, New York architect; William H. Rivers, A. Griffin Ashcroft, Donald E. Hyndman, Lester Isaac, Henry Anderson, Paul J. Larsen, Carleton Sawyer, Harry Fletcher and Seymour Seider.

Film "Vignette" Described

A novel, if not an immediately significant idea presented at one of the technical sessions was that of Ben Schlanger, who read a paper describing a method of "vignetting" the screen image—that is, eliminating the regular edging of the picture, instead shading it off with varying outline and to an extent indicated by the pictorial material and the dramatic action. This shading off, he said, would compare in effect with the outer area within the arc of vision of human eyesight. The "vignette" would be created in printing the positive film.

In the equipment exhibit, which occupied the entire main ballroom of the hotel, the following firms were represented:

Adler Silhouette Sign Letter Company, Chicago; Alexander Smith & Sons Carpet Company, Yonkers, N. Y.; Altec-Lansing Corporation, Hollywood, Calif.; American La France Foamite Corporation, New York City; American Seating Company, Grand Rapids, Mich.; Anemostat Corporation, New York City; Arlington Electric Products Company, New York City; Blue Seal Cine Products Company, Long Island City, N. Y.; Coca-Cola Company, New York City; The Daven Company, Newark, N. J.; De Vry Corporation, Chicago; Eastman Kodak Company, Rochester, N. Y.; The Electroaire Corporation, Long Island City, N. Y.; Forest Manufacturing Company, Newark, N. J.; General Electric Company, Cleveland, Ohio; Ideal Seating Company, Grand Rapids, Mich.; General Register Corporation, Long Island City, N. Y.; G. B. Kalee, Ltd., London, England; Kollmorgen Optical Company, Brooklyn, N. Y.

La Veggi Machine Works, Chicago; Lorraine Rubber Engineering Company, New York City; McCoplin-Christie Corporation, Los Angeles, Calif.; Mosler Safe Company, New York City; National Theatre Supply Company, New York City; Nu-Screen Corporation, New York City; Presto Recording Corporation, New York City; Robin, Inc., New York City; Spencer Turbine Company, Hartford, Conn.; Theatre Structures, Inc., New York City; Universal Corporation, Dallas, Tex.; U. S. Air Conditioning Corporation, Minneapolis; Vio-Glo Plastic Corporation, New York City; Vorac Company, Rutherford, N. J.; Ward Leonard Electric Company, Mt. Vernon, N. Y.; Western Electric Company, New York City; Westinghouse Electric Corporation, Bloomfield, N. J.

THEATRE TELEVISION FACES PROBLEMS: GOLDSMITH

Although much progress has been made in the study of television in the theatre, many problems concerned with both engineering difficulties and programming remain to be solved, Dr. Alfred N. Goldsmith, consulting engineer and former president of the Society of Motion Picture Engineers, told the delegates to that organization's convention in New York this week.

The character of the television image probably will necessitate a smaller screen image, Dr. Goldsmith said. Also, a directional screen to avoid light wastage. Residual house lighting may have to be dimmed. Television, he said, will require close engineering, architectural and exhibition cooperation. Television optics and generally the projection equipment will have to be studied carefully in theatre adaptation. The SMPE might well consider standardization of "whiteness" of image, Dr. Goldsmith suggested.

Because theatre television will not have in its early stage the same definition as the motion picture, showmanship will be necessary, he continued. One method might be the announcement of television with a short film, the definition of which might be gradually reduced. This would be "resolution transition."

Dr. Goldsmith also discussed present theatre television projection systems, possible locations for equipment, color television and its problems, cost factors, programming problems, methods of program syndication to theatres, theatre television trends, how the exhibitor might proceed in studying television, and the functions of the Society of Motion Picture Engineers.

Exhibitors might begin their television career by installing receivers in homes and in theatre offices, he suggested. In considering costs, they should study availability of programs such programs having as a requisite exclusivity so the patron may find in the theatre what is not available in the home, Dr. Goldsmith said.

Plans for the daily operation of a sample theatre television system in London during 1948 were discussed Thursday night by Captain A. G. D. West, director of Cinema-Television, Ltd., London.

Legion of Decency Reviews Eleven New Productions

The National Legion of Decency reviewed 11 new productions last week, approving all. In Class A-I, unobjectionable for general patronage, were: "Buckaroo from Powder River," "Green Dolphin Street," "The Marauders," "Song of My Heart" and "Spirit of West Point." In Class A-II, unobjectionable for adults, were: "The Hunted," "Joe Palooka in the Knockout," "This Time for Keeps," "Unconquered," "The Unsuspected" and "Where There's Life."

Legion of Decency Condemns "Amber"

The National Legion of Decency this week placed the Twentieth Century-Fox production "Forever Amber" in its "Condemned" classification. The announcement of the classification said the Legion's judgment was based "solely on the film itself." The following reasons were given: "This film in the nature of the story it tells and the manner in which the behavior of the central character is presented constitutes a glorification of immorality and licentiousness."

William L. Clayton Resigns

William L. Clayton, Undersecretary of State for Economic Affairs, who has been working with film industry officials on the question of the British 75 per cent film tax, announced his resignation last week in Washington. Temporarily he will remain as an unpaid advisor to the State Department.

SHOWMEN AGREE!

GOOD PICTURES KNOW NO SEASON!

Fall, Winter, Spring and Summer, they can depend on SCREEN GUILD Productions for variety product to solve their booking problems.









SECOND GROUP OF 12 HOPALONG CASSIDY RE-RELEASES

WILLIAM BOYD — GABBY HAYES

Bush Pilot
ROCHELLE HUDSON, JACK LaRUE, AUSTIN WILLIS, JOSEPH CARR

Scared to Death in color
BELA LUGOSI, GEORGE ZUCCO, DOUGLAS FOWLEY, JOYCE COMPTON

Renegade Girl
ALAN CURTIS, ANN SAVAGE, EDWARD BROPHY, RUSSELL WADE

Bells of San Fernando
DONALD WOODS, GLORIA WARREN, ANTHONY WARDE, SHIRLEY O'HARA

Buffalo Bill Rides Again
RICHARD ARLEN, JENNIFER HOLT, LEE SHUMWAY

Distributed by

SCREEN GUILD Productions, Inc.

Home Office: 346 So. La Brea Ave., Hollywood, Calif.—Foreign Dep't.: 723 7th Ave., New York City.—Cable: "Guildfilms."

Box Office Champions for The Month of September

THE BACHELOR AND THE BOBBY-SOXER
(RKO Radio)

Produced by Dore Schary. Directed by Irving Reis. Screenplay and original story by Sidney Shelton. Photographed by Nicholas Musuraca. Cast: Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee, Ray Collins, Harry Davenport, Johnny Sands, Don Beddoe, Lillian Randolph, Veda Ann Borg.

GONE WITH THE WIND (Reissue)
(Selznick - MGM)

Produced by David O. Selznick. Directed by Victor Fleming. Based on Margaret Mitchell's novel of the same title. Screenplay by Sidney Howard. Photographed by Ernest Haller. Natalie Kalmus, Technicolor director. Cast: Clark Gable, Vivien Leigh, Leslie Howard, Olivia De Havilland, George Reeves, Fred Crane, Thomas Mitchell, Victor Jory. ***(Champion for five months in 1940 and three months in 1941.)***

LIFE WITH FATHER
(Warner Brothers)

Produced by Robert Buckner. Directed by Michael Curtiz. From an original play by Howard Lindsay and Russel Crouse. Screenplay by Donald Ogden Stewart. Photographed by Peverell Marley. Technicolor director, Natalie Kalmus. Cast: Irene Dunne, William Powell, Elizabeth Taylor, Edmund Gwenn, Zasu Pitts, Jimmy Lydon.

MOTHER WORE TIGHTS
(Twentieth Century-Fox)

Produced by Lamar Trotti. Directed by Walter Lang. Screenplay by Mr. Trotti from the book by Miriam Young.. Music and lyrics by Mack Gorden and Josef Myrow. Photographed by Harry Jackson. Technicolor director, Natalie Kalmus. Cast: Betty Grable, Dan Dailey, Mona Freeman, Connie Marshall, Vanessa Brown.

VARIETY GIRL
(Paramount)

Produced by Daniel Dare. Directed by George Marshall. Original screenplay by Edmund Hartmann, Frank Tashlin, Robert Welch and Monte Brice. Photographed by Lionel Lindon. Cast: Mary Hatcher, Olga San Juan, DeForest Kelley, Bing Crosby, Bob Hope, Gary Cooper, Ray Milland, Alan Ladd, Barbara Stanwyck, Paulette Goddard, Dorothy Lamour and many other Paramount stars.

WELCOME STRANGER
(Paramount)

Produced by Sol C. Siegel. Directed by Elliott Nugent. Screenplay by Arthur Sheekman. Based on a story by Frank Butler. Photographed by Lionel Lindon. Cast: Bing Crosby, Barry Fitzgerald, Joan Caulfield, Wanda Hendrix, Frany Faylen, Elizabeth Patterson, Robert Shayne, Larry Young. ***(Champion for the second month.)***

Housing Expediter Approves 10, Denies 33 Houses

The Housing Expediter in Washington for the week ending October 17 approved 10 theatre construction applications involving $549,222 and denied 33 projects which would have cost $1,410,080. In the previous two weeks, theatre approvals had been running higher than they had in the June to October period.

Parents Must Select Films, DeMille Says

Parents must select the films their children are to see, Cecil B. DeMille, producer, told 350 delegates to the Parent-Teachers Association meeting in Atlanta last Friday. "There are books that children should not read," he said, "and conversations in the home they should not hear. Likewise, there are movies they should not see, and it is the responsibility of parents to be so well informed on current movies that they may intelligently select the pictures their youngsters see." Experience has shown the big producers, Mr. DeMille said, that tawdriness and dirt are not good box office. "Dirt for dirt's sake is not pay dirt."

Sunday Shows Political Issue at Harrisburg

The proposed lifting of the ban on Sunday shows at Harrisburg, Pa., has developed into one of the principal arguments over the coming November elections. The question of opening Sunday shows is second only to the race for mayor—with both candidates for that office opposing Sunday shows. However, the committee campaigning for such shows has filed a petition with city authorities with more than 9,100 signatures, assuring that the question will be placed on the ballot in November.

Kentucky Group Studies Taxes

The music tax increase, admission taxes and the question of censorship were high on the list of topics up for discussion at the annual convention of the Kentucky Association of Theatre Owners which was held at the Seelbach Hotel in Louisville Wednesday and Thursday.

Ted R. Gamble, president of the Theatre Owners of America, told the delegates Wednesday that an urgent plea to Congress for a reduction of at least 50 per cent in the Federal tax would be the first order of business for TOA. The position that TOA will take on Ascap is expected, he said, to be decided at the board of directors meeting in Chicago, November 7-8.

M. L. Simons, of Loew's exhibitor relations department, Thursday praised exhibitors who are showing concern in bettering community goodwill for their theatres. W. E. Carroll, of Allied States, also was to speak.

Besides Ascap, taxes and censorship, the complete list of subjects up for discussion included checkers, exhibitor-distributor relations; legislation, public relations; film quality, and percentage pictures.

French Promise to End Ban on Dubbing

A French promise immediately to rescind the ban on the dubbing of American films in France was announced last week by Gerald Mayer, head of the International Division of the Motion Picture Association.

The order went into effect September 20 and was to have extended until November 20, 1947. It was embodied in a decree issued by the National Center of Cinematography after French producers had complained they had been unable to get sufficient raw stock for their own needs.

Immediately after the French order had been issued, Frank McCarthy, continental manager of MPA, complained to the Center that its act discriminated against a group of American film companies "which had conducted their business legally and ethically."

Set Aside $375,000 Award To Goldman, Court Asked

Warner Brothers and the major defendants in the Goldman-Erlanger anti-trust case in Philadelphia Tuesday asked the U. S. Circuit Court of Appeals in that city to set aside the $375,000 damages award by the Federal Court there. Judge Joseph Proskauer, defense attorney, charged that the award to William Goldman was made on the basis of "Speculation and guesswork." The case was continued after six hours of argument to Thursday.

Merritt Joins Transfilm

Charles T. Merritt, formerly an executive of the Conde Nast organization, has joined Transfilm, Inc., in New York as vice-president and director of sales.

BRITISH REDS SNARLING AT TAX AGREEMENT MOVE

Communist Party Strikes at Alleged Control of Film Trade by Americans

by PETER BURNUP
in London

Galled—all too obviously—at a possible Anglo-American accommodation in the matter of the Dalton Tax, turning on at full acid the Cominform heat, the Communist Party of Great Britain (claimed membership 42,000; two Members of Parliament; key-control of many trades-unions) sends out an indignant denunciatory broadside at the prospect.

"No aspect of British cultural life is so overwhelmingly subject to non-national influences as the cinema. No other industry is so subject to American control, direct or indirect," the manifest opens.

Fear U. S. Plans to Upset Communist Program

Tenour of the thesis is that the U. S. plots sinisterly to upset the Red Line applecart through the medium of motion picture. It says:

"Authoritative statements from Hollywood, and current events in the United States, have indicated that American film domination is to be used, even more than in the past, for disseminating ideas hostile to the working-class movement and favorable to the big American monopolies as part of their economic drive."

In support thereof, the Party charges, in addition to the fact that Hollywood supplies about 80 per cent of Britain's screen entertainment, that the Rank Organisation—"extending to virtual monopoly control of British feature production"—has "substantial interlocking shareholding with American companies." J. Arthur Rank himself, it is claimed, is subject to American domination. Despite his British production interests the proportion of his profits derived from exhibition of American films are overwhelmingly greater than the proportion derived from the manufacture and exhibition of British films.

Claim Newsreels Are American-Controlled

Other allegations of American dominance:

Out of every five newsreels, two are the product of companies directly American controlled; one is ultimately subject to similar indirect control; the remaining two are the product of a single monopoly interest—the Americanly-integrated Rank.

Film distribution and renting is dominated by an overwhelming majority of American-owned firms.

In exhibition, three circuits of theatres exercise a decisive influence. One (A.B.C.) is virtually controlled by an American company and the other two (G. B. and Odeon) by the "interlocked" Rank.

There is practically no British feature film production independent of the Rank Organization or of American distributor activities.

Seize on Johnston's Theme Of Serving Capitalism

Eric Johnston's statement before the House of Representatives Committee on Un-American Activities that Hollywood's motion pictures "are serving capitalism effectively as a propaganda medium" is seized on as evidence of U. S. sinisterness.

Mr. Johnston also is accused of admitting he had privately discussed with President Truman the importance of supplementing American foreign policy through film distribution abroad. Titles of Hollywood films announced for production, "The Iron Curtain," "The Canadian Spy Network," "The Red Danube," are seen to foreshadow the implementation of Mr. Johnston's plans.

Anti-trades union legislation in the U. S.; pressure against Hollywood's so-called progressives "in the intense red-baiting campaign" now in progress in America; listing as "subversive" of such films as "Mission to Moscow," "Song to Remember," "Hitler's Children," "Best Years of Our Lives" are claimed as evidence of "fantastic persecutory investigations" and of the direction in which Hollywood production is to be modified and how the trading position Hollywood enjoys in Britain and in other countries is to be utilized.

Say America Directs All British Market

The naive allegations are also made that America, through its direct or indirect control, is able to direct the British market and determine its methods; that—in an unrevealed manner—America increases the percentage rentals for American films and limits the showings of British films—even in their home market—to less screen time than the public would be ready to accord.

Assert Britain's Reds:

"It is certain that such an economic domination by foreign interests and cultural predominance of foreign influences as has come about in the film industry of this country under private ownership and control would be tolerated in no other major industry and would be recognized as a national danger in any other cultural field—the press, broadcasting, theatre or literature.

"Compared with the public service of broadcasting, the cinema in private hands has failed signally to realize the full possibilities of the resources of the medium as it has failed to protect the national economic interest and national cultural ideas."

Cominform's angry touchiness that a resolvement is in sight of the Tax stalemate is seen in the demand that no accommodation be based on speculative dollar income from British films in the U. S.; substitution of the tax by blocked currency; any agreement made between British and U. S. "film magnates."

The manifesto concedes that "all possible reforms in trading methods combined with increase in production to the limit of currently available resources" cannot increase the number of new British films available sufficiently to replace American films. Nevertheless, it still chases the rainbow of State participation in motion picture trading.

It wants an Act of Parliament to establish a sector of the trade "independent either of American or monopoly control." It wants, also, the establishment of a fourth—Government controlled—circuit and legislative authority to the Co-operative Movement to acquire chains of cinemas which should benefit from tax relief as non-profit enterprise.

Hits at Industry's Stress On Entertainment Function

Most surprising doubtless to orthodox trades-unionists here is the demand that "studio workers must be associated with working economies by bonus schemes or other means of payment by results."

A "payment by results" demand must savour oddly to the orthodox Laborist of the much-denounced private enterprise.

But, to the ordinary film-goer, oddest characteristic of the latest heresy-hunt will be the indignant reproach that "the British film industry as it has developed under private ownership and in pursuit of profit has shockingly neglected all its possibilities of potential service to the community *other than the narrow entertainment side.*

The All Red Line in its disdain of the "narrow entertainment side" dangles a grim carrot before the already-austerely-geared proletariat.

Morris Joins Eagle Lion

Claud Morris has been named special home office representative for Eagle Lion Films to handle advance exploitation on "T-Men." He will tour the 31 company exchanges in advance of the premiere of the picture, tentatively set for mid-December.

Diener Joins Greenthal

David E. Diener, formerly associated with Columbia, Republic and United Artists, has joined the copy department of Monroe Greenthal Company, New York,

BRITISH MAY BLOCK NON-TAXED FUND

Move Is Protested by U. S. Interests as Violation of Loan Agreement

A new threat to the peace of mind and the dividends of the American industry arose this week when the British Government indicated it might block remittances on American films showing in London which are not yet subject to the new 75 per cent film tax.

Although Washington reports indicate that American interests in London already have protested the threatened move on the ground that it would be a violation of the Anglo-American loan agreement, it was reported from the HERALD's London bureau his week that ministers and officials are satisfied that the Government has sufficient power to enforce a remittances block.

Joint Talks Delayed

Meanwhile, the long reported conference table meeting of heads of the British and American industries to discuss the British tax was delayed again this week.

W. R. Fuller and B. T. Davis, general secretary and president, respectively, of the Cinematograph Exhibitors Association, are still scheduled to fly from London to Washington to meet with Eric A. Johnston, president of the Motion Picture Association, and other MPA officials. The Johnston invitation for the meeting was issued last week. But at midweek there was no definite word from either British official on just when they expected to leave.

Last week end they were kept busy in London with the recurrent reports that House of Commons members were expected to demand a full-dress debate on the question of Britain's rapidly diminishing dollar reserve, including, inevitably, monies for films.

Britain Sells More Gold

On Monday, the day before the opening of Parliament, came the report from London that reserves had dwindled to such a low point that Britain had felt it necessary to sell another $120,000,000 worth of her gold reserves to the U. S. and, additionally, had withdrawn $120,000,000 from the International Monetary Fund to meet her international obligations.

This action, however, will not forestall heated debate on Britain's use of her dollars. Sir Stafford Cripps, Minister of Economic Affairs, has not as yet backtracked on his "no dollars, no films" statement.

In New York, where the possibility of an American film mission to London has been discussed intermittently, Barney Balaban, president of Paramount, said last weekend that the British tax question might be settled officially in New York and in Washington.

Donald M. Nelson, president of the Society of Independent Motion Picture Producers, said in New York last week that a joint industry proposal of an alternative to the British *ad valorem* tax had still to be drawn up.

Following that statement, Mr. Nelson flew to Washington for discussions with Mr. Johnston.

More Suggestions

Until Mr. Fuller and Mr. Davis get into some table thumping conversations with Mr. Johnston and Mr. Nelson, there is no concrete basis for discussion. But, meanwhile, there is no dearth of suggestions.

One of the latest came from Manchester, England, last week, where Michael Balcon, British producer, proposed at a meeting of the Manchester Luncheon Club that a new system of Anglo-American film distribution be established so that dollars earned from British films distributed by Americans could be spent to purchase American films.

JOHNSTON TOO BUSY TO SET SIMPP TAX TALK

Washington Bureau

Eric A. Johnston, president of the Motion Picture Association, was too busy with the Communists and Republicans this week to do much about Britain's Laborites. In Washington the House Un-American Activities Committee was investigating alleged Communism in Hollywood. In New York the *Herald Tribune* was sponsoring a Forum, and Tuesday he had to participate in a broadcast of America's Town Meeting of the Air, sponsored by the *Tribune*, and speak on the subject: "How Can We Keep American Economy Free and Strong?" All this kept Mr. Johnson from setting a joint meeting of the Society of Independent Motion Picture Producers and the MPA to consider the British tax.

Seattle Would Restrict Drive-in Construction

An ordinance which would ban drive-in theatres in residence or business districts was introduced last week in the Seattle City Council by Councilman Frank Laube. Mr. Laube took the action after he received seved several protests from property owners during a re-zoning hearing. The City Council has voted to adopt the resolution.

$1,200,000 Spent On U. S. Films by Eire in 6 Months

by T. J. M. SHEEHY
in Dublin

Finance Minister Aiken has surprised the Eire trade with the announcement that this country spent $1,200,000 on American films during the first six months of 1947. This figure is considerably higher than other estimates.

The announcement was made at a meeting of the Dail last week, when Mr. Aiken announced increased entertainment taxes which go into effect January 1 and which are definitely designed to curb expenditures on film-going.

Eire's trade was intrigued over how and where Mr. Aiken got his $1,200,000 figure, since all film earnings here are paid to London in sterling, and there is no known method of getting a check on the figures.

The announcement was the first intimation of any Eire arrangement with the British Treasury concerning films and the dollar pool. The trade is now wondering what influence the British Treasury will have on future trading between American firms and Eire.

To peg the cost of living, the Finance Minister is subsidizing certain rationed goods with revenue from increased taxes on tobacco, drink and entertainment.

Quota Measure Due in Commons

London Bureau

A films quota bill will be debated during the current House of Commons session, according to the King's speech opening Parliament Tuesday.

The decision to discuss the bill is clearly in consequence of the widespread public concern over the Governmental dipping into the country's gold reserve to meet American commitments.

The British Treasury, although normally keeping such matters secret, has made official announcement admitted that $120,000,000 of its gold reserve has been sold to the U. S., making a total of $200,000,000 in gold sales to the U. S. within a few weeks. Also, Britain has purchased $180,000,000 from the International Monetary Fund.

The announcement highlights further rationing and stringency in the event there is no early understanding between the U. S. and the inevitable clamor here to block remittances on American films not yet subject to the ad valorem tax.

Sells Georgia Theatre

Miss Mary K. Dolvin has sold the Pine theatre at Pineview, Ga., to L. E. and J. E. Mashburn.

Tent No. 1—20 Years of Heart

"AND A LITTLE child shall lead them."

That biblical passage could be emblazoned with authenticity upon the Charter granted to Tent No. 1, Variety Clubs International, which will celebrate its twentieth anniversary in Pittsburgh's William Penn Hotel, Sunday, October 26.

For it was the find of a baby girl in the lobby of a film theatre that embarked an organization of showmen upon a philanthropic field of endeavor that brought 32 other tents into existence and has raised more than $6,000,000 for charity and nationally known Humanitarian Awards.

When John H. Harris, founder of the organization, three-time Chief Barker of Tent No. 1, and International's Big Boss, bangs the gavel to introduce many of the nation's outstanding personalities, it is quite possible that another foundling will grace the speakers' table before adoption arrangements are completed.



A circus motif, including the barker which is the Variety Clubs emblem, decorates the Pittsburgh tent.

Started in 1927

Tent No. 1 came into existence back in 1927. A group of showmen meeting in Childs Restaurant on Pittsburgh's Fifth Avenue, deciding to incorporate, and the Charter was applied for on October 10 of that year.

The Charter was granted and the 11 constituting the group were Mr. Harris, James G. Balmer, Harold S. Dunn, J. E. Fontain, Ralph Harrison, George Lai, John J. Maloney, John M. Morin, John T. McGreevey, Jack White and David Brown.

It was on Christmas Eve in 1928 that J. O. Holley, manager of the Sheridan theatre, owned by the Harris Theatre Circuit, found the youngster in the lobby, with the name Catherine pinned to the blanket for identification.

Harris was contacted, showmen named the baby Catherine Variety Sheridan, and placed her with a very responsible family, the name of the family being known to very few persons.

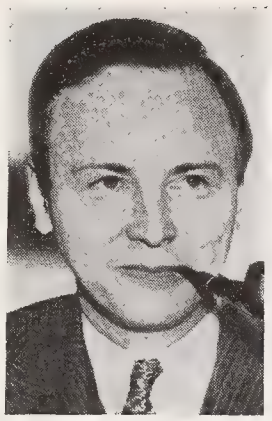
Through the years six other babies have been taken from Pittsburgh's Rosalia Foundling Home and placed with foster parents, the club assuming the cost of about $2,000 for each child. They are Catherine Variety II, George V. Barker I, George V. Barker II, George V. Barker III, George V. Barker IV, and Joe E. Brown.

While the parent tent's charitable efforts have been many and varied its outstanding achievements were the building and maintenance of Camp O'Connell, a summer camp, non-sectarian and for under-privileged children, which costs the club an approximate $20,000 each year.

Canteen Served Well

And the Variety Club-USO Canteen, which provided food, rest, entertainment and comfort for more than a million members of the nation's armed forces.

During the two decades of its existence



Clifton Daniel



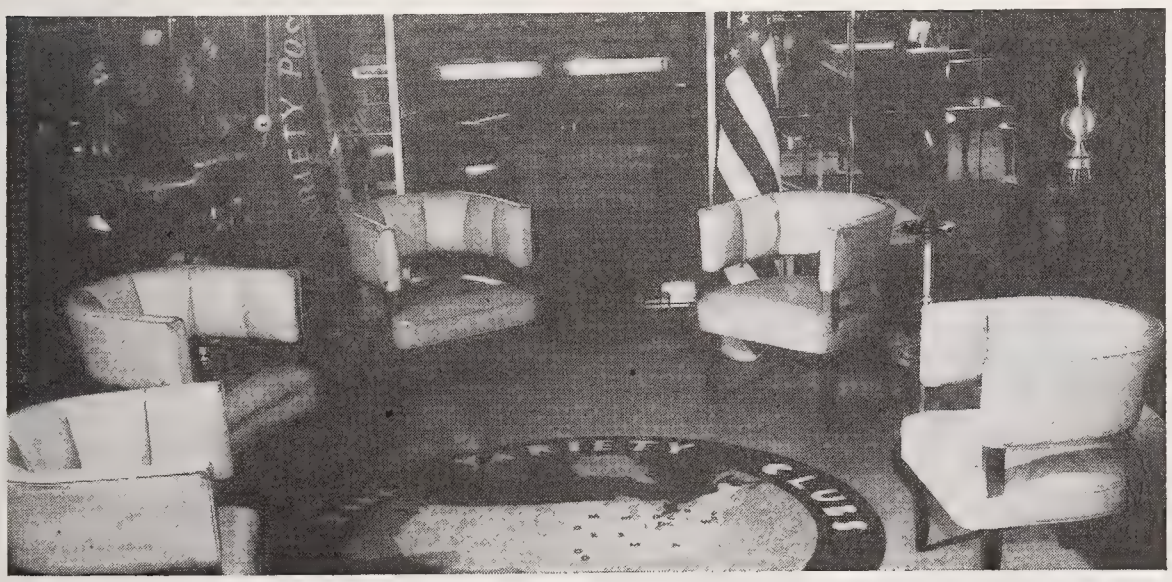
John H. Harris

Tent No. 1 has had seventeen chief barkers. Mr. Harris served from 1928 through 1930 and was followed by Mr. Balmer, Mr. Maloney, C. C. Kellenberg, Harry Goldstein, Joe Hiller, Harry Kalmine, Brian McDonald, Mike Cullen, Arthur Levy, John T. McGreevey, C. J. Latta, Ira Cohn, who died this year; Harry Feinstein, M. A. Silver, M. J. Gallagher and Clifton Daniel.

Present officers are: chief barker, Clifton Daniel; first assistant chief barker, Sam Fineberg; second assistant chief barker, Bert Stern; property master, George Eby; doughboy, Ben Steerman. Canvasmen are: Tom Troy, John Walsh, Ben Amdur, William Finkel, Samuel Speranza, Pete Dana, M. A. Silver, Harry Feinstein, Mr. Daniel, Mr. Fineberg, Mr. Stearn, Mr. Eby and Mr. Steerman.

Mr. Harris has been a tireless worker for the organization which he founded. His dynamic personality and exceptional organizing ability has played a major role in the furtherance of the club's charities.

The thirteenth annual banquet, the event having been discontinued during the war years, should add another milestone of great importance to the Tent, that has given of its time and fund-raising ability to help those less fortunate.



Tent Number One's lounge has a map of the United States inlaid in the linoleum with the location of other tents.

PORTLAND AREA TOTAL 146

A statistical summary of the Portland directory, another in a series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, was released this week.

PORTLAND EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation	252	133,307	Circuit-operated theatres#	83	63,643
Closed theatres	14	4,440	Non-circuit theatres	183	74,104
Totals	266	137,747	Totals	266	137,747

Seating capacity of theatres now in operation, according to population groupings:

Population*	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,000-250,001	1 (Portland)	..	52	..	41,750	.....	803
50,000- 25,001	1 (Salem)	2	6	58	5,081	46,831	847
25,000- 10,001	6	8	21	79	16,280	63,111	775
10,000- 5,001	10	18	25	104	16,138	79,249	645
5,000- 2,501	22	40	39	143	20,758	100,007	532
2,500 and under	106	146	109	252	33,300	133,307	305

A circuit is defined as "four or more" theatres operated by the same management.
* There are no cities in this exchange territory ranging in population from 50-001-250,000.

Product of MPEA Reported Doing Well Overseas

Releases of the Motion Picture Export Association in Europe and Asia are continuing to do from good to outstanding business, according to MPEA home office reports.

"Notorious" shattered attendance records for MPEA product during its run at two houses in Amsterdam, while "The Spiral Staircase" had a four-week run. "Philadelphia Story" and "Two-Faced Woman" also enjoyed long runs and good business.

In Berlin, "Two Years Before the Mast" completed a five-week run at the Scala and "Anna and the King of Siam" has moved over to the Wintergarten after a four-week run at the Neue Scala. "Our Vines Have Tender Grapes" got strong reviews from the critics, while "Gaslight" and "Bells of St. Mary's" is playing to overflow crowds. In Vienna, "Sea Hawk" finished a record seven-week run. "Holiday Inn," and "Random Harvest" also did well.

"Random Harvest" dominated Budapest's theatre scene with two weeks in four of the city's 13 first run houses. "Going My Way" is doing big business in the subsequent runs. "Mr. Smith Goes to Washington" ended 10 weeks in Prague. "So Proudly We Hail," first MPEA film playing Bulgaria, is set for eight weeks in Sofia. MPEA films are dominating Batavia's film scene where, for the first two weeks in September, all of the city's eight first run houses played American product. In Tokyo, "You Belong to Me," "The Lady Takes a Chance" and "Boomerang" started in the first runs last week.

Schine Protesting Film Service Rate Increase

In a hearing before Public Service Commission examiner V. M. Parshall in Albany, N. Y., Monday on Smith & Howell Film Service's application for a permanent 25 per cent rate increase for the distribution of film and advertising material the application was protested by three representatives of the Schine circuit of Gloversville, N. Y., who said the increase was unwarranted. Francis Smith, secretary of the distributing service, said that the increase was needed "to meet operating costs." The rate increase was temporarily granted last May 1 but the service is now seeking to make it permanent. The hearing was adjourned to permit the Commission's accountants to study the books of Smith & Howell. Representing the circuit were Bernard Diamond, chief booker; Myron Gross, Buffalo booker, and Arthur Gibbos of the home office.

To Produce Film in East

Production of RKO's "The Window" will get under way in New York the first week in November, it was learned this week. The picture will be Frederic Ullman's first as a producer and will be shot entirely in New York. To be made on a reported $1,000,000 budget, the film has a six-week shooting schedule and will be directed by Ted Tetzlaff. Formerly titled "A Boy Cried Murder," the picture will also be edited and scored in the east.

"Bishop's" Command Film

"The Bishop's Wife," Samuel Goldwyn picture for RKO Radio release, has been selected for showing at the second annual Royal Command Performance at the Odeon theatre, London, November 25.

Naify Purchase Of Coast Circuit Brings Protest

San Francisco Bureau

The sale here last week of the T & D, Jr., Enterprises circuit to Michael Naify, first vice-president of the circuit, has aroused protest from would-be buyers and stirred an investigation of the sale by the Department of Justice.

Although the Department has not showed its hand in the investigation, it is reliably reported that Mr. Naify accepted George Skouras, of Skouras Theatres, in the deal at the instigation of Charles Skouras, president of National Theatres, and George Nasser, an 11 per cent stockholder in Golden State, which directs the T and D, Jr., circuit operations.

Joseph Schenck Included

George Skouras, however, got out of the deal in favor of Joseph M. Schenck, president of the United Artists Theatre Circuit. It is understood Mr. Schenck gave Mr. Naify his personally signed note for $2,500,000.

At this point, the Justice Department stepped into the picture and informed Mr. Schenck he must divest himself of 20th-Fox and United Artists Circuit holdings unless he got out of the T & D deal.

It is expected that Mr. Naify will be able to handle Mr. Schenck's note on his own account.

While all this has been going on, Robert L. Lippert, who heads his own circuit and who bid for T & D has come out with the statement that "the theatre situation in California is a closed door, for only the selected big boys."

Lippert, Reynolds Bid

Mr. Lippert was bidding in association with Milton Reynolds, millionaire pen manufacturer.

Mr. Lippert said, after studying Golden State's books, he had a "world of information" and would utilize it to build opposition houses to Golden State throughout northern California. He also said he considered "Naify 10 times more vulnerable as sole owner of Golden State than if he had Mr. Schenck or Mr. Skouras behind him with their millions."

Eagle Lion Executives Meeting in Chicago

Arthur B. Krim, president of Eagle Lion Films, arrived in Chicago early this week for product and sales meetings with Bryan Foy, vice-president in charge of production, and A. W. Schwalberg, vice-president and general sales manager, the company announced Tuesday. Mr. Schwalberg is in Chicago on the first stop in a tour of the 31 company exchanges to outline sales policy on the 1947-48 Eagle Lion product.

ALBANY

The Palace teed off with "Welcome Stranger." The Grand, after a week with "The Spirit of West Point," presented "Jungle Book" and "Stella Dallas." The Ritz booked two action reissues: "Each Dawn I Die" and "Bad Men of Missouri." The Strand followed a fine week of "Dear Ruth" with "Brute Force" and "The Knockout." . . . The Colonial, whose mailed advertising for "Carmen" was severely criticized by the local Catholic weekly, held over "Open City" for a second week. . . . The Palace, which books opera and concert stars for single performances several times each season, will present the San Carlo Opera Company October 28. . . . Charles Orr, who operates the Fair Haven in Fair Haven, Vt., plans to begin showing pictures in Schaghticoke Town Hall November 1.

ATLANTA

Visitors in the city: The Dunn brothers from South Georgia; P. L. Taylor, Columbus, Ga.; Frank V. Merritt, Birmingham; John Jenkins, Dallas; Nat Williams, Thomasville; Horace Denning, Florida district manager, Dixie Drive-In's; Forman Rogers, Montgomery; A. W. and W. W. Hammond, Fyffe, and Nat Bernstein, Chicago and Miami. . . . Middlebrook and McCoy have opened their 400-seat Negro house in Barnesville, Ga. . . . Robert Hess, for the past 16 years with Paramount Public Theatres in many parts of the country, has resigned from the company to become secretary of the Chamber of Commerce in Mt. Dora, Fla.; Miami Springs, Fla., will soon have a new 1,000-seat house to be built by Louis T. Davidson. . . . Gadsden, Ala., has its first drive-in theatre. It will accommodate 400 cars. Owners are B. Ward Wright and others. . . . Bill Morton, formerly with the Liberty theatre, Johnson City, Tenn., has been appointed manager of the State theatre, Knoxville, Tenn. . . . The new Miracle theatre in Coral Gables, Fla., is expected to be completed by the end of the year.

BALTIMORE

Beautiful autumn weather combined with football worked against matinee attendance for week beginning October 17 but nights held up well. New theatre found "Foxes of Harrow" strong enough for an extra five days of fourth week. Hippodrome so good with "Out of the Blue" it was held for second week with vaudeville acts. Century offered two reissues, "Tobacco Road" and "Grapes of Wrath." Keith's opened big with "Unconquered." Stanley opened fine with "Wild Harvest." Little fair with "The King's Jester." Mayfair O. K. with "Adventures of Don Coyote." Town good with "Fun and Fancy Free." Times and Roslyn pretty good with "The Pretender," plus "Riders of Destiny." Valencia opened pretty good with "The Arnelo Affair." . . . Two deaths occurred in Baltimore this week, one being the father of Joseph C. Grant, head of Calvert Theatre Company and Eastern Amusement Company, who died suddenly at home; the other being William B. Whitehurst, one time supervising director of the former Whitehurst Theatrical Interests. . . . Charles Freitag appointed house manager of the Lyric, where operas and concerts are presented in Baltimore. Changes in I. M. Rappaport Circuit include: Carroll Talbot succeeds Lou Fenwick at Little and Fenwick succeeds Brice Ruark at the Town. Mr. Ruark succeeds Leonard Smelter at the Hippodrome. Mr. Smelter has resigned.



BOSTON

Hub houses did better-than-average business generally. "Crossfire," playing a third week at the Memorial, managed to draw a tidy $26,000 or slightly below average. "Dark Passage," in a second week at the Metropolitan, also held up well. "Song of Love," at Loew's State and Orpheum, did excellent business. "Welcome Stranger," which returned to Boston at the Fenway and Paramount also cracked average figures for the week. "Life With Father," which is currently in its eighth week at the Modern and Esquire fell off badly. . . . Joe Brennan of Allied Theatres doing a hard-hitting job of lining up the industry behind the Community Fund campaign.

WHEN AND WHERE

October 26: Pittsburgh Variety Club banquet at the William Penn Hotel, Pittsburgh.

November 5–6: Independent Theatre Owners of Montana annual convention at the Northern Hotel in Billings, Mont.

November 6–8: West Virginia Managers Association convention at the Daniel Boone Hotel in Charleston, W. Va.

November 7–8: Theatre Owners of America board meeting at the Stevens Hotel, Chicago.

November 18 – 20: Associated Theatre Owners of Indiana convention at the Hotel Antlers, Indianapolis.

November 19: Annual dinner of the Picture Pioneers at the Hotel Plaza in New York City.

November 21–24: Allied Theatre Owners of the Gulf States convention at the Jung Hotel, New Orleans.

November 24–25: Associated Theatre Owners of Texas annual convention in Dallas.

November 24–25: Allied Motion Picture Theatre Owners of Pennsylvania annual convention at the William Penn Hotel, Pittsburgh.

November 29–30: Allied States Association national board meeting in Milwaukee.

December 1–3: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting at the Hotel Schroeder in Milwaukee.

CHARLOTTE

The Charlotte Variety Club will hold its annual golf tournament at the Carolina Golf Club October 27. . . . The Palace theatre, a Negro house, operated by E. F. Courie, opened October 10. . . . Bill Mattingly, MGM salesman, has resigned. . . . Seen on Film Row: Howard Anderson, Mullins, S. C.; Pete Howell, Smithfield, N. C.; Bill Drace, Greer, S. C.; Carey Caudell, Wallace, N. C.; Charles Myers, Rich Square, N. C.; Henry Nelson, Loris, S. C.; S. J. Workman, Woodruff, S. C.; J. B. McIntyre, Raeford, N. C. . . . The Charlotte Variety Club will elect a crew for 1948 at the annual meeting to be held November 3. . . . Jack Sims, booker for Warners, has resigned. . . . Dallas E. Gwynn, owner of the Henry theatre, Leaksville, N. C., will build a drive-in between Leaksville and Draper.

CHICAGO

"Unconquered" just that at United Artists and ringing up biggest daily grosses in history of house. "Magic Town" box office magic at Woods while "Fun and Fancy Free" pulling kids into Palace and giving house one of its best week's in several months. Reissued "Gone With The Wind" showing heavy drawing power in opening with only length of picture and limited seating capacity of Garrick holding down gross. "The Foxes of Harrow," Apollo, and "Monsieur Verdoux" were also newcomers in extended run houses. . . . Peter Bayes, who recently joined Eagle Lion publicity staff here, shifted to Cleveland territory as press agent in that area. . . . Sid Margolis, owner of the Regal, Milwaukee, visiting Film Row. . . . Milton Officer, formerly manager of the Will Rogers, shifted to managerial staff of United Artists. . . . Gene Langenfeld has left as manager of the Lake theatre, Oak Park. . . . Lenny Utecht, manager of the Southern, Oak Park, takes over at the Lake and Langenfeld's former assistant, Bill Koch, becomes manager of the Southern. . . . Managerial changes in Essaness houses saw Foster Liderbach moving from the Irving to the Crown and David Gold from the Plaza to the Irving.

CINCINNATI

"Unconquered," which did $9,000 on the first two days of its initial week at the RKO Capitol, and finished the week with a terrific gross, at advanced prices, appears destined for an extended run. . . . Joseph B. Rosen, who has been branch manager of the 20th Century-Fox exchange in Albany, N. Y., has been transferred here as manager of the local exchange, succeeding Lev Bugie, resigned. . . . The Rialto, downtown subse-

(Continued on following page)

(Continued from preceding page)

quent run unit of the Nat Galley circuit, is being temporarily remodeled until building conditions permit the erection of a new 1,000-seat house now contemplated. . . . Forthcoming activities of the Cincinnati Variety Club, Tent No. 3, includes a "spook" party on November 1, and the annual election, November 3. . . . The Terminal theatre, located in the Union Railway Terminal, will show the foreign film, "Live As I Please," beginning October 31, the date that the star of the film, Ferrucio Tagilvini, makes his debut here with the Cincinnati Symphony Orchestra. The theatre, which has a seating capacity of 195, originally designed for showing newsreels and shorts to patrons waiting between trains, now has a following from a wide city area. . . . The RKO Palace was to show "Forever Amber" at advanced prices, starting October 23.

CLEVELAND

Theatre business is holding to a good average to which continued fair weather is an asset. "Gone With the Wind" on its fourth round, is chalking up almost twice as much as it did during its first popular price showing. . . . John Tender is remodeling his Tivoli theatre, Lorain. . . . Biggio Brothers Steubenville theatre owners, were in town on theatre business. . . . Starting with "The Unsuspected," Warner Brothers will release pictures to de luxe subsequent run houses 21 days instead of 35 days after first run. This means that the Vogue, Uptown and Variety —all Warner houses—will play day and date with Keith's East 105th St. . . . George Tarassoff has resigned from MGM's booking department to succeed Irving Zilbert as local Schine short subject booker.

COLUMBUS

"The Unfinished Dance" at the Ohio and "Crossfire" at the Palace were the two box office attractions of the week, each doing average or a little better. "Life with Father" did fairly well at advanced prices in its holdover week at the Grand and "The Grapes of Wrath" and "Tobacco Road" brought fair business to the Broad in a dual revival run. "This Happy Breed" went for a second week at the World despite lukewarm reviews. . . . Neth's Clinton, closed for several weeks for a complete overhauling, reopened under the slogan "everything new but the name." . . . J. Milt Jacobs, MGM salesman in this territory for 18 years, announced his resignation. He plans to enter business for himself. . . . Columbus Gallery of Fine Arts has started a regular schedule of Thursday showings of outstanding pictures of the last decade, leading with "Wuthering Heights." Gallery members are admitted free. . . . Eastside and Riverside auto theatres will close for the season November 2. . . . Indianola Park ballroom, one of the amusement landmarks here since 1904, is being dismantled to make way for a business block.

DALLAS

I. B. Adelman, of the Adelman theatres, has leased his Metro theatre in Abilene to T. A. Griffin, who operates several theatres in Abilene. . . . J. C. Webb from the Bantex theatre in Bandera was on Film Row buying and booking. . . . Webb and Wayne Chipman will open their new drive-in in Temple, Texas, within the next few weeks. . . . Paul Ketchum Theatres, Inc., will open the new Oaklawn in Texarkana, Texas, about November 15.

DENVER

Hugh Rennie, with 20th Century-Fox for 20 years, part of that time as manager of Memphis, Milwaukee, Omaha exchanges, and for the past many years a salesman with the Denver branch, is retiring. . . . William H. Stewart, formerly with Blumenfeld circuit, San Francisco, selling for Cy Lee, who has taken agency for Cretors popper. . . . Chet Beil, Paramount branch manager, on leave because of illness, was operated on at St. Luke's hospital. . . . Horn & Morgan sell Star, Hay Springs, Neb., to Hardin Esmond. . . . Marlin Butler, owner Albuquerque, N. M., theatres, buys Hatch and Drive In, Hatch, N. M., from Mrs. S. E. Allen. . . . Western Service & Supply remodels upstairs rooms for cozy office for visiting exhibitors. . . . Tom Bailey, owner Selected Pictures, to Des Moines, Kansas City, Omaha, to establish exchanges to handle Astor Films, for which he has franchise there. . . . Ross Bluck, former RKO office manager, in Colorado General hospital.

DES MOINES

Walt Disney's "Fun and Fancy Free" bested other downtown showings here last week. The Orpheum management, which is holding the picture a second week, reported business 75 per cent better than normal. . . . John Winn, former booker at Warners, has taken a job as booker and office manager for King Enterprises. . . . Charlotte Johnson, Warners inspectress for 12 years, has resigned. . . . New Columbia salesman is Harry Buck. . . . Arvene Black, Knoxville exhibitor, is ill with pneumonia. . . . Irene Massarini, owner of the Melcher, Ia., theatre, is recovering from an illness at Mercy hospital here. . . . Gordon Halloran, Fox exchange manager, is the Des Moines Variety Club's new chief barker. Other officers: Nate Sandler, first assistant barker; Mayo Beatty, second assistant barker; Russell Fraser, secretary; Lou Levy, dough guy, and L. E. DeFrenne, Harold McKinney, Rudy Faulds, A. Don Allen and Barney Brotman, canvasmen. . . . Plans are being made to build a new theatre at Ruthven, Ia. The house burned down May 2. . . . The Zephyr, Ottunwa, reopened October 12 after being closed four and a half months. . . . The Gem, Moville, has been purchased by Mr. and Mrs. C. M. Ryle, formerly of Pipestone, Minn. . . . Robert Johnson has sold the Logan, Logan, to Glen H. Partlow of Stuart. Sale of the Shelby, Shelby, was also announced by Johnson.

HARTFORD

Joe Stanwood has been appointed manager of the Warner Rialto, South Norwalk, Conn. . . . Charles Patch has been named manager of the Broadway, Springfield, Mass. . . . Ben Wassell is the new student assistant manager at Loew's Poli, Hartford. . . . The Dreamland theatre, New Haven, once operated by James DeLucia and members of his family, has been taken over by Lew and Bernie Ginsbrug of Amalgamated Booking and Buying Service of New Haven. . . . Newest drive-in theatre is the Bay State on Fall River Avenue, Seekonk, Mass., operated by Salvatore Romano. . . . Tom Kilcoyne has been named manager of the Palace at Norwich, Conn., replacing John Matthews, who has been transferred to the Warner at Worcester, Mass. Alec Davis, Worcester manager, has resigned. . . . Hartford visitors: Harry F. Shaw, Lou Brown, and Morris Mendlesohn of Loew's Poli circuit.

INDIANAPOLIS

Film business hovered near average in the first run situations here last week. The main exception was "Something in the Wind," which slumped to a poor $9,000 at the Indiana. "Slave Girl" took $12,000 at the Circle and "Merton of the Movies" $11,500 at Loew's. The weather was summerish, with a strong outdoor pull, all the way. . . . Shirley Wilcox, New Albany exhibitor until his appointment as Collector of Internal Revenue here, is being discussed in political circles as a Democratic candidate for governor in 1948. There also is a boom to run him for Congress from his home district. . . . Walter Wolverton is back as manager of the Circle after two months in Akron, O. . . . President Jack Kirsch, general counsel Abram F. Myers, treasurer William L. Ainsworth and recording secretary Pete Wood of Allied are listed as speakers for the Associated Theatre Owners of Indiana fall convention at the Antlers November 19 and 20.

KANSAS CITY

The Roxy, recently changed to first run policy, has "The Trouble with Women." The Kimo follows two weeks of "Barber of Seville" with "Mayerling." The Southtown is showing "100 Men and a Girl" and "Magnificent Obsession." . . . J. L. Musgrave, representative for 20 years of Parker Pens, has purchased the Cozy at Girard, Kan., from Max Shelton of Allied Theatres. . . . D. L. Roberts, who managed the Doric, Elkhart, Kan., died early this month and W. D. Coop has taken over as manager. . . . C. H. Martin, Jr., and his father have acquired interests of other stockholders in the Belt Drive-In, St. Joseph, Mo. . . . Frank Myers and Dan Peyton, operators of the Civic at Brookfield, Mo., has purchased the Strand at Mt. Vernon, Mo., from Mrs. Thelma Richardson. . . . Film Row visitors: Kenneth Doty, Ranson, Kan.; Lee Sproule, Wichita, Kans., and Rex Newton, McPherson, Kans. . . . Roy Wilson, who recently sold back to L. Mahon the Ritz at Burlingame, Kan., is remodeling a theatre at Grenola, Kan., to reopen it as the Ace.

LOS ANGELES

Herbert Jack replaces H. V. Williams as branch manager of the Krohler Manufacturing Company, public seating division, while Williams has been promoted to sales manager of the theatre chair division, making his headquarters in Chicago. . . . Bill Finn has taken over the La Tosca theatre from Lee Loeb. . . . The Hollywood Advertising Company has moved from the Film Building to larger quarters at 1574 West Washington Boulevard. . . . Joe Markowitz, MGM salesman, has resigned. . . . Louis Cohen, theatre and real estate broker, has moved his office from Film Row to Hollywood with the

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Jimmy Durante Music Company. . . . Harry Nace, Jr., and Vinc Murphy, of the Paramount Nace Circuit in Phoenix, Ariz., were on Film Row booking. . . . Cy Simons, former exhibitor of Needles, was on the Row visiting with friends. . . . Geo Fink, operator of the Coronet and Metro theatres in San Diego, was in town.

LOUISVILLE

Recent Film Row visitors: George Peyton, LaGrange; T. N. Luckett, French Lick; Otto Marcum, Lebanon Junction; Charles O. Humston, Lawrenceburg; Don Steinkamp, French Lick; E. T. Denton, Owingsville; M. H. Sparks, Edmonton; Russell Phillips, Greensburg, H. L. Lane, Crothersville. . . . "Welcome Stranger" in its fourth week at the Brown is still doing good business. The National has "Slave Girl" and "Shoot to Kill" in its second week. The Strand showed a reissue program: "Texas" and "Arizona." "Crossfire," coupled with "The Pretender," opened at the Rialto and "The Unsuspected" at the Mary Anderson. . . . A. B. McCoy, formerly with the Strand at Louisville, is now managing the Dixie drive-in. . . . Danford Radcliffe has plans drawn for a new theatre in Majestic, Ky. . . . C. O. Humston is going after the concession business in his enlarged and remodeled Lyric at Lawrenceburg.

MEMPHIS

First run houses had a good week in spite of the visiting attractions." Loew's Palace had such good attendance with "Foxes of Harrow" that it was held over for a second week. Loew's State did good business with a stage show featuring Louis Prima and his orchestra and a picture, "The Arnelo Affair." Malco showed "Down to Earth." Ritz had "The Egg and I." Warner showed "Each Dawn I Die." Strand played a double feature. . . . Tony Tedesco, Omaha, came to Memphis as salesman for United Artists to replace R. M. Hammond, who resigned to become branch manager for Film Classics. . . . Visiting mid-south exhibitors: Mr. and Mrs. R. F. Cox, Batesville; Mr. and Mrs. Orris Collins, Paragould; Mr. and Mrs. W. E. Malin, Augusta; Mr. and Mrs. W. F. Ruffin, Covington; Mr. and Mrs. L. F. Haven, Sr., and Mr. and Mrs. L. F. Haven, Jr., who operate the Imperial at Brinkley, Marianna and Wynne; Mr. and Mrs. Don Landers, Harrisburg; Mr. and Mrs. Leon Roundtree, who operate the Grand at Water Valley and the Holly at Holly Springs.

MIAMI

The Hialeah theatre was closed due to floods which threatened to leave Miami Springs a ghost town after the hurricane last Sunday. The damage from the tropical disturbance was mostly due to excessive rainfall and not from the winds, as was the case in the previous storm. . . . "Lucrezia Borgia," a French picture, is currently showing at the Flamingo and attracting crowds. . . . "Last of the Redmen," a first for Miami, is showing at the Capitol theatre and "Ride the Pink Horse," opening at the Miami and Lincoln, has produced throngs already. . . . The Royal still is showing "Life with Father" with special matinee prices. . . . "Song of the Thin Man" opened at the Paramount and Beach last Friday and the Sheridan and Colony theatres compete on "Life with Father," as well as the Royal. . . . "The Bachelor and the Bobby Soxer" and the "Wistful Widow of Wagon Gap" invade the midnight shows this week at the Paramount and Capitol theatre, respectively. . . . "Northwest Outpost" begins at the Sheridan theatre this week.



AT THE regional meeting of the central New York division of the Schine circuit, held in Syracuse, last week — left to right: Seymour L. Morris, publicity director; Gus Lampe, operations head; Louis W. Schine, vice-president and general manager; Maurice Bergman, eastern advertising - publicity head for Universal-International, and Harry Unterfort, circuit central New York zone manager.

MINNEAPOLIS

Orchestral stage shows continued to draw the big money with Radio City enjoying a $35,000 week on Tex Beneke's band with "Out of the Blue" as the film accompaniment. This followed Tommy Dorsey's big week at RKO Orpheum. "Life with Father" concluded a good three-week run at the Century and "Dear Ruth" proved to be one of the season's best holdovers, still drawing above average in its fourth week. "Fun and Fancy Free" was strong at the RKO Pan to earn a second week. . . . The Minneapolis franchise of Film Classics has been purchased by the parent firm from Joe Wolf. Dick Stahl, recently an EL salesman, has been named manager. . . . "Carmen," a French film import, was a business flop in a week at the Lyceum. . . . Several new theatre owners in the territory, including Clinton Pierce at the Avon, Hibbing, Minn.; John Sorenson, who repurchased the Roxy at Clarkfield, Minn.; R. J. Nolop at the Roxy, Mitchell, S. D.; Art Luscombe, the Elk, Elkton, S. D., and Kenneth Berglund, the State, Sauk Rapids, Minn. . . . Paul Mans and Don O'Reilly are ready to open their 900-seat Richfield theatre, suburban house, with a 55-cent top. . . . Walter Bailey, former manager of the Riviera in St. Paul, will manage the Richfield.

MONTREAL

"Gone with the Wind" looks like it's going to break all kinds of house records for Loew's with crowds three-deep around the block. A big percentage of the mob is the juvenile set who couldn't see it years ago. . . . Nothing much else showing on main stem (not that it would have much of a chance here) with the only other two hopefuls, "Song of the Thin Man" and "Wonder Who's Kissing Her Now" both getting so-so reviews. . . . City Council to discuss application by independent for building of theatre at St. Denis and Rachel, French section of town. . . . City by-law says no theatre can be built within 500 feet of any church on same street. . . . New Avenue theatre, in poshy western part of town, giving big promotion to "The Way to the Stars." English film. . . . Ernest Borneman, veteran producer for National Film Board, has been appointed by the United Nations Scientific and Cultural Organization to head its film section as director of information. . . . Guy Guibault, of Joliette, Que., has taken over as the new censor for 16mm film. . . . "Forever Amber" opened Wednesday last in 17 Canadian points and has been contracted for and booked in 500 other spots.

NEW ORLEANS

Exhibitors Poster Exchange announced five additions to the staff: Kiren Blocher, Jeanette Hamman, Antoinette Osborn, Norcum Rauch, and Ralph Reid. . . . Shopping on the Row recently: Jeff Rebstock, Golden Meadow; Nick Lamantia, Bogalusa; Milton Guidry, Erath; Ernest Delahaye, Maringouin; O. J. Caude, Port Allen, and G. J. Broussard, Youngsville, who is opening a new house in Jeanerette November 1. . . . Frederick A. Cross will open his new theatre, the Hut, about November 1.

OMAHA

Ideal weather, good feature and a week of little outside competition gave all five first runs better than average business. . . . Western Theatre Supply, Omaha, received the contract for providing all theatre and stage equipment at the new government hospital in Sioux Falls, S. D. . . . R. W. Wilson, transferred here from Minneapolis, is the new MGM salesman. . . . With the scheduling of "Romance of Rosy Ridge," the Goldberg circuit's new first-run, the State, has

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outbid Tri-States three straight times for Metro productions. . . . By a five to two vote the Hastings (Neb.) City Council turned down on second reading an ordinance that would have placed a 25-cent a year per seat tax on theatres and levies on a dozen other businesses mostly in the entertainment field. . . . Carl Knudsen, new owner of the State theatre, Red Cloud, Neb., is remodeling the house and installing new equipment.

PHILADELPHIA

Business continues at the downtown houses at a brisk pace, with "Forever Amber" at the Fox taking over the leadership this weekend. . . . Following renovations made over the summer months, Paramount reopened its Frankford theatre, continuing as a last-run double-feature house. . . . Lew Glick, formerly associated with Iz Barowsky in the operation of the New Jewel here, is reopening the Parish Hall in Pemberton, N. J., for pictures. . . . John Budjnoski's Buttonwood in Buttonwood, Pa., reopened after damages from a slight fire were repaired. . . . Jack Beresin heads the motion picture industry's committee set up to aid the Deborah Sanatorium with Leo Posel serving as co-chairman. Committee includes Meyer Adelman, Harry Fried, David Milgram, Morris Nemez, Abe Sablosky, David Supowitz and Morris Wax. . . . Leonard Saber, apprentice booker at Universal-International, has transferred to the company's Washington exchange. . . . Ted Scheinberg is the new Eagle Lion salesman covering the New Jersey territory. .

PITTSBURGH

Guy Peterson, after 24 years with Paramount (most of that time being spent in the local exchange), has resigned. George T. Callahan, Jr., and his Exhibitors' Service gang, hosted last week's Family Night affair at the Variety Club . . . William Kloos has resigned as Paramount's booking manager here and will leave for San Diego. Bill Brooks has returned from Washington, D. C., to replace him temporarily . . . Bernie Elinoff has been shifted to a booker's berth with the Warner exchange here. His place in the publicity department has been filled by Ray Caputo.

PORTLAND

Indications are that Pacific Northwest Theatres will show a considerable increase at the box office during the balance of '47 in spite of holiday buying, for the reason that population figures are steadily on the increase with Oregon showing 32.9 increase in past 12 months. . . . "Welcome Stranger" goes into a third big week with continued showing at both Paramount and Oriental theatres. . . . "Unfinished Dance" at United Artists held for a second week; also "Slave Girl," at Parker's Broadway, "Private Affairs of Bel Ami," at Gamble's Century; "Kiss of Death," at Orpheum. . . . Tom Blair, Oregon manager for Western Amusement Company's circuit, in reporting purchase of three Eugene, Ore., theatres, advises two of the theatres will shortly be remodeled, and that Arthur Turner, formerly of Victorville, Cal., will manage the houses.

SAN ANTONIO

Albert Coppel, manager of the Azteca Film exchange, was master of ceremonies for the Columbus Day charity show held in the Municipal Auditorium. . . . "Nightmare Alley" had a first run showing at the Majestic. "Sinapore" was the opener at the Aztec theatre. . . . Jack Jackson, Houston, among the Film Row visitors. . . . Police have banned the showing of "Souls in Pawn."

SAN FRANCISCO

The Redwood drive-in near Cotati the first theatre of its type in the area. Car capacity is 700. . . . Lloyd Katz has been appointed manager here for Eagle Lion, replacing Earl Stein who sold his franchise. . . . Ben DeDicii, formerly associated with English Films at Los Angeles, has moved here to join the Film Classics sales staff. . . . Ralph Brambles, formerly office manager with United Artists, takes over as booker for Selznick. . . . Ken Wright, many years manager of the Carlos theatre, has been moved to Los Angeles. Succeeding Wright will be George Donner from Salinas. . . . Remodeling operations at the T & D theatre, Oakland, kept the house closed for two days. . . . Graham Kislingsburg, formerly personal representative for Walter Wanger, is back again at Universal Exchange, this time in charge of exploitation for several of the western states. . . . Construction of the Brockway theatre, Kings Beach, was completed in two months.

SEATTLE

"Welcome Stranger" ended its fourth successful week at the Liberty, with the crowds still pouring in. The big opening of the week was "Monsieur Verdoux" at the Music Hall, while the Fifth Avenue showed "The Foxes of Harrow." . . . Al Gorrel resigned as salesman for Universal-International; he was replaced by Rev. Kniffin, recently from New York. . . . Don Farnum was appointed as salesman out of Portland for National Theatre Supply. . . . Among visitors to Film Row were: Miriam Dickey, secretary to Captain Lathrop, theatre owner from Fairbanks, Alaska; Bud Hamilton, Darrington; Walter Graham, Shelton; Fred Gamble, Les Theuerkauf, and Billy Connor, Tacoma; Mel Sohn, Kirkland; Eldon Pollock, Mount Vernon; and Gus Bergstrom, Republic.

ST. LOUIS

Balmy weekends kept grosses closer to average than anticipated, but well above last spring. . . . "Welcome Stranger" is the healthiest of the holdovers. It is strong in its second week at the Shubert after two big weeks at the Ambassador. "Dark Passage" has piled up three weeks at the St. Louis. Fanchon & Marco is building a big advance promotion under "Forever Amber" which opens at the Ambassador and Missouri October 29.

TORONTO

"The Best Years of Our Lives" rolled for a sixth week at the Odeon Fairlawn in Toronto at advanced prices while the British film, "Quiet Week-End," remained a third week at the International Cinema. . . . "Dear Ruth" continued for a second strong week at both the Tivoli and Eglinton and "Mother Wore Tights" was good for a second week at the Imperial. . . . "Monsieur Verdoux" opened to fair attendance at the Uptown. . . . The Kino, home of foreign-language films, celebrated its first anniversary. . . . The Royal Alexander, legitimate house, maintained its film policy with the opening October 20 of "Man of Two Worlds." . . . Toronto was the mecca for exhibitors from all over the Province for the sixth annual convention October 21 of the Motion Picture Theatres Association of Ontario. . . . Sam Pearlman, former Ontario branch manager of Warner Bros. at Toronto, is now supervising a theatre circuit out of Winnipeg. . . . Famous Players held its Central Ontario regional managers' conference October 23-24 at the General Brock Hotel, Niagara Falls, Ont.

VANCOUVER

The first runs had their ups and downs in the week just closed. Where business was good, it was very good. Elsewhere it fell below average. "I Wonder Who's Kissing Her Now," at the Orpheum, "Singapore," at the Plaza and the formerly banned "Black Narcissus" at Vogue, were the towns best grossers. . . . Two Vancouver showmen where given full page spreads in the Sunday issues of the Vancouver *Sun* and *Province;* Ivan Ackery, manager of the Orpheum, for the winning of the Quigley Award, and Gordon Hilker, for his success in making stage attractions pay off in Vancouver. . . . Odeon Theatres will build a 1,500-seater at Edmonton, Alta., costing approximately $450,000. . . . Peter Egan, manager of the Palace theatre, Calgary, has been granted indefinite leave of absence by Famous Players. Norman Duncan, western exploitation manager for F. P. circuit, will take over temporary management of the Palace. . . . Warren Theatres of Port Alberni, Vancouver Island, will construct a new theatre at Parksville, B. C. Theatre will seat 355 and will cost approximately $45,000.

WASHINGTON

Washington business was good with "Foxes of Harrow" at Loew's Palace walking off with the top grosses and held for a second week. New openings included "The Unsuspected," at the Warner; "Undercover Maisie," at Loew's Capital; "Crossfire," at RKO Keith's. Loew's Columbia booked the reissues: "Tobacco Road" and "Grapes of Wrath" on a double feature bill and "Dark Passage" was booked at Warner's Metropolitan, after a nine day engagement at the Warner. . . . The inauguration of Sunday shows at the Capitol, Winchester, Va., drew such crowds that any doubts manager Lamar Keen might have had about the wisdom of the new policy, were gone. . . . A masquerade dance at the Prince Georges Country Club on October 30, will be held by the local Warner Club in celebration of Hallowe'en. . . . Local newspapers gave plenty of space to the "Zoomar lens" which is now being introduced by Paramount newsreel.

TOA Committee Formed to Study Advanced Price

Formation of a temporary committee to study advanced admissions was announced last week by Ted R. Gamble, president of Theatre Owners of America. At the same time, three more TOA field units selected directors to participate in the TOA board meeting, scheduled for Chicago November 7 and 8.

According to Mr. Gamble, the committee will "immediately gather all available material concerning the industry's experience with the exhibition of pictures at advanced admissions and will seek conference with distribution group officials for further study." S. H. Fabian, chairman of the group, said work was in a preliminary state and he hoped preliminary findings would be available for the Chicago meeting.

Members of the committee, in addition to Mr. Fabian, include Lewen Pizor, Philadelphia; H. F. Kincey, North Carolina, and Max Yellen, Buffalo. Mr. Gamble emphasized the group had "no pre-determined conclusions" and said that at this time it would be "speculation" to anticipate the findings. "TOA will approach no industry problems on the basis that there is but one side to a question. We hope that any matter resolved will be on a basis of equity for all industry branches affected," he declared.

TOA-affiliated state units meanwhile notified New York headquarters of the election of three additional board members. They include E. D. Martin, appointed by the MPTO of Georgia, who will serve on an interim basis until a permanent representative is named; R. R. Livingston, president of the Nebraska Theatres Association, and Harry Lowenstein, for the Theatre Owners of Oklahoma. In Charlotte early this week Theatre Owners of North and South Carolina formally voted affiliation with TOA.

Ben L. Strozier, for South Carolina, and H. F. Kincey, for North Carolina, were named directors to represent the organization on the TOA board.

Variety Club Officers To Meet November 3

National officers of the International Variety Clubs will meet in Tulsa, Okla., November 3, and the following day will participate in the presentation of the Variety Clubs bronze plaque at the Will Rogers Memorial at Claremore, Okla., it was announced Monday. The national officers, with chief barkers of the 33 tents, will hold their meetings at the Mayo Hotel. At the presentation ceremonies the following evening Bob Hope and his entire radio company will broadcast the event. The plaque was designed and cast as a result of a unanimous vote of Variety Club delegates to the national convention last May.

LATE REVIEW

Killer McCoy

***MGM*—Mickey the Champ**

In "Killer McCoy" MGM appears to have a solid hit, a picture that is as clean-cut and fast moving as an exhibitor anywhere could wish. For the marquee there are a number of star names and as for entertainment value this film offers everything from the poor but proud family to the excitement of the boxing ring and the barking gun.

It probably would only be half as good without Mickey Rooney. He is at his very best, giving a straightforward, excellent performance that holds the audience and that stays in the mind long after the happy ending. Mickey plays the role of a young and up-coming boxer, a "pug," as he calls himself. Supporting him is James Dunn, whose portrayal as the weak and drink-loving father is hard to surpass.

Director Roy Rowland has made the most in exploiting the dramatic possibilities inherent in any boxing story. Mickey's bouts are as exciting as a real fight and the preview audience was tense. Sam Zimbalist was the producer and Frederick Hazlitt Brennan wrote the excellent screenplay which tempers stark drama with delightful instances of humorous dialogue.

The story starts with Mickey and Dunn, an old-time vaudeville actor, doing a short song-and-dance number for a church "smoker." The two are signed by Mickey Knox, a middleweight champion, after Mickey knocks out a boy in an exhibition bout. Dunn spends most of his time in bars, using their money and not sending any to his wife, Gloria Holden, who dies while they are on tour. Mickey is forced to fight his friend Knox and tragedy strikes when he knocks him out and kills him. Dunn becomes Mickey's manager, but gets into trouble with a professional gambler, Brian Donlevy, and sells him his boy's contract.

Mickey makes a deal with Donlevy to keep his terrific right a secret and to use it only to finish off a fight. They both make money until Dunn, drunk, tells a gambler whom Donlevy has lured into placing a bet against Mickey, that Brian really is Mickey's manager. Meanwhile Mickey has met Donlevy's daughter, Ann Blyth, and they've fallen in love. The gambler wants to stop the boy from seeing his daughter. Donlevy's "customer" kidnaps Ann and Dunn to force Mickey to throw his pre-championship fight. Mickey permits himself to be beaten to save the two, but Ann escapes as Dunn is shot. The girl appears at the ring and Mickey wins the fight in a terrific comeback.

Previewed at Loew's Sheridan in New York. Audience reaction couldn't have been any better. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, August 24, 1947. Running time, 104 min. PCA No. 12648. General audience classification.
Tommy McCoy ..... Mickey Rooney
Jim Caighn ..... Brian Donlevy
Sheila Carrson ..... Ann Blyth
James Dunn, Tom Tully, Sam Levene, Walter Sande, Mickey Knox, James Bell, Gloria Holden, Eve March, June Story

RKO Pathe Completes Army Film and Farm Subject

RKO Pathe has completed production of a recruiting film for the Army Signal Corps. Running 18 minutes, and titled "On Second Thought," the film is pointed to potential soldiers and emphasizes the recreational facilities that the army is sponsoring in Japan, Korea and Okinawa. The company has also completed the first of a series of Texas Company Farm Topics. Titled "It's News Because It's New," and also running 18 minutes, this subject is concerned with the ingenuity of farmers throughout the country and their home-made inventions.

Exhibitors Take Tax Protest to St. Louis Public

St. Louis exhibitors have joined the list of theatre men throughout the country who have enlisted the public's support to prevent the imposition of amusement and admission taxes by states and municipalities.

Pounding on the theme that a 27 per cent tax is too much, the St. Louis exhibitors have opened a drive to enlist public support to fight the city's five per cent amusement levy. The "27 per cent tax" slogan was launched in half-page ads in daily newspapers which pointed up the Federal, state and proposed city levies and branded them as unfair and discriminatory. The slogan is repeated at the end of each day's display advertisement; is stressed in tax protest trailers, and is announced in blowups in every theatre lobby in the city.

Erie, Pa., Levies 5-Cent Tax

Beginning January 1, Erie, Pa., will levy a five-cent tax on each amusement admission ticket to pay salary increases for the mayor and four city councilmen, it was announced by a city spokesman there last Thursday. The tax will provide a $1,700 annual increase for the mayor, and $1,500 for the councilmen.

The City Council in Millersburg, Ohio, has repealed a three per cent amusement tax, which it enacted October 1, after Hoy L. Russell, attorney and owner of the Russell theatre, laid before the council facts showing the tax was discriminatory. In Jackson, Ohio, the City Council has modified its tax plans to exempt school events.

A. C. Boyd, who, in protest to the town council's three per cent admission tax ordinance, closed his theatre in St. Paris, Ohio, has indicated that he will not reopen the theatre, but will retire from exhibition.

In St. Paul, Stanley Kane, North Central Allied executive secretary, has succeeded in getting the City Council to postpone indefinitely action on a proposed five per cent admission tax.

Urge Excise Tax Cuts

In Washington this week members of the 10-man advisory committee of the House Ways and Means Committee, who met there Tuesday and Wednesday, reported that they have recommended some reductions in excise taxes but would not say whether they recommended reduction in the 20 per cent Federal admission tax. J. Chever Cowdin, Universal-International board chairman, is a member of the advisory committee.

Oestreich Heads Union

Eli Oestreich, of the Warner Brothers sales department, has been elected president of the Motion Picture Home Office Employees Union, Local H-63, IATSE.

THE HOLLYWOOD SCENE

10 Pictures Sent Before Cameras; Studios Have 40 Films in Work

Hollywood Bureau

The production index took a healthy jump upward last week when 10 new pictures went before the cameras, while five were sent to the cutting rooms, making a total of 40 films shooting as compared with 35 the previous week.

Columbia and Paramount each started two. At the former studio, Red Skelton, on his first loanout deal from MGM since he started on the screen, began in "The Fuller Brush Man," an Edward Small production with S. Sylvan Simon as the producer-director. The support includes Janet Blair, Don McGuire, Hillary Brooks, Adele Jergens and Trudy Marshall.

"The Return of the Whistler" also started at the Gower Street studio, with Michael Duane, Lenore Aubert and Richard Lane. Ross Lederman directs for Rudolph Flothow.

Start "Sainted Sisters" at Paramount Studio

At Paramount, Veronica Lake, Joan Caulfield, Barry Fitzgerald and William Demarest and Beulah Bondi started in "Sainted Sisters," with William Russell directing and Richard Maibaum producing. A new Pine-Thomas contribution to Paramount's release schedule, "Speed to Spare," went before the cameras. Richard Arlen, Jean Rogers, and Richard Travis head the cast.

At Monogram, as an Allied Artists release, Constance Bennett Productions started "Smart Woman," with Miss Bennett starring opposite Brian Aherne. Barry Sullivan and Michael O'Shea head the support, with Edward Blatt directing.

"Casbah" got the green light at Universal, starring Yvonne De Carlo and Tony Martin and introducing the European actress Marta Toren. Peter Lorre, Thomas Gomez, Hugo Haas and Katherine Dunham top the supporting cast. Nat Goldstone is the producer. John Berry is the director. It is a Marston Production.

Warners got going with a new Errol Flynn starring film, "The Adventures of Don Juan." Opposite Flynn is Viveca Lindfors. The other top players in support are Robert Douglas, Una O'Connor, Romney Brent and Alan Hale. Jerry Wald is the producer, with Vincent Sherman as director.

RKO Radio put a Western before the cameras, "Arizona Ranger," starring Tim Holt, with Nan Leslie, Richard Martin and Steve Brodie.

Two independent productions were among the new films. Arpi Productions started "For You I Die," with Cathy Downs, Paul Langton, Mischa Auer, Roman Bohnen, Rory Mallinson and Jane Weeks. Robert Presnell, Sr., is the producer, and John Reinhardt the director.

Adventure Pictures Making "The Flaming Forest"

The other is "The Flaming Forest," an Adventure Pictures film produced by Edward Finney, with Robert Lowery, Martha Sherrill and Charles Hughes heading the cast.

Under his recently renewed releasing pact with 20th-Fox, Sol M. Wurtzel announces that his production program will consist mainly of dramas and comedies. First to go before the cameras will be "Half Past Midnight," starring Kent Taylor and Peggy Knudsen. Others to follow include "Ticket to Nowhere," a melodrama; "Arthur Takes Over," a comedy, and "Tucson," a modern Western. . . . Finished with his editing task on "Mourning Becomes Electra," a Independent Artists production starring Rosalind Russell, for RKO release, Dudley Nichols has started on the screenplay he will direct as IA's second picture to follow the new company's "The Velvet Touch."

Enterprise achieved a production record this week with four films shooting simultaneously on the lot and six others being edited. Besides this the company is preparing six scripts for production during the next nine months which, with company and rental films, would bring the total to 20 pictures to be produced on the lot during the coming year.

Buddy Rogers to Film Life Of Hoagy Carmichael

Triangle Productions, readed by Charles "Buddy" Rogers and Ralph Cohn, will produce "The Stardust Road" as their next picture. It will be based on the life and career of actor-composer Hoagy Carmichael. Shooting is scheduled to start February 5, and it will be released through UA. . . . During the past year RKO Radio has given star or featured player ranking to eight of their young players. Latest to win stellar rating are Gloria Grahame and Jane Greer. . . . Newest independent producing company in Hollywood is headed by Jan Grippo and Hal Roach, Jr. Their first production venture will be "Queen of Hearts," a dramatization of the noted sleuth on crooked gambling devices. The new production unit will have no connection with Grippo's present association as the producer of Monogram's "Bowery Boys" series. A major release is sought for the new outfit's first picture.

Falcon Productions' "The Unwritten Law," which start filming November 1, will be followed by two other pictures. . . . Arpi Productions, currently producing "For You I Die" on the Enterprise lot, announce "Ambush" as their second production effort. . . . Plans have been completed at RKO Radio to produce "The Story of Warden Lawes,"

STARTED

COLUMBIA
The Return of the Whistler
The Fuller Brush Man (Edw. Small Prods.)

MONOGRAM
Smart Woman (Allied Artists)

PARAMOUNT
Sainted Sisters
Speed to Spare (Pine-Thomas)

RKO RADIO
Arizona Ranger

UNIVERSAL-INTERNATIONAL
Casbah

WARNERS
The Adventures of Don Juan

INDEPENDENT
For You I Die (Arpi)
The Flaming Forest (Adventure Pictures)

COMPLETED

COLUMBIA
Coroner Creek

EAGLE LION
The Hawk of Powder River (PRC)
Prelude to Night

MONOGRAM
Panhandle

INDEPENDENT
The Last Nazi (Carl Krueger Prods.)

SHOOTING

COLUMBIA
The Return of October

ENTERPRISE
So This Is New York

M-G-M
B. F.'s Daughter
Homecoming
State of the Union (Liberty)
Hills of Home

PARAMOUNT
The Long Gray Line

REPUBLIC
Old Los Angeles
California Firebrand

RKO RADIO
Velvet Touch
Mr. Blandings Builds His Dream House
Joan
Mystery in Mexico
I Remember Mama
Rachel
Berlin Express
Station West
Good Sam

20TH CENTURY-FOX
Deep Water
Ballad of Furnace Creek
Call Northside 777
The Flaming Age

UNIVERSAL-INTERNATIONAL
Up in Central Park
All My Sons
Letter from an Unknown Woman

WARNERS
Winter Meeting
Johnny Belinda
April Showers
Christopher Blake
To the Victor

dramatizing the life and work of Sing Sing's late warden.

Republic has purchased two original stories, "Singapore Sal" and "Feudin' Gal from Georgia." . . . Jeffery Bernerd will produce Monogram's recently purchased story, "Dark Valley." Anthony Quinn and Katherine DeMille are being considered as co-stars for the screen version. . . . . Biggest story buys of the week were made by RKO Radio, with the acquisition of rights to three properties. Two are original stories and the third is a novel.

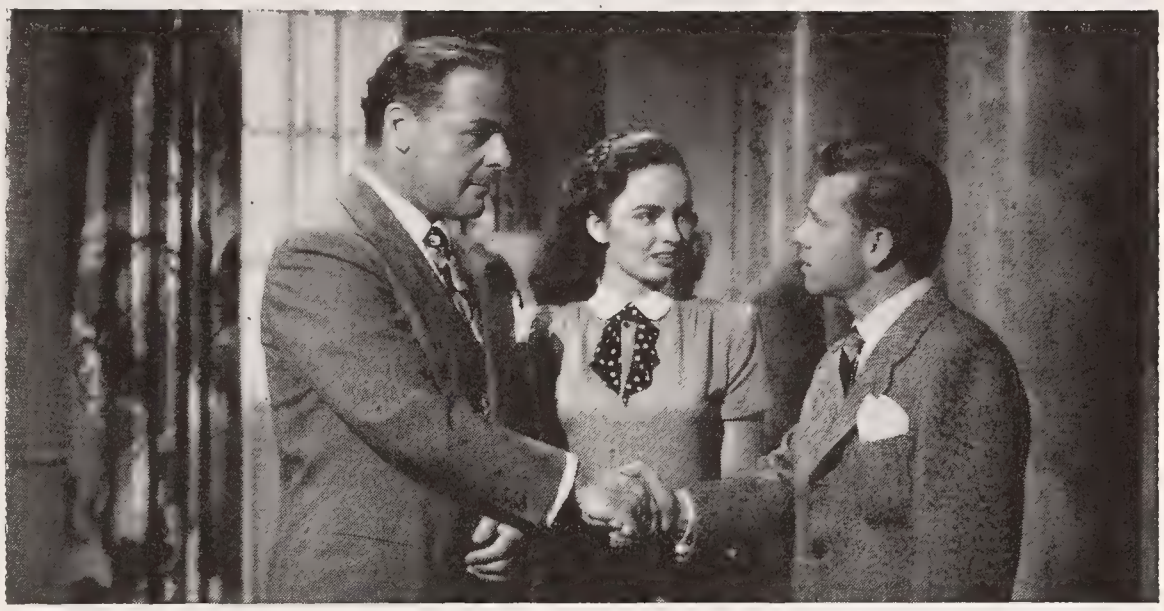
Colbert Out of "State of Union"; Katharine Hepburn Replaces Her

Refusing to work before the cameras after 5 P.M. any day, Claudette Colbert withdrew from her starring role in Liberty's "State of the Union." . . . Katharine Hepburn replaces her. . . . Starting his twenty-sixth year in motion pictures, Alan Hale has been given a featured role in Warners' "The Adventures of Don Juan." . . . New leading lady for Bing Crosby in Paramount's "A Connecticut Yankee" will be Rhonda Fleming, borrowed from David O. Selznick. . . . A top role goes to Lila Leeds in Warner's "April Showers," which James V. Kern is directing and William Jacobs producing. . . . Producing Artists, Inc., has signed Diana Lynn to a seven-year contract calling for one picture a year.

Jack Hively will direct U-I's next Donald O'Connor film, "Are You With It?" with Robert Arthur as producer. . . . Veteran director William Beaudine will handle Monogram's next Bowery Boys film, "The Crime Crushers." He will also direct Monogram's next Charlie Chan release. . . . At the same studio, Lambert Hillyer has been set to direct Johnny Mack Brown in "Overland Trails." . . . At Columbia, Phil Karlson has been engaged to direct "Adventures of Silverado." . . . Ray Nazzaro will direct Columbia's action musical, "Song of Idaho."

Irene Hervey Returns in New Eagle Lion Film

After four years away from the cameras, Irene Hervey will resume her screen career in Eagle Lion's "Mickey." . . . Lloyd Corrigan will again be teamed with Columbia's youthful star prospect, Terry Moore, in "The Return of October." . . . RKO's young Western star, Tim Holt, wins the coveted stellar assignment in that studio's planned production of "Honored Glory," a drama of The Unknown Soldier of World War II. . . . Jack Searl, former child star of the screen, has been signed for an important part in Paramount's screen story of West Point, "The Long Gray Line," which stars Alan Ladd and is being directed by John Farrow. . . . MGM has tabbed Mary Jo Ellis for a role in "B.F.'s Daughter." . . . Under his new term contract Robert Douglas has been set by Warner Bros. to portray the villainous duke in "The Adventures of Don Juan." He is currently appearing in "Christopher Blake," opposite Alexis Smith.



A SURPRISE MEETING, between father and the suitor—the father in this instance being Brian Donlevy, left; the suitor, Mickey Rooney, and the daughter, Ann Blyth. The scene is from MGM's "Killer McCoy", produced by Sam Zimbalist, directed by Roy Rowland, and shown to exhibitors Thursday, October 23.



ESCAPE ME NEVER is what Errol Flynn seems to be saying to Ida Lupino. And that's the title of the picture, which Warners will show to exhibitors October 27. Henry Blanke produced and Peter Godfrey directed.

Cinecolor Will Build New $100,000 Plant

Cinecolor's board of directors in Hollywood has approved the expenditure of $100,000 for a new plant, an initial step in the company's expansion plans. The new building will be adjacent to the present Cinecolor plant in Burbank. Currently the company's present plant is being equipped with additional camera departments, vaults and machine shops.

Lantz Sees Necessity for Cartoon Rental Increase

Higher film rentals from exhibitors is the only salvation for cartoon film producers, Walter Lantz, president of the Screen Cartoon Producers Association, said in Hollywood last Friday. The limitation of domestic revenues due to the British 75 per cent tax on American films is the climax to developments which have pushed costs up 165 per cent since 1942, Mr. Lantz said. He also pointed out that grosses had increased only 12 per cent.

Eagle Lion To Fight Chicago Censor Ban

Eagle Lion Films will contest the Chicago censor board's ban of its film "Railroaded" with every legal means, Max E. Youngstein, director of advertising and publicity, announced in New York Monday. The picture was banned by the Chicago board on the ground that "it shows the police persecuting an innocent man, and further, there are excessive killings."

Sunday Shows Approved

Athens, N. Y., now has Sunday shows, permission having been arranged by William E. Featherly of the Athens theatre with municipal officials.

RED STUDIO LEADS HUNGARY PLANS

by ROBERT GORDON
in Budapest

Hungarian production is now under way. The producing companies for the time being are identical with the distributing companies, which are owned and operated by political parties, all of which are working with state subsidies.

Mafirt, owned by the Communist Party, has announced the largest program: four features this season. The first will be "Somewhere in Europe," dealing with children gone astray during the war years. The second will be based on a novel by the Hungarian author Zsigmond Moricz.

Orient Films, the Social Democrat Party's company, will start production with "Siege of Beszterce," based on the novel by Kalman Mikszath. Marton Keleti is the producer.

The first film of Kimort, the Small Holders Party company, will be "Light Muse," produced by Zoltan Kerenyi.

Lively activity was begun by the Communist Mafirt with the view in mind to replace the existing Film Association by a new one, with Mafirt playing the leading role. This venture may easily succeed as the minor independent distributors cannot afford to renounce the great number of Mafirt theatres, nor Mafirt's influence.

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The return of the revamped and reorganized Hunnia Film Studios to production was celebrated early this month. On that occasion, Mafirt executives sharply criticized American film production. Although this was the first time that semi-official sources have denounced Hollywood the leftist press is continuously publishing unfavorable remarks about Hollywood.

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The Motion Picture Export Association is releasing in October: "Two Girls and a Sailor," "Keys of the Kingdom," "Somewhere I'll Find You" and "To Each His Own."

It is reported that MPEA will distribute 16mm versions of 15 features, titled in Hungarian. At present about 300 16mm theatres are in operation here.

NEW ZEALAND

by R. A. USMAR
in Wellington

Exhibitors generally are expressing opinions that box office receipts have declined for the first six months of the fiscal year from 15 to 25 per cent. Patrons are shopping more for their pictures now, due to the rising cost of living and the resultant loss in income.

Films which last year would have been successful box office are doing below average this season. The "must see" films, of course, are drawing the crowds as usual, but appear to be the only ones that are really attracting good patronage.

English pictures are succeeding to a greater extent than American pictures. However, such American films as "The Egg and I," "Scheherazade," "Welcome Stranger," "The Ghost and Mrs. Muir" and "The Razor's Edge" have proved popular.

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Building restrictions have been rigorously applied to the theatre business here—both for new building and remodeling. Work was recently stopped on some minor remodeling at the Prince Edward theatre in Auckland, being transformed into the Playhouse for legitimate productions. Through the intervention of the Building Investigation Committee of the Auckland Trades' Council, the work was stopped until the question of the issue of a permit for the remodeling had been investigated. Including stagehands, about 30 men were involved in the stoppage. Members of the theatre staff did some of the work in order to get the theatre opened.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

A new distribution company, Peliculas Nacionales, has been formed here by some of the country's largest producers and distributors: Clasa Films Mundiales, Filmex, Producciones Raul de Anda, Producciones Mexico, and a group of smaller interests headed by Alfonso Rosas Priego. The company is managed by Oscar J. Brooks, former Warner Brothers manager in Mexico and now producing for Filmex.

The company has 1,000 16mm projectors that can service 4,000 towns.

The new company has devised a new system of distribution, rezoning the country to eliminate overlapping of interests.

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Bigger and better business for Mexican pictures in Spain has been reported by Guillermo Carter, Clasa Films Mundiales and Producciones Grovas representative. Recently returned here after establishing an exchange for both companies in Madrid, Mr. Carter reported that while but 26 Mexican pictures were shown in Spain from 1941 to 1945, last year 36 were screened.

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The seven stage theatres here are scheduled to close October 18 due to high costs.

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Alfred Ripstein, who recently left Filmex where he was a production executive, has joined with Rene Cardona, veteran producer, and organized a new production company, Alameda Films.

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Peace between Mexico's two picture unions, the National Cinematographic Industry Workers and the Picture Production Workers, seems to have been attained after nearly three years of wrangling. They have signed a non-aggression pact, making mutual concessions, and each agreeing to stay on their own side of the film fence.

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The Confederation of Chambers of Commerce has published a statement urging that the present foreign exchange rate be revised —that the 4.85 pesos per dollar, in effect since September, 1939, be changed to more pesos per dollar.

BELGIUM

by AN TYS
in Brussels

For the first time since the liberation of Brussels in September, 1944, a picture has entered its fourth week in a Brussels theatre. It is the French film, "Le Diable au Corps," distributed by Universal International, and playing at the Eldorado theatre which seats 2,400.

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"The Grapes of Wrath" has been chosen as the best film of the month by the Belgian Film Press Association.

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Leon Duwaerts, general chairman of the Belgian film critics' association, has been elected president of the Federation Internationale de la Presse Cinematographique, an international organization of critics. Henri Piron has been elected president of the Union Internationale de la Presse Filmee, an association of newsreel executives.

DOMINICAN REPUBLIC

by PEDRO A'PIETRI
in Ciudad Trujillo

With an estimated population exceeding 2,000,000, the number of theatres operating in the Dominican Republic is very limited. There are but 50 houses in the country and another five in construction.

In this city there are only 12 houses operating, only three of them first run. Three new houses are being built, two of which will be open air.

Santiago, the second key city of the Republic, has only five theatres for its population of 57,000.

Municipal admission taxes here run from 13 to 40 per cent, depending upon the amount of admission paid.

Not all major American companies have branch offices here. Warner Brothers was in first in 1941; Twentieth Century-Fox, MGM and Universal followed. Other company product is handled by local purchasing agents, principally Geronimo Copello and the Rialto circuit. There are also several independent distributors here handling the exploitation of Spanish films.

A fire October 12 completely destroyed the office of Fernando J. Cortes, independent distributor. Approximately 100 Mexican films were lost, among them 10 which were unreleased.

Petrillo Closes Lid on Records From January 1

Starting January 1, when the contracts of the recording companies with the American Federation of Musicians expire, the union's 225,000 members in the United States and Canada will cease making recordings and transcriptions. Film production will not be affected by the ban, announced last week by James Caesar Petrillo, AFM president.

In explaining his edict against "canned music" Mr. Petrillo said, "We're quitting. Members of the American Federation of Musicians in the United States and Canada are determined once and for all that they will not make the instrument that will eventually destroy them. They realize that in making recordings and transcriptions they're making their own competition, which would destroy them."

Mr. Petrillo admitted the move would cost the musicians an annual wage-loss of about $5,000,000, but added it was designed eventually to increase employment. He also said the step had been unanimously approved by the union's executive board following a five-day meeting.

The union's move is expected to have serious economic implications for the broadcasting, phonograph and juke box industries, which already have been affected by Mr. Petrillo's two earlier actions in banning duplication of programs over both standard and frequency modulation stations and in outlawing the appearance of "live" musicians over FM networks. Further union action may be in store after January 31 when its contracts with the major networks expire.

Officials of the major recording companies expect to have a substantial backlog of recordings on hand by the December 31 deadline. One exception, however, is the MGM record division which, being in operation for only about a year, does not expect to have a sufficient backlog of material to operate long after December 31. Under the current contract, the union receives approximately $2,000,000 a year from the sale of records.

The last royalty contract was signed following the end of the union's last ban on record making which extended from August, 1942, to November, 1944. The new edict will stop the pre-recording of radio broadcasts for later presentation on the air.

Film Dividends Increase 10% Over Year Ago

Cash dividend payments by motion picture companies during September rose 10 per cent over the September, 1946, figure, the Department of Commerce reported last Friday in Washington. The total for last month was $8,714,000, compared with $7,917,000 for September, 1946. Commerce officials attribute the rise to higher dividends paid by Paramount and Loew's.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 15—Marshall and Byrnes on foreign policy. . . . U. S. Consulate in Palestine bombed. . . . Coal shortage in Germany. . . . British Royal Family. . . . General Eisenhower receives sword. . . . Admiral Nimitz made Indian chief. . . . Ski fashions. . . . Three-year-old swimmer.

MOVIETONE NEWS—Vol. 30, No. 16—Bibb brings ashore 69 survivors in sea rescue. . . . Film industry denies charges of Red influence. . . . Football highlights.

NEWS OF THE DAY—Vol. 19, No. 213—Marshall asks labor to back foreign policy. . . . Germans "pan" for precious coal. . . . U. S. Consulate bombed. . . . New birth record set. . . . Royal Family portrait. . . . Admiral Nimitz joins redskins. . . . Sports. . . . Columbia University's return to pre-war educational standards.

NEWS OF THE DAY—Vol. 19, No. 214—Epic of the Sky Queen has happy ending. . . . Film industry denies Red influence. . . . Grid thrillers.

PARAMOUNT NEWS—No. 16—Yankees and Dodgers on gridiron. . . . Birth news. . . . German shortages imperil revival. . . . Byrnes urges showdown with Russians. . . . Eisenhower-for-President campaign grows. . . . Royal Family portrait.

PARAMOUNT NEWS—No. 17—Rescue in the Atlantic. . . . Motion picture industry denies Red influence. . . . Football highlights of the week.

UNIVERSAL NEWSREEL—Vol. 20, No. 83—Drought causes shutdown of German factories. . . . Chinese naval cadets trained by American instructors. . . . Eisenhower receives jeweled sword from Dutch. . . . "G.I.'s" and families arrived in Australia. . . . Football. . . . Steeplechase thrills at Belmont Park.

UNIVERSAL NEWSREEL—Vol. 20, No. 84—Committee opens inquiry on alleged Red penetration of Hollywood. . . . 69 persons secured from flying boat. . . . Football.

WARNER PATHE NEWS — No. 18 — High waters in Miami area. . . . Royal Family poses. . . . Power famine grips Europe. . . . Father and five sons run unique clinic. . . . Paris crippled by strike. . . . Makes Britain's best home brew.

WARNER PATHE NEWS—No. 19—69 saved from plane in Atlantic. . . . Film industry probe opens. . . . College football.

TELENEWS DIGEST—Vol. 1, No. 26—Samoa makes plea for freedom. . . . West Point cadets honor Mexican dead. . . . Hurdy-gurdy returns to Berlin street. . . . New clock invented in Austria. . . . Radium shipments aid cancer victims in Poland. . . . Sports: The slow race in France.

IATSE Unions to Submit Non-Communist Data

Local unions affililiated with the International Alliance of Theatrical Stage Employees last week were preparing to submit non-Communist affidavits to the National Labor Relations Board. The action followed a recent ruling of the board that officers of unions may utilize the machinery of the agency even though top federation officials, such as the executive council of the AFL and the CIO leaders, fail to comply with the affidavit section of the Taft-Hartley law.

Originally, Robert N. Denham, general counsel of NLRB, ruled unions could not utilize the board in any case unless federation officials signed the non-Communist pledge. Subsequently, however, the board reversed Mr. Denham.

It is understood the IATSE delayed decision until Richard F. Walsh, president, had sounded out opinion of the AFL executive council. However, the NLRB ruling and the subsequent decision of most AFL heads to sign moved the IATSE to decide to submit affidavits.

Buys Massachusetts House

William Ganem, Lawrence, Mass., has purchased the L. G. M. Memorial, Lowell, Mass.

Hollywood Strike Settlement Still Around Corner

The question of labor peace at the Hollywood studios remained unanswered this week despite the start of another series of settlement talks early this week and the half-hearted efforts of the American Federation of Labor convention which adjourned last Friday in San Francisco.

Hopes for a settlement of the long jurisdictional strike reached a new high last week when both Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, and William Hutcheson, president of the Carpenters, indicated that an agreement might be reached soon. The convention itself skirted the hot issue by referring it back to the executive council of the AF of L. At the same time it urged the unions involved in the dispute to make every effort to settle the controversy.

Both unions had a long list of speakers ready in the eventuality that the debate on the jurisdictional tangle should reach the floor. While there was some criticism of the fact that the convention did not discuss the issue, most felt that such an open floor debate would have done more harm than good.

On Monday, private discussions aimed at a settlement were resumed again in Hollywood under the aegis of Congressman Carroll D. Kearns, chairman of a House labor sub-committee. Mr. Walsh attended, but Mr. Hutcheson was hospitalized in San Francisco and sent his son, Morris, to represent him. L. P. Lidelof, president of the painters, also was absent, but sent a representative. There was no comment on the progress made at the meeting except that Mr. Kearns once again pronounced himself hopeful of a settlement.

Aarons Reelected President Of National Warner Club

Stuart H. Aarons, a member of the Warner legal staff, was reelected president of the national Warner Club at the annual meeting held October 18 in New York. Other officers elected were: Robert A. McGuire, vice-president; Bernard Rosenzweig, vice-president in charge of membership; Ruth Weisberg, vice-president in charge of welfare; Fred Stengl, vice-president in charge of claims; Harry Mayer, vice-president in charge of social activities; Robert Salomons, treasurer; Sam Wolowitz, assistant treasurer, and Theodore Kupferman, secretary.

Schaeffer, Wax Form Company

John Schaeffer, former Paramount salesman, and Nelson Wax, associated in the operation of a circuit of Negro theatres in Philadelphia, have formed Box Office Pictures in that city. The company will distribute two Universal reissues monthly.

Form Minnesota Group to Build Drive-in Houses

Minnesota Entertainment Enterprises, Inc,. has been formed by 18 independent theatre owners in the St. Paul-Minneapolis area to engage in all branches of the amusement and entertainment business.

The new firm's immediate plans call for the construction and operation of several drive-in theatres in the Twin Cities area.

The organizers of the company are: W. R. Frank, Franklin Amusement Company; Benjamin Berger, Berger Amusement Company; Harold D. Field, St. Louis Park Theatre Company; Sol Fisher, Cambus Theatre Corporation; Harold S. Dale, Twin City Theatre Corporation; Edmond R. Ruben, Welworth Enterprises; Henry J. Greene, Lake Amusement Company; Ted Mann, Northwest Theatres; Mrs. Mary E. Guernsey, East Lake theatre; Benjamin Friedman, Edina Theatre Corporation; Sidney Volk, Volk Brothers Circuit; Charles Rubenstein, Rubenstein and Kaplan; George W. Grandstrom, Highland Theatre Corporation; Dolores R. Lundquist, Parkway theatre; William Levy, Heights theatre; Mortimer I. Silberstein, White Bear theatre; Lyman O. Lee, Leola theatre, and Paul Mans, Mans and O'Reilly Amusement Company.

The drive-ins to be built by the new company each will have a capacity of 1,000 automobiles. The company may later expand its plans to include other types of theatres.

Cine Club Federation Organized at Cannes

During the Cannes International Film Festival in France last month the International Federation of Cine-Clubs was founded, the French Embassy in New York has announced. The organization will seek exemption from taxation of all performances given by the organization's units and from custom duties on all films used by the units in other countries. The countries joining France in this organization are: Argentina, Belgium, Brazil, Bulgaria, Holland, Ireland, Italy, Palestine, Poland, Sweden, Switzerland, Czechoslovakia, Uruguay, Yugoslavia and North Africa. During the Film Festival the ninth congress of the Scientific and Technical Film was held. Films from 14 different countries were shown.

Rob Mastbaum Theatre

Warner's Mastbaum theatre, Philadelphia, was robbed early Sunday morning of $8,000 by two masked men who entered the theatre after the last show Saturday night and forced Charles J. Werner, assistant manager, to open the safe. After taking the money the bandits knocked Mr. Werner unconscious. He was found a short time later by Al Reh, manager, and taken to Hahnemann Hospital.

Short Product in First Run Houses

NEW YORK—Week of October 20

CAPITOL: Glimpses of New Scotland...MGM
Surfboard Rhythm .....MGM
Feature: Swordsman, The.....Columbia

CRITERION: Hollywood Cowboys..Columbia
Feature: Green Dolphin Street.....MGM

GLOBE: Reading and Riding.....RKO Radio
Feature: Fun and Fancy Free.....RKO Radio

PALACE: Treasure House.....RKO Radio
Feature: Magic Town.....RKO Radio

PARAMOUNT: Running the Hounds.Paramount
Royal Four Flusher.....Paramount
Popular Science, No. 1.....Paramount
Feature: Variety Girl.....Paramount

RIALTO: Dark Shadows.....MGM
Feature: Crimson Key, The.....20th Cent.-Fox

ROXY: One Note Tony.....20th Cent.-Fox
Feature: Forever Amber.....20th Cent.-Fox

STRAND: A Day at Hollywood Park
Warner Bros.
Hitler Lives?.....Warner Bros.
Little Orphan Airdale.....Warner Bros.
Feature: The Unsuspected.....Warner Bros.

WARNER: Carnival of Sports...Warner Bros.
Feature: Life With Father.....Warner Bros.

WINTER GARDEN: Let's Go Latin..Universal
Feature: Ride the Pink Horse.....Universal

CHICAGO—Week of October 20

GRAND: Solid Ivories.....Universal
Popular Science, No. 6.....Bondi
Feature: Carnegie Hall.....UA

ORIENTAL: Host to a Ghost.....RKO Radio
Feature: Her Husband's Affair.....Columbia

ROOSEVELT: Making the Varsity..Paramount
Feature: Desert Fury.....Paramount

STATE LAKE: Iced Lightning.....Paramount
Popeye and the Pirates.....Paramount
Feature: Wild Harvest.....Paramount

Monogram Distribution Set With Six Foreign Companies

William Satori, continental European representative for Monogram International, with headquarters in London, has reported to the New York office that distribution arrangements for Allied Artists—Monogram product now exist with Manopol Films, A. G. Zurich, for Switzerland; Interfilm SARL, Paris, for France, Algeria, Tunisia and Morocco; GDB, Rome, for Italy; Sica Film, Brussels, for Belguim and Luxemburg; A/B Terra Film, Stockholm, for Sweden, and A/S Fotorama, Oslo, for Norway. He also reported negotiations were under way to set deals in Denmark and Greece

Monogram Paid $247,721 in Year

Aggregate remuneration totaling $247,721 was paid by Monogram and its subsidiaries to directors during the year ended June 28, the company's report to stockholders says.

Amounts received individually are as follows: W. Ray Johnston, board chairman, $43,298 (representing a deficiency of $28,308 compared with the preceding year); Samuel Broidy, company president, $100,147 (representing an excess of $21,805 compared with the preceding year); George D. Burrows, executive vice-president and treasurer, $42,488 ($7,555 in excess); Howard Stubbins, partner of Monogram of California, $1,300; Herman Rifkin, president of Liberty Theatres, $400; Edward Morey, vice-president, $29,494 ($2,802 in excess); Charles Trampe, owner of Monogram Midwest, $400; William Hurlbut, president of Monogram of Detroit, $300; Arthur C. Bromberg, president of Monogram Southern, $400 ($100 in excess), and Norton V. Richey, president of Monogram-International, $29,494 ($4,352 in excess).

Company employees who during the year received remuneration in excess of $20,000 are: general sales manager M. Goldstein, $29,269; Scott Dunlap, executive assistant to the president, $39,988; director of sales L. J. Schlaifer, $30,300; actress Belita Jepson-Turner, $60,330; actress Gale Storm, $23,400; actor Leo Gorcey, $42,663; actor Charles Ruggles, $27,500; actor Victor Moore, $67,166; actress Ann Harding, $25,000; actor Anthony Quinn, $30,833; director Roy Del Ruth, $70,000; actor Preston Foster, $25,000; actor Barry Sullivan, $40,000; actor Akim Tamiroff, $20,000, and producer Jeffrey Bernerd, $28,882.

Selznick Offices for Canada; Appoint Two for U. S. Posts

Milton S. Kusell, vice-president in charge of domestic and Canadian sales for Selznick Releasing Organization, left New York for Canada Wednesday to set up new sales offices in Montreal and Winnipeg. At the same time he announced several new appointments in the domestic sales field.

While in Canada, Mr. Kusell will set a release date for David O. Selznick's "Paradine Case." Personnel for the new Canadian offices will be announced at a later date.

The new domestic appointments include J. J. Oulahan, formerly of Paramount and Universal-International, who becomes Ohio-Michigan district manager with headquarters in Cleveland. His district comprises the Detroit, Cleveland and Cincinnati sales territories. William Williams, formerly MGM salesman, was named SRO sales representative in Albany.

Goldwyn Benefits Again In Income Tax Ruling

The Treasury announced in Washington Tuesday it had determined that Samuel Goldwyn overpaid his 1945 income tax by $385,407 and that it had credited the producer with that amount. Mr. Goldwyn recently benefited from a Tax Court ruling in his favor concerning his 1943 income tax.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GUNFIGHTERS: Randolph Scott, Barbara Britton—Beautiful Cinecolor Western with rousing action and clever plot innovations. Scenery, photography and color excellent. Randolph Scott the tops in Western role. Above average business and satisfaction. Played Sunday, Monday, Aug. 24, 25.—Stanley Leay, Stanley Theatre, Galena, Ill.

JOHNNY O'CLOCK: Dick Powell, Evelyn Keyes—As long as Powell has been in pictures, I have never done anything with him. This picture in itself is terrible. Poor story. Been done too much. Played Monday, Tuesday, Sept. 15, 16.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

KING OF THE WILD HORSES: Preston Foster, Gail Patrick—Any house in a rural area can't go wrong on this one. We used it for a school show and the kids loved it. Will stand alone with some shorts. Played Wednesday, Thursday.—W. P. Eakins, Lewis Theatre, Garrison, Ky.

THE JOLSON STORY: Larry Parks, Evelyn Keyes—Easily the best that this studio has made. Drew a good crowd, even if roads were nearly impassable and the weather poor. Well worth playing, though expensive. Our patrons expressed satisfaction nearly one hundred per cent. Played Saturday-Tuesday, Sept. 20-23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MILLERSON CASE: Warner Baxter, Nancy Saunders—Crime Doctor series here have been played too much. Didn't do enough to make film rental besides other expenses. Played Wednesday, Sept. 3.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—Better than average program picture. Played midweek to above average business. Played Tuesday, Wednesday, Sept. 16, 17.—Stanley Leay, Stanley Theatre, Galena, Ill.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—O'Keefe better quit for a while. He doesn't have any box office appeal any more. Show itself was well done. Played Sunday, Sept. 14.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

RETURN OF MONTE CRISTO: Louis Hayward, Barbara Britton—They should never have returned Cristo as far as we are concerned. The story was O.K. and well done, but the people stayed away in droves. Played Monday, Tuesday, Sept. 1, 2.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SWING THE WESTERN WAY: Jack Leonard, Mary Doogan—Hot shots are a dead issue here. Played Sunday, Sept. 7.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Eagle Lion

DEVIL ON WHEELS: Noreen Nash, Darryl Hickman—A good hot rod racing picture that will draw them in. Double billed it. Played Wednesday, Sept. 10.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

WILD WEST: Eddie Dean, Al LaRue—All right for us. We usually expect business with a weekend Western. These seem to do better than average. Played Oct. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Favorite Films

ONE MILLION B.C.: Victor Mature, Carole Landis—Just mediocre entertainment. We doubled with a Laurel and Hardy featurette. Business average. Played Friday, Saturday, Sept. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

BOOMTOWN: Clark Gable, Spencer Tracy—This one is tops and every time they reissue it from now on I believe it will pull them in. Played Sunday, Monday.—W. P. Eakins, Lewis Theatre, Garrison, Ky.

CYNTHIA: George Murphy, Mary Astor, Elizabeth Taylor—Here's another sleeper that will make you sit up and take notice. Played this one Tuesday-Wednesday, the worst days in the week, and it did more than "Notorious," which had just played the preceding Sunday-Monday. Here is another small town natural by good old Leo the lion.—Don S. Armitage, Liberty Theatre, Condon, Ore.

GALLANT BESS: Marshall Thompson, George Tobias—Brother, if you really want a winner and a box office natural for a small town, pick this one up. Outstanding business. There are some flaws even we can pick up in this release. A little more music, especially in the barrack room scene with the singer and his guitar would have rounded it out for some of the rural patrons. However, no fault could be found for this excellent production, which should appeal to any class of audience. Played Thursday, Sept. 11.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet—A good reissue for draw, but sound on print was poor. We paid too much for it on a second time. Played Sunday, Sept. 21.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

HIGH BARBAREE: Van Johnson, June Allyson—Excellent production. Top preferred business. Appealed to air veterans. Adventure story that appealed to all. Played Sunday, Monday, Aug. 31, Sept. 1.—Stanley Leay, Stanley Theatre, Galena, Ill.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey, Jane Powell—This musical in Technicolor was really enjoyed by all my patrons. The sets in color were swell, music good and as other reports have been favorable there is nothing more for me to say but to recommend you not to pass this one up. Not a kick in a carload on this kind of product. Played Tuesday, Sept. 4.—A. L. Dove, Bengough Theatre, Sask., Can.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—Excellent mystery suspense drama. Montgomery and cast all excellent. Good midweek business. Played Tuesday, Wednesday, Aug. 26, 27.—Stanley Leay, Stanley Theatre, Galena, Ill.

LIVING IN A BIG WAY: Gene Kelly, Marie MacDonald—A fair musical that pleased all that came. The attendance was bad both days. Played Monday, Tuesday, Sept. 22, 23.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SEA OF GRASS: Spencer Tracy, Katharine Hepburn—Excellent outdoor action picture and above average, thoroughly satisfied business. Tracy and cast good. Beautiful scenes and photography. Played Thursday, Friday, Saturday, Aug. 21, 22, 23.—Stanley Leay, Stanley Theatre, Galena, Ill.

UNDERCOVER MAISIE: Ann Sothern, Barry Nelson—Very good comedy that pleased above average audience on preferred playing time. Good entertainment for well-filled house. One of Maisie's best. Played Sunday, Monday, Sept. 21, 22.—Stanley Leay, Stanley Theatre, Galena, Ill.

THE YEARLING: Gregory Peck, Jane Wyman—A show that should be played in every theatre. More favorable comments were received from this one than any in a long time. Children cry when the deer gets killed, but come two or three times just to cry again. More shows like this, and less worry about British tax is what the film business needs. Played Friday, Saturday, Sept. 5, 6.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THE YEARLING: Gregory Peck, Jane Wyman, Claude Jarman, Jr.—Personally I couldn't see this one but everyone else did, and that's what pays off. It's a natural for a small town like this one. Play it and be most pleasantly surprised. Played Sunday, Monday, Oct. 21, 2.—Do S. Armitage, Liberty Theatre, Condon, Ore.

Monogram

SONG OF THE SIERRAS: Jimmy Wakely, Lee "Lasses" White—Any small town or rural house can do well playing these Wakely-White pictures for their action crowds on Saturday. I always use them on the top half of my double bill. Played Friday, Saturday.—W. P. Eakins, Lewis Theatre, Garrison, Ky.

Paramount

BIG TOWN: Philip Reed, Hillary Brooke—A good show that draws radio fans. Played Wednesday, Sept. 17.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

BLAZE OF NOON: Anne Baxter, Sterling Hayden—A good picture that did very satisfactory business. The exploitation "gimmick" I used paid dividends, hence will pass it on to the rest of the fellows who have not used it. I posted notices on the bulletin boards of all surrounding airports to the effect that all aircraft pilots, whether student, private or commercial, would be admitted free upon registration and presentation of their valid pilot licenses. The same notice was carried in our regular advertising in the newspapers and on the screen, etc. The papers gave us a little extra in the form of news items since free admissions were being granted. The results were very good as we had several times as many registrations as expected. You see, every pilot brought from one to six paid admissions. Of course, my idea was really two-fold, as I also have an aircraft sales agency and wound up with a good prospect list. Played Sunday, Monday, Sept. 28, 29.—Ted Keelen, Royal Theatre, Sheffield, Ill.

CALCUTTA: Alan Ladd, William Bendix—Paramount hasn't made a good drawing show for us since "Blue Skies." This show is good for Ladd's fans, but not so hot here. Played Friday, Saturday, Sept. 26, 27.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

CALIFORNIA: Ray Milland, Barbara Stanwyck—Here is one that is definitely in the groove for any small town. The acting is tops, photography excellent and action enough to satisfy anyone. Play it by all means. Played Sunday, Monday, Aug. 17, 18.—Don S. Armitage, Liberty Theatre, Condon, Ore.

FEAR IN THE NIGHT: Paul Kelly, Kay Scott—For those wanting suspense, this is the picture. Satisfactory business on a double bill. Played Wednesday, Thursday, Sept. 24, 25.—Hobard H. Gates, Garlock Theatre, Custer, S. Dak.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—Very good comedy to above average business. Played Thursday, Friday, Saturday, Oct. 4, 5, 6.—Stanley Leay, Stanley Theatre, Galena, Ill.

STRANGE LOVE OF MARTHA IVERS, THE: Barbara Stanwyck, Van Heflin—Very good picture that drew an average crowd in spite of harvest operations which, due to late season and wet weather, bit into grosses heavily. Played Saturday, Sept. 13.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—Played this one possibly too late. It is a great picture that failed to draw well here. It's definitely not for the women, and when you have nothing for them, watch out. Played Sunday-Monday.—Don S. Armitage, Liberty Theatre, Condon, Ore.

PRC

BORN TO SPEED: Johnny Sands, Terry Austin—Doubled with Columbia's "Betty Coed." Excellent action picture, with strong draw for juveniles and younger patrons. Good racing scenes in a rather different type picture. Good double feature, and will draw. Played Tuesday, Wednesday, Aug. 19, 20.—Stanley Leay, Stanley Theatre, Galena, Ill.

HER SISTER'S SECRET: Nancy Coleman, Philip Reed—A very well made picture that lacked advertising, etc. Seems as though the smaller companies make fair enough shows, but lack advertising campaigns or something. Played Monday, Tuesday, Sept. 8, 9.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

TOO MANY WINNERS: Hugh Beaumont, Trudy Marshall—A fair little gambling picture played on a double with "Swing the Western Way." Got by. Played Sunday, Sept. 7.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Republic

ANGEL AND THE BADMAN: John Wayne, Gail Russell—A high class Western they are sure to like. Business above average.—Leroy Strandberg, Roxy Theatre, Hinkcley, Minn.

(*Continued on following page*)

(Continued from preceding page)

ANGEL AND THE BADMAN: John Wayne, Gail Russell—Something different in Westerns. Wofth your best playing time. Played Friday, Saturday, Sept. 12, 13.—J. P. Gallant, Garry Theatre, Alexandria, Ontario. Small town and country patronage.

APACHE ROSE: Roy Rogers—Due to the high rental on Rogers now, had to try for a Sunday and it panned out good. Business above average, and the color isn't too bad. Played Sunday, Monday, Tuesday.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

THE GHOST GOES WILD: James Ellison, Anne Gwynne—Fairly good spook comedy doubled with action drama, "Last Crooked Mile," to below average business. Played Wednesday, Thursday, Sept. 2, 3.—Stanley Leay, Ctanley Theatre, Galena, Ill.

TWILIGHT ON THE RIO GRANDE: Gene Autry—Something is the matter with the latest Autrys. His pictures haven't been as good since he came out of the Army, and business is falling off. Played Friday, Saturday.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

ROLL ON TEXAS MOON: Roy Rogers, Dale Evans—A little better than the usual Rogers features. Comedy was good and the action and story a little more in detail. Makes good double bill material. Played Monday, Sept. 29.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

RKO Radio

BADMEN'S TERRITORY: Randolph Scott, Ann Richards—Drew a good crowd who go for action pictures. Many expressed disappointment. Getting a little old, but still a good draw for a theatre that wants action. Gabby Hayes a decided asset to the feature. Played Friday, Sept. 19.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

THE FARMER'S DAUGHTER: Joseph Cotten, Loretta Young—You can pull out all the stops for this one. Anything you may say in praise of the picture will not be enough. It's full of everything the public wants and your money drawer will be too on the days you play it. Played Sunday, Monday, Aug. 24, 25.—Don S. Armitage, Liberty Theatre, Condon, Ore.

GENIUS AT WORK: Wally Brown—Below average comedy to below average satisfaction. Doubled with "Sunset Pass." Played Thursday, Friday, Saturday, Sept. 18, 19, 20.—Stanley Leay, Stanley Theatre, Galena, Ill.

LOCKET, THE: Laraine Day, Robert Mitchum—Didn't go over. No good for a small town. Business below par. Played Monday, Tuesday, Sept. 22, 23.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

NOTORIOUS: Cary Grant, Ingrid Bergman, Claude Rains—This is an excellent picture with a fine cast but it definitely does not rate the asking price or the best days in the week (Sun.-Mon.). Any small town that can skip this will not be losing any money. Played Sunday, Monday.—Don S. Armitage, Liberty Theatre, Condon, Ore.

SINBAD, THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—This we gave extended playing time. That we found a mistake. Business only fair. Color good. Story fantastic. Played Monday, Tuesday, Sept. 29, 30.—Harland Rankin, Joy Theatre, Bothwell, Ont.

SONG OF THE SOUTH: Disney feature—Beautiful Technicolor cartoon and human character portrayals for top family and juvenile entertainment. Rather weak third day. Played Thursday, Friday, Saturday, Sept. 28, 29, 30.—Stanley Leay, Stanley Theatre, Galena, Ill.

SUNSET PASS: James Warren, Nan Leslie—Below average Zane Grey Western. Fair business. Doubled with RKO's "Genius at Work." Played Thursday, Friday, Saturday, Sept. 18, 19, 20.—Stanley Leay, Stanley Theatre, Galena, Ill.

SRO

DUEL IN THE SUN: Gregory Peck, Jennifer Jones, Joseph Cotten—First half excellent. Last half dragged a little too much, which is bad because it left the audience with a letdown. The price we were "requested" to charge was also too high, but no preferred playing time was demanded. Played Wednesday, Thursday, Aug. 13, 14.—W. Howard Smith, Dixie Theatre, Brooksville, Fla.

Twentieth Century-Fox

BACKLASH: Richard Travis, Jean Rogers—A fair murder mystery, but they fail here. Played Wednesday, Sept. 24.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

BOOMERANG: Dana Andrews, Jane Wyatt—This didn't do business. I didn't see it but did see the box office report and it wasn't good. Played Monday, Tuesday, Sept. 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

CRIMSON KEY, THE: Kent Taylor, Doris Dowling—A minor effort from 20th-Fox which will not stand alone and failed to take in film rental. No one wanted to see it. Played Tuesday, Sept. 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GHOST AND MRS. MUIR, THE: Gene Tierney, Rex Harrison—This is a fair drama which did fair business. Nothing to brag about here. Not good for a small town. Played Wednesday, Thursday, Sept. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—Should do business any place a horse-race picture goes. Did only fair here. Played Friday, Saturday, Sept. 12, 13.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THE LATE GEORGE APLEY: Ronald Coleman, Peggy Cummins—When I advertised this picture, I met a showman who said, "You a showman and playing this picture. Why didn't you send them a check and forget about it?" And was he ever right. It was the poorest we played in some time.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MY DARLING CLEMENTINE: Henry Fonda, Victor Mature—Very good, although I played it a little late. Many saw it before and saw it again.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

THE SHOCKING MISS PILGRIM: Betty Grable, Dick Haymes—Betty Grable's worst picture. Technicolor is supposed to add $100,000 to the cost of a picture. In this case it was wasted. Played Friday, Saturday, August 22, 23.—J. P. Gallant, Garry Theatre, Alexandria, Ontario. Small town and country patronage.

STANLEY AND LIVINGSTON: Spencer Tracy, Nancy Kelly—In my opinion, Spencer Tracy's best picture. Better than average receipts. Played Friday, Saturday, Sept. 26, 27.—J. P. Gallant, Garry Theatre, Alexandria, Ontario.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—Lovely little show that appealed to all ages and all tastes. Played Monday, Sept. 8.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—Good. Twentieth-Fox can be depended upon to produce good musicals in color. This was a really pleasant show well played with pleasing music and songs. Played Friday, Sept. 26.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

United Artists

FABULOUS DORSEYS: Dorsey Brothers—I was on my vacation at the time this was shown but by the box office reports it couldn't have been very good. I did not get film rental. Played Wednesday, Thursday.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

MACOMBER AFFAIR: Gregory Peck, Joan Bennett—This is a good drama with a lion hunt and jungle scenes which pleased the children and action fans. However, the ending was a little vague, but it will do business for you. Played Sunday, Monday, Sept. 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OUTLAW: Jane Russell—This is as good if not better than "Duel in the Sun" at a percentage you can make a little on. Nothing objectionable except one scene. That scene is purely left to the imagination. Played Friday, Saturday, Sept. 19, 20.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

RAMROD: Joel McCrea, Veronica Lake—This is a fair Western with names. The asking price is way out of line since Roy Rogers, if not played too close together, will do more business. We had a fair crowd on this one, Saturday night only. Played Thursday, Friday, Saturday, Sept. 4, 5, 6.—Don S. Armitage, Liberty Theatre, Condon, Ore.

THE RED HOUSE: Edward G. Robinson, Lon McAllister—A picture that will hold your interest, and people came out saying they liked it. Business about average. Played Sunday, Monday, Tuesday.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

STRANGE WOMAN: Hedy LaMarr, George Sanders—If there ever was a poor bet for a small town this is it. They treated LaMarr like a strange woman here—practically no one came to see her. Be wise and lay off this. Played Sunday, Monday, Oct. 14, 15.—Don S. Armitage, Liberty Theatre, Condon, Ore.

Universal

THE EGG AND I: Claudette Colbert, Fred MacMurray—Excellent. Drew good crowds both evenings. The book was well known here and that helped. Drew a big outside crowd as well. A good feature worth playing anywhere. Some liberties were taken with the book, but the main essentials were still left. Played Saturday-Monday, Sept. 13-15.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

FRANKENSTEIN & DRACULA: Bela Lugosi and Boris Karloff—Played this double feature one day to capacity business. It will scare them, especially "Dracula." Played Tuesday.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

SONG OF SCHEHERAZADE: Yvonne De Carlo, Brian Donlevy—I have seen this pictrue seven times and it still don't make sense. The slowest moving picture I have seen in some time. Business below average. Played Sunday-Tuesday.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn.

WICKED LADY, THE: Margaret Lockwood, James Mason—Although this picture didn't draw much comment in the trade magazines, I had seen it before and thought the word might have gotten around. It sure was a flop in Tilbury. The pictures still don't bring them in. Played Wednesday, Thursday, Sept. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—This didn't go over. We didn't do well in any of our theatres with this picture. Played Wednesday, Thursday, Sept. 24, 25.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

NORA PRENTISS: Ann Sheridan, Kent Smith—An excellent picture for adult trade. Will stand alone in your best playing time. Played Wednesday, Thursday, Sept. 24, 25.—Sam Ewing, Fay Theatre, Fayette, Miss.

ONE FOOT IN HEAVEN: Frederic March, Martha Scott—Here is a picture that packed our theatre several years ago and did it again. It is one of the finest pictures we have ever shown and if you can get a good print as I did play it again. Played Monday, Sept. 15.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

POSSESSED: Joan Crawford, Van Heflin—Very good heavy drama. Excellent acting by Joan Crawford and good cast. Average business. Played Sunday, Monday, Sept. 14, 15.—Stanley Leay, Stanley Theatre, Galena, Ill.

SAN ANTONIO: Errol Flynn, Alexis Smith—This didn't do so well. I guess I played it too late. Played Monday, Tuesday, Sept. 22, 23.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

THE TWO MRS. CARROLLS: Barbara Stanwyck, Alexis Smith, Humphrey Bogart—Good drama to below average business. Stanwyck excellent. Bogart satisfactory although younger personality would improve it. Played Sunday, Monday, Aug. 10, 11.—Stanley Leay, Stanley Theatre, Galena, Ill.

Short Features

Metro-Goldwyn-Mayer

I LOVE MY HUSBAND—BUT: Pete Smith Specialties—This one was a doozy and we can't wait to see the sequel about the wife. This is a winner for any program.—W. F. Caudell, South Miami Theatre, South Miami, Florida.

A MOUSE IN THE HOUSE: Tom & Jerry Cartoons—One of the best cartoons seen in a long time.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Paramount

GOAL RUSH: Noveltoon—The old screen song, bouncing ball and all, is back in a new dress. Our audience found it most enjoyable. This was especially appropriate for the season—football.—W. F. Caudell. South Miami Theatre, South Miami, Florida.

GOLDEN SLIPPERS: Musical Parade Featurette—These Paramount Technicolor two-reelers are always well received by our patrons.—W. F. Caudell, South Miami Theatre, South Miami, Florida.

RKO Pathe

AQUA QUEENS: Sportscope—Good sports reel.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THE BIG PARTY: This Is America Series—One really feels like one has attended the MardiGras after seeing this two-reeler. Wish it could have been in color.—A. N. Miles, Eminence Theatre, Eminence, Ky.

FLASHBACK, No. 6: Flicker Flashbacks—I play these only because I have to.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal

FAIR WEATHER FIENDS: Lantz Color Cartune—Woody Woodpecker was never better.—Ralph Raspa, State Theatre, Rivesville, W. Va.

KERNELS OF KORN: Sing and Be Happy—Good singing of old songs. Our folks liked it.—A. N. Miles, Eminence Theatre, Eminence, Ky.

LET'S GO LATIN: Sing and Be Happy Series—Average musical short.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

GOOFY GROCERIES: Merrie Melodies—Good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HERE COME THE NAVY BANDS: Melody Masters—Here's a good musical short ending with some excellent military music.—W. F. Caudell. South Miami Theatre, South Miami, Florida.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

BILL HASTINGS, RKO's Orpheum theatre, Denver, has a way with him. In fact, he has a way of sending in a pile of campaign books "this high" and all just too late to be included as third quarter entries for the Quigley Awards. However, we'll admit he has made a good start as a contender in the fourth quarter.

Trouble is, this guy does everything, and does it well. Looking over his exhibits, we hardly know whether to arrange them alphabetically, chronologically or geographically. His stuff is all over the map, from a Children's Playhouse to the contest for "Miss Denver." Don't know when we've seen a better demonstration in either class. He really put over that bathing beauty contest, with fifteen local contenders who would make the front pages more attractive in any newspaper. There's local pride in local gals.

The Orpheum has ample stage room and therefore good opportunity for such attractions as "The Pied Pipers" to build-up Saturday morning shows for children. This outstanding company of young actors presented live-action dramas, capitalizing to the utmost the benefit of local talent on both sides of the footlights. Everybody was pleased with these children's show, and Mary Coyle Chase, famous author of "Harvey," who lives in Denver, wrote the morning show scripts; you can imagine what this does for *adult* interest.

With so many campaigns end to end across this desk, it is difficult to say whether Bill Hastings did a better job with "The Hucksters" than with "Gone With the Wind," or whether "Cynthia" was a smoother job than "Crossfire," because all are so different, and so complete. Lobby display, window tie-ups, newspaper space and radio advertising, each is represented in every campaign, all with the finished workmanship of an accomplished showman.

VISITORS FROM UPSTATE

Seymour Morris, advertising and publicity director for the Schine circuit, with B. Diamond, his personnel manager, dropped in at the Round Table just as this page was going to press, their first trip down from Gloversville since Spring.

We're always glad to see Seymour Morris, for he was one of the traveling repertory that M-G-M had on tour, a few years ago, barnstorming the Middle West in the "Exhibitor Forums," mainspringed by H. M. Richey. Seymour was consulting expert on small town operations: how to make little ads out of big ones and get bigger profits out of exploitation.

We had a nice visit, and now we can promise a bundle of things out of Gloversville, in forthcoming meetings around the Table, for mutual aid and progress. We'll study how 140-odd theatres are handled from this upstate town, how advertising ideas are moved along to accomplish the greatest good for the greatest number.

Also, every member of the Round Table will be much interested in the 16-weeks training course which the Schine circuit provides for new managerial personnel, which places a hand-picked candidate in a theatre as manager after complete training, and of the opportunity today for those who need new jobs or better jobs and really want to get somewhere.

We heard one manager saying they could give this Indian summer back to the Indians as far as his business was concerned. But you'll have to admit, it is darn nice weather, and it will probably be a long, cold winter.

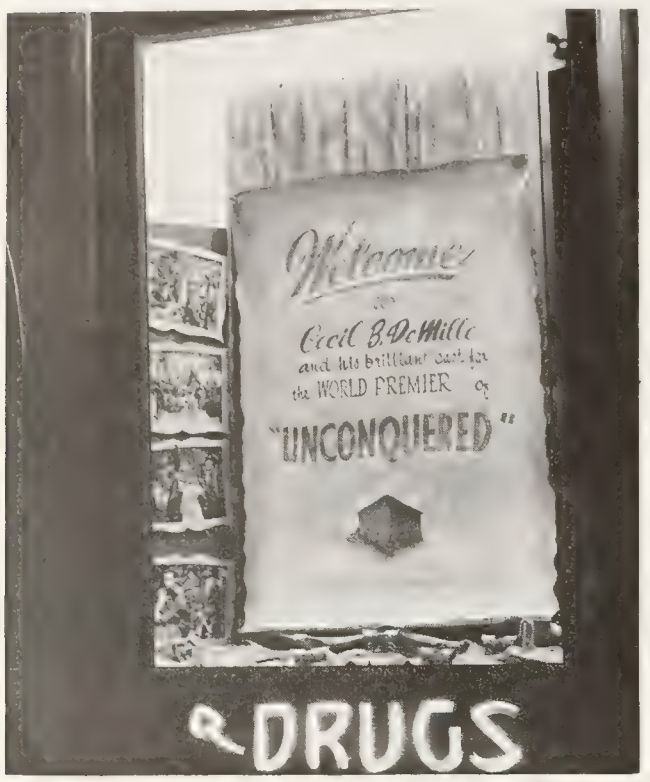
Edwin Enke, manager of the Rivoli theatre, Hempstead, Long Island, one of the Skouras theatres in greater New York, is the source of a story of community betterment which centered in his neighborhood theatre. The Hempstead Child Care Center, in Hempstead, had been in operation for five years when it was faced with the loss of financial aid from the State. They needed an additional $300 per month if they were to continue.

Mr. Enke proposed a series of "auctions" from the stage of the Rivoli theatre, with fifty pieces of merchandise donated by local merchants, to be offered and auctioned to the highest bidder, at the rate of ten pieces each night, Monday through Friday. The response was excellent; the publicity was gratifying, for both the theatre and the merchants, and the Child Care Center is provided for, with the approval of the town.

It's usually true that the theatre has the best chance to capitalize a community need, because it offers the best place for the community to meet in a common cause. Merchants cooperate because they get the benefit of the crowd; the community benefits with the theatre because seatmates have a common interest. Build on such a premise and you will never lack support.

We were sorry to learn that Steve Brener, one of the best, is leaving his job with the Walter Reade theatres this week, and worse, leaving film business, because, he says—"there's no future in it." Steve's in his twenties, wants to get into another line while he's still young and adaptable; but we admire his ability too much not to regret the loss of his contributions to the Round Table. —*Walter Brooks*

PARAMOUNT CONQUERS PITTSBURGH





Some fifty store windows in Pittsburgh blossomed out with welcome signs (left) to greet the world premiere of "Unconquered" at the Loew's Circuit's Penn theatre.

Seneca Indians pose from the ramp overlooking their village encampment on the parking lot of Sears Roebuck's Northside store. (See opposite page for story.) Other Sears' store also cooperated.



A British Colonial soldier's uniform of pre-revolutionary days is the main attraction of this eye-arresting window display in Spears Department Store.

The stills in this Boggs and Buhl display, right, have been ingeniously arranged to give the effect of a strip of film, complete with sprocket holes.





The Daughters of American Revolution overflowed the ballroom of the Hotel Schenley to witness an "Unconquered" fashion show. Models to the left of the stage are wearing costumes used in the picture.

The tieup with Boyd's Department Store resulted in the display, right, featuring a colonial maiden and a wagon wheel. Note the stills from the picture on the wheel. Many other stores used window displays.



H. O. Exploiteer Proves Value of Persistency

Putting over the necessary advertising tieups to conquer Pittsburgh for "Unconquered" was considerable of an accomplishment, and while it isn't policy for the Round Table to consider an expensive home-office shindig of this magnitude except in terms of what it might do for Jim Mason in Cherry Valley, Ohio, we do believe that managers generally can profit by the experience of Jeraldine Cooper, of Paramount's exploitation staff, who lined up these merchandising tieups and got them, without cost to Paramount except for the energy and effort.

One Thing Led to Another

"Jerry" started out to win over the Daughters of the American Revolution and she landed on the society page of the *Pittsburgh Press,* way in advance of the playdates, with a story that included many prominent local names, whose personal interest in pioneer Pittsburgh supported the world premiere. Then, she went after the department stores for advertising cooperation—and the Store Association turned her down. So, she took another tack and found one jewelry store whose pride was its 115 years in business. They went for large newspaper ad space, well illustrated with stills from the picture, in wonderfully cooperative style.

In the meantime, she had been working with Gimbel's for a tie-in with an Indian encampment, and the Store Association decision soured them on that deal. "Jerry" made use of the next-best chance, which turned out to be the best, after all, for Sears, Roebuck installed the Indian encampment on their parking lot, gave it extra-space in display advertising, without including any of their own merchandise, tieing-in completely with the aim and purpose of the premiere. Incidentally, since there are 550 Sears stores all over the country, we wonder how far Paramount can go towards promoting this tieup elsewhere, showing how well it worked in Pittsburgh and trying for the entire list of stores? It would give the noble red man a lot of gainful employment; one Indian chief in full regalia would serve if the situation didn't warrant an entire encampment.

End Result Mighty Satisfying

That's not nearly all the story, for after these good and valuable items began to break, the Store Association had a change of heart, and came through with their own cooperative adv., published jointly and signed by the five leading downtown stores, congratulating Pittsburgh, distinguished guests and themselves for the privilege of joining the parade. It must have been mighty satisfying to win them over, after all; and it proves that sheer persistance will conquer a city of 600,000 including the stiff-backed resistance of old-line advertisers.

SHOWMEN IN ACTION

Bill Brown, manager of Loew's Poli-Bijou, New Haven, submits a swell campaign on "The Spirit of West Point," and says, "Here we go for the Fourth Quarter Awards!" Bill was a Scroll of Honor winner in both the Second and Third Quarters.

▼

Patrons stormed the box-office, broke a window and resulted in a call for police reserves when manager Jerry Shinbach of the RKO Palace theatre, Chicago, gave away 100 strings of "pearls" to advertise opening of Singapore.

▼

Ted Kirkmeyer, manager of the Egyptian theatre, Ogden, Utah, sends in a picture of Miss Marilyn Robinson, an usherette on his staff, who won the title of "Miss Utah" in the Miss America regional contest. He says "this community is proud of its lovely girls," and that we can believe.

▼

A. M. Sullivan, Jr., manager of the Lucas theatre, Savannah, featured Santa Claus in Georgia weather to advertise "Miracle on 34th Street"—what he calls "a small campaign with huge success."

▼

Tieup with Del Monte Coffee will place more than 1,000 posters for "Life With Father" in 700 grocery and chain stores throughout the greater New York area. This extensive coverage is the highlight of a nationwide campaign.

▼

Billy Davis, manager of the Lyric theatre, Waycross, Georgia, used local color to advertise "Swamp Water," which was made in the Okefenokee swamp, ten miles away, and is now playing its fourth return engagement in Waycross theatres.

▼

Norman Willis, who gets better-than-average results with less-than-usual expenditure for advertising at the Corbett theatre, Wildwood, Florida, planning a spooky midnight show of "The Body Snatcher" for Hallowe'en.

▼

"The man who celebrates more birthdays than any other man in show business" is Dick Berner, manager of Interboro's Bronx Vogue theatre, New York, who has rendered "Happy Birthday" 762 times since he inaugurated Saturday Morning Birthday Parties for the neighborhood children.

▼

Glenn Caldwell, of the Princess-Caldwell Theatres, Aurora, Mo., says he wants to make a speech on "The Influence of Motion Pictures In The American Home" and asks for material with which to hold the rapt attention of an audience.

▼

H. G. Boesel, district manager for Fox Wisconsin Amusement Corporation in charge of eleven theatres on the south side of Milwaukee, extends Milwaukee "gemutlichkeit" that we'll want to check up on, at the Schroeder, December 1st to 3rd.

Roy Shield got himself a parade down in Enid, Okla., to advertise "My Darling Clementine" by climbing aboard a local celebration of the Cherokee Strip. Those Oklahomians certainly do like good nostalgic stuff about the old West.

▼

Harry Rose, manager of the Loew-Poli Majestic theatre, Bridgeport, Conn., getting heap-big publicity breaks with those "Black Gold" Indians, and making plenty of wampum, with such good exploitation.

▼

Lou Cohen, manager of Loew's Poli-Hartford theatre, running a letter-writing contest on "Why I Love to Dance" as exploitation for "The Unfinished Dance," with dancing shoes for the winners.

▼

We met Bob Hynes in Pittsburgh, which was his hometown before Oklahoma City, and he has us waiting for a release of his plans, as outlined sketchily, between cocktail parties, at the Variety Club.

▼

L. Stanley Hodnett replies to our cablegram which told him he was winner of the overseas citation for the third quarter; says he is all-out for the annual Quigley Award, with his entries from the Gaumont Palace, Middlesbrough.

▼

Harold deGraw, manager of Schine's Oneonta theatre, Oneonta, N. Y., built a full-page cooperative newspaper ad with a contest idea, giving guest tickets to those who identified cuts with coming attractions.

▼

M-G-M will hit the key-towns with a replica of the clipper ship used in "Green Dolphin Street"—Captain Volney Phifer commanding. Capt. Phifer can handle any assignment, from "Gallant Bess" on tour, to clipper ships on land!

▼

Elliott Johnson, advertising manager of the Malco theatre, Memphis, submits a good newspaper campaign he made up to advertise "The Spirit of West Point" to football fans.

▼

A. Henry Stobie, manager of the Gaumont Palace, Chadwell Heath, England, sends in some actual posters and photographs to show how they obtained three weeks cost-free posting with old boards and materials at hand.

▼

National model and miniature building contests are under way at the Rivoli theatre on Broadway to advertise "Unconquered" with one-week trips to Hollywood as prizes, competitions sponsored by Paramount jointly with X-acto Products.

▼

Dick Peffley back in again from Fremont, Ohio, where he is putting over more "no-cost" movie news with exploitation for "Variety Girl" and "Down to Earth" at the Paramount theatre.

Independence, Missouri, Has Community Spirit

"Harry's Town" is a quiet suburb of Kansas City, just outside the city limits, approximately ten miles from downtown. And, since, Independence, Mo., comes in for much national publicity, we were glad to meet and talk with J. A. Becker, owner and manager of three theatres in Independence and prominent in exhibitor affairs in the middle west. Mr. Becker is regional trustee of the Motion Picture Foundation, active member of the Kansas-Missouri Theatre Association and was a speaker at the recent convention in Kansas City.

The town has a population of about 16,000, and is the county seat of Jackson County, which contains Kansas City. Here, in the early twenties, Harry Truman was presiding judge of the county courts. The summer White House stands out clearly, adjacent to the business section, and it's natural that many local figures are politically minded. Mr. Becker is an exception in the sense that his interest centers in the Reorganized Church of the Latter Day Saints, of which he is a bishop, active in financial leadership of this dominant group, who established the local radio station KMBC and have other large property holdings. The editor of the daily *Excelsior* is widely known as author of a syndicated weekly Sunday School lesson.

Daughter Wanted a Theatre

Mr. Becker came into theatre business when his daughter, Dana, had a desire to own a theatre and he acquired the Granada for her and her husband. With her untimely death, at 24, came the establishment of Associated Theatres, Inc., under Mr. Becker's direct management, and the operation of the Granda, Plaza, Electric and the Maywood, in an adjoining intercity neighborhood. Associated Theatres is largely a family affair, all concerned being interested in community as well as personal relationships. Thus, the theatre operation reflects the background, traditions and character of Independence, as well as the ideals of the individuals involved.



J. A. BECKER

The Granada is a single-feature house with a top-admission of 45c, while the Plaza runs double-features with a top of 35c and the Electric, repeat-runs sixty to 120 days old, at 25c for adults. Newspaper advertising is limited to the local daily, a neighborhood sheet, as these houses are not represented in downtown Kansas City's theatre directory. A throw-away handbill, printed one side only from all-type, and measuring 6x9 inches, would be much improved with the use of mats for illustration, both front and back. We recommend to Mr. Becker that he try some of the herald stunts that are used so beneficially and cooperatively by other members of the Round Table.

Son Supervises Operations

There's an architect, Ed. Becker, Jr., in the family and in the corporation, so the Granada is well designed and decorated. As assistant manager of the theatres, Ed Becker sees that acoustics, meaning sound controls, and the atmosphere of auditorium and rest-rooms is up to highest standards. Program is up-to-date, and it's obvious that folks in Independence don't wait long to see their films after first-run downtown Kansas City. The program itself, as an example of house advertising, could be better and more inclusive of editorial and management policy. Theatres with less to say take greater advantage of the opportunity.

J. A. Becker is a Rotarian; served as district Governor of Rotary International in 1945-46 and was one of the organizers of the Rotary Club in Independence, so he's at home on his feet, speaking for the motion picture in local public relations. And, at Kansas City, he spoke eloquently of exhibitor-distributor problems, and the need of a better understanding in trade relationships, so commonly demonstrated in day-by-day dealings, between sources of production and final contact with the public. —*W. B.*



It's quiet at night, on the streets of Independence, and the Granada is a bright spot.

Florida Circuit Managers Get Promotions

All members of the Round Table, the following managers have moved into new positions, according to announcement by Frank Rodgers, President of Florida State Theatres, Inc., at Jacksonville. Jack Fitzwater, former city manager, Fort Lauderdale, has been made East Coast District Manager with headquarters at the Florida theatre, West Palm Beach. R. J. (Dick) Ludwig, succeeds him at Fort Lauderdale.

Homer Fuller becomes city manager of the Florida theatre, West Palm Beach, and R. L. Puckhaber will succeed him at the Grand theatre, Orlando. Robert Anderson moves to the Beacham theatre, Orlando, as manager, and R. R. Montgomery is the new manager of the LaPlaza theatre, St. Petersburg. Archie Adams takes over at the Edgewood theatre, Jacksonville, and Dan Sheffield, former assistant at the Arcade theatre, Jacksonville, goes to the Brentwood theatre, as manager.

Our congratulations to good men in new posts and for promotions they earned through good showmanship (with thanks to Howard Pettengill for the good news).

Fall Fashion Show Draws Extra Business to Avalon

A Fall Fashion Show drew considerable extra business for manager John J. Driscoll at the Avalon theatre, Milwaukee, Wis. The show was sponsored by the Mary's Fashion Shoppe at no cost to the theatre. Thirty-five models appeared on stage, some professional and some recruited from the vicinity of the theatre. Talent from a neighborhood dancing school entertained during the various changings of costumes. The show was held on a Thursday evening, which has been one of the poorest gross nights for Driscoll. For the fashion show, the theatre (1,700 seats, 1st run neighborhood) was jammed to capacity.

Standee Wins Patrons and Prize

A 22x28 standee with a diorama effect was a highlight of manager J. Pecora's campaign for "Carnival in Costa Rica" at the Fox Allis theatre, Milwaukee, Wis. The standee, which won Pecora first place in his Fox Wisconsin theatres division, consisted of mounted cutouts, actual balloons and serpentine and an appropriate painted background.

Sets Safety Week Tie-In

A special proclamation issued by the mayor on a safety week tieup was displayed on a 40x60 board in the lobby by manager Roy Peffley to publicize his date on "Devil on Wheels" at the Indiana theatre, East Chicago, Ind. A wrecked car also was placed outside the theatre for a week.

Street Ballyhoo Promotions Help Exploit "Kiss"

Two street ballyhoo promotions gave impetus to the campaign arranged by manager Lou Cohen and assistant manager Sam Horwitz for "Kiss of Death" at the Poli theatre, Hartford, Conn.

For one of the promotions, 11 boys were used. They carried individual letters on their backs spelling out the title of the picture. The boys paused at busy intersections to display their copy and attended ball games and prize fights. The other street ballyhoo consisted of a one-sheet, which a boy carried around town the day before opening and opening day.

A contest was planted over station WONS a day in advance, with listeners being asked: "Can a woman's lips lead a man to vengeance . . . murder . . . violence?" Twenty pair of guest tickets were awarded for the best answers. A contest broke in the Hartford *Courant* opening day with cash prizes and guest tickets awarded to readers submitting the longest list of stars and the pictures they first appeared in.

Two beauty cooperative newspaper ads were promoted and six Kopelman News trucks were bannered with copy on the film, tieing-in with the book.

Ties In with Whitby Show For "Egg and I" Date

Manager Arthur Wolfson made a neat tieup with the local Agricultural Show to exploit his engagement of "The Egg and I" at the Empire Cinema, Whitby, Yorkshire, England. One of the features of the show was an egg competition, so Wolfson persuaded the winners to have their photographs taken standing by the side of the table on which were the winning eggs. Stills from the picture showing Fred MacMurray and Claudette Colbert appropriately holding eggs were placed on the table as a background. The photographs and the winning eggs were later displayed in the foyer of the theatre.

Arranges Costume Exhibit To Promote "Ivy" Date

Norman Wroble, manager of the RKO Orpheum, St. Paul, Minn., arranged a successful tieup with Newmans, a local department store, for his playdate of "Ivy." The store set up a special exhibit of the original costumes worn by Joan Fontaine in the picture. Part of the exhibit was shown in the lobby of the Orpheum and the larger portion in the store's windows and in the store itself, giving full credit to the picture's date at the theatre. The exhibit was advertised in the store's ads and in trailers on the screen of the theatre. Prior to the run of the film, the local newspaper ran a story on the exhibit and picture.



One of the biggest tieups set by Ken Hoel, publicity manager of the J. P. Harris theatre, Pittsburgh, for the opening of "Down to Earth" was with the Arthur Murray Studios for free dancing lessons. This is the kind of a tieup that is made to order for most any situation, for it is a rare town that has no dance studio.

Circuit Launches Repertory Shows

Steve Brener announces that the Walter Reade theatres will launch a particularly dignified series of programs for children under the serious title "The Students Saturday Morning Repertory" to be inaugurated at the Community theatre, in Morristown, N. J. with the cooperation of the Morris County Educational System.

The Community theatre in Morristown is a beautiful Colonial structure, made famous by Walter Reade, who pioneered in this type architecture for motion picture houses. The program will mark the first time that the educational facilities of an entire county have given full support to commercial entertainment.

Schools throughout Morristown are putting on a drive for all-out attendance and have organized ticket agencies in the schools where ticket books are available to students at a cost of $3.00 for the series, with a percentage of the gross collected for the school milk fund. In addition to selected films, a stage program will provide speakers and young musical talent as a further attraction for juveniles.

Fashion Show Promotes Playdate

A "Fifth Avenue Fashion Show" and a modeling contest were used by Sabie Conti, manager of the Oxford, in Plainfield, New Jersey, to exploit the showing of "It Happened on Fifth Avenue." The fashion show was arranged with the cooperation of the Ridge Store. The store paid for cooperative newspaper ads on the show and gave the contest winners gift certificates as prizes. Special window displays were promoted.

Promotes Horse Race for Film In Colombia

A special handicap race featuring gentlemen riders was promoted with the Jockey Club of Bogota, Colombia, South America, to exploit the engagement of "National Velvet" at the newly opened Cine Metro Teusaquillo there. The campaign was arranged by Carl Flint, Metro-Goldwyn-Mayer, and Luis Ucko, theatre publicist.

Each of the riders represented a motion picture company. The promotion was well advertised in advance and approximately 6,000 people turned out to see the race, which was broadcast. All prizes were paid for by the sponsors, and other costs were paid for by racetrack officials. No money was expended by the theatre for the promotion.

The night before the opening a preview of the picture was held for government and embassy officials in addition to prominent personalities. A tieup was arranged with a taxi company for bumper cards on 200 cabs. 10,000 heralds were distributed to residential houses and on the streets during rush hours.

Three full page cooperative ads were obtained from the local Max Factor exchange in the two most prominent weekly magazines of Colombia. Other co-op ads were paid for by Western Electric and Colombian Neon Company.

Displays Draw Attention To Bernard Playdate

Theatre and window displays were utilized by manager George Bernard to sell his playdate of "Wild Harvest" at the Odeon theatre, Bury, Lancs., England. For a foyer display, Bernard used a life-size cutout of Alan Ladd with the wording: "It's that LADD again—tougher than ever in, etc." Window tieups were promoted with Quicks Garage and Timpsons. The Quicks display consisted of a setpiece of tubular steel illustrated with portraits of the stars. A life-size wax model of Ladd in suitable attire (loaned by Louis Tussauds), and appropriate copy, was used for the Timpsons display.

Promotes Merchandise for Special Kiddie Show

Manager Richard Feldman promoted two Hallowe'en suits, a complete cowboy suit and a U. S. Army aviator's cap from merchants as giveaways for a kiddie show at the Paramount theatre, Syracuse, N. Y. Feldman also obtained the cooperation of the local committee in charge of better pictures for children. A letter sent by the committee was read in classrooms in every school in town. Newspapers plugged the show, mentioning particularly the approval of the committee. The program consisted of "Thunderhead, Son of Flicka," and color cartoons.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

FUN AND FANCY FREE (RKO Radio-Disney): Walt Disney blends the performances of live stars and animated characters in this picture.

The voices of Charlie McCarthy and Mortimer Snerd are well known to millions of radio listeners. Offer prizes to imitators on the stage of your theatre. Arrange to have the winners, one for each voice, appear on the air through a tie-up with a local radio station.

From the posters, or a blown-up still, make a cutout of "Bongo", the circus bear. Procure a unicycle (one-wheel cycle), or use one wheel of a bicycle, and fasten "Bongo" on it. Rig the wheel to traverse a track running around the edge of the marquee by use of an arm connected to a motor propelling the rider in a circle in front of and behind a scenic background. Use amplified music with this device.

Make a slab out of plastic, cement or plaster-of-Paris and on it make the impression of a very large footprint, labelled: "Willie (the giant) was here. See him fe-fi-fo-fum in . . . ", etc. Display this cast on the floor of your lobby or in a glass case, with stills of "Willie" flanking it.

Stretch ropes from the top of your marquee to the roof of your building. Fasten papier-mache leaves and bean pods on the ropes to simulate a very large bean vine. Apply cutouts of Mickey Mouse, Donald Duck and Goofy at different spots on the vine.

THE WISTFUL WIDOW OF WAGON GAP (Universal-International): This is an Abbott and Costello comedy with Marjorie Main playing the title role.

Hire a couple of dozen kids with wagons (the home-made soapbox type kids push around). Pay them with a couple of passes per day. Have sign shop snipe the sides of wagons with cards bearing title, theatre name and opening date. Instruct the kids to push their wagons around the busiest sections of town.

A wagon show sounds good for a Saturday kid promotion. Admit free the first 50 or 100 kids who show up with their wagons, specifying that all wagons must bear signs announcing the title of the picture and theatre name, or stage a contest with prizes for the best "covered wagons". For this one the kids could imitate old-time Western covered wagons.

"The Wistful Widow of Wagon Gap" wants a husband! What better way of getting him than by running some personal ads in the classified section? Sell your classified editor on the promotion. Any one of a number of stock contest ideas could be used.

Tie-in with a department store for a "Wistful Widow of Wagon Gap" sewing contest, with prizes for best dresses and aprons made of gingham. Hold a Costello's double contest on stage. Prizes could be awarded to the persons most closely resembling the comedian.

Cohen Sets Co-Op for "Dance"

A four-column by 10½-inch cooperative newspaper ad was promoted by manager Lou Cohen to exploit "The Unfinished Dance" at the Poli theatre, Hartford, Conn. Sage Allen Department Store paid for the ad, which appeared in the Hartford *Times*.



Misavice Uses Ballyhoo Man for "Miracle"

Manager John Misavice had a ballyhoo man garbed in a full dress suit and carrying a sign parade the streets of Berwyn, Ill., to exploit "Miracle on 34th Street" at the Ritz theatre. 22 x 28 cards with stills were planted in stores and restaurants in Oak Park, Forest Park, Cicero, Berwyn and Chicago. 100 window cards also were distributed to stores in Chicago and the suburbs. 1,500 programs were distributed from the lobby.

Hold Beauty Contest in Bristol for "The Girl"

A bathing beauty contest was arranged by manager E. Handford to exploit his engagement of "The Time, the Place and the Girl" at the Rex Cinema, Bedminister, Bristol, England. The necessary material to dress the stage as a garden for the contest was obtained from a local merchant. Local tradesmen were the judges for the nightly "heats" and representatives of the two local newspapers judged the finals.

Welcome Mat Out For Strangers In Kankakee

Manager Leonard Klafta, Paramount theatre, Kankakee, Ill., had all approaches to the city covered with signs to publicize "Welcome Stranger." Copy read: "Entering Kankakee — 'Welcome Stranger' — Paramount Sunday." William Borders, assistant manager, helped to put the campaign across.

For a street ballyhoo, a young man was garbed in the surgical dress of a surgeon (made from unbleached muslin) complete with white head covering and gauze across the mouth and nose. He carried heralds announcing that the Happiness Clinic, conducted by Dr. Bing Crosby, M.D.* (*Doctor of Melody) and Dr. Barry Fitzgerald, M.D.* (*Doctor of Mirth) would be held at the Paramount, starting, etc.

The heralds were "prescriptions for a sure cure for the blues" and were numbered. Certain prescriptions would be filled "free" if the numbers were posted in the box office window. This attached an importance to the heralds and few were tossed away.

Citation Winner Has Been Thirty Years In Business

George Bernard, manager of the Odeon Theatre, Bury, Lancs., England, and a citation winner for the first three-quarters of this year, has been in show business for 30 years, and says that even four and a half years with the R. A. F. in the Far East couldn't keep entertainment out of his blood. In fact, while overseas, he produced a pantomime and other shows for the troops, even acting in them. His acting ability comes to him naturally as he went on stage at the age of eight. From then on he boasts that he has held every job in the theatre, from page boy to chief operator. He got a good deal of his experience with Gaumont British, during his 10 years with that company. After leaving Gaumont, he managed theatres in the North of England for Blacks Northern Theatres, leaving that post to go into the R. A. F.



George Bernard

Salter Sets Window Tieups

A series of window tieups highlighted the campaign arranged by Manager F. W. Salter for his date of "The Loves of Joanna Godden" at the Palmadium, Palmers Green, London, England. The tieups were set with a florist, women's apparel shop, men's shop, book stores, silverware, chinaware and glassware shops.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

FOXES OF HARROW (20th-Fox)

Intermediate Report:

Total Gross Tabulated	$687,900
Comparative Average Gross	555,400
Over-all Performance	123.8%

BALTIMORE—New, 1st week 114.4%
BALTIMORE—New, 2nd week 101.7%
BALTIMORE—New, 3rd week 97.4%
CINCINNATI—RKO Albee 91.6%
CLEVELAND—Warner's Hippodrome 116.6%
KANSAS CITY—Tower 117.9%
KANSAS CITY—Uptown 120.0%
LOS ANGELES—Carthay Circle 108.2%
LOS ANGELES—Chinese 110.7%
LOS ANGELES—Loew's State 122.7%
(DB) Invisible Wall (20th-Fox)
LOS ANGELES—Loyola 100.0%
LOS ANGELES—Uptown 100.0%
(DB) Invisible Wall (20th-Fox)
NEW YORK—Roxy, 1st week 151.1%
(SA) Milton Berle and others
NEW YORK—Roxy, 2nd week 126.3%
(SA) Milton Berle and others
NEW YORK—Roxy, 3rd week 127.4%
(SA) Milton Berle and others
OMAHA—Paramount 106.2%
PHILADELPHIA—Fox, 1st week 148.1%
PHILADELPHIA—Fox, 2nd week 111.1%
PITTSBURGH—J. P. Harris, 1st week . . . 140.6%
PITTSBURGH—J. P. Harris, 2nd week 101.5%
SAN FRANCISCO—Fox 115.7%
(DB) The Invisible Wall (20th-Fox)
ST. LOUIS—Ambassador 93.7%

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CROSSFIRE (RKO)

Final Report:

Total Gross Tabulated	$978,800
Comparative Average Gross	831,300
Over-all Performance	117.7%

BALTIMORE—Town, 1st week 132.1%
BALTIMORE—Town, 2nd week 92.8%
BALTIMORE—Town, 3rd week 67.8%
BOSTON—Memorial, 1st week 126.8%
(DB) Joe Palooka in the Knockout (Mono.)
BOSTON—Memorial, 2nd week 104.4%
(DB) Joe Palooka in the Knockout (Mono.)
CHICAGO—Palace, 1st week 127.9%
CHICAGO—Palace, 2nd week 108.5%
CHICAGO—Palace, 3rd week 81.3%
CHICAGO—Palace, 4th week 77.5%
CINCINNATI—RKO Palace 112.6%
CINCINNATI—RKO Shubert MO 1st week . 94.3%
CLEVELAND—RKO Allen, 1st week 170.3%
CLEVELAND—RKO Allen, 2nd week 132.8%
DENVER—Orpheum 98.1%
(DB) Yankee Fakir (Rep.)
KANSAS CITY—Orpheum, 1st week 141.5%
KANSAS CITY—Orpheum, 2nd week 80.1%
LOS ANGELES—Hillstreet 164.7%
LOS ANGELES—Pantages 164.7%
MINNEAPOLIS—RKO Orpheum 111.9%
MINNEAPOLIS—RKO Pan, MO 1st week . . 86.8%
NEW YORK—Rivoli, 1st week 217.8%
NEW YORK—Rivoli, 2nd week 198.4%
NEW YORK—Rivoli, 3rd week 175.0%
NEW YORK—Rivoli, 4th week 155.6%
NEW YORK—Rivoli, 5th week 124.5%
NEW YORK—Rivoli, 6th week 112.8%
NEW YORK—Rivoli, 7th week 107.0%
NEW YORK—Rivoli, 8th week 87.5%
NEW YORK—Rivoli, 9th week 105.0%
NEW YORK—Rivoli, 10th week 85.6%
NEW YORK—Rivoli, 11th week 70.0%
OMAHA—RKO Brandeis, 1st week 114.8%
(DB) The Son of Rusty (Col.)
OMAHA—RKO Brandeis, 2nd week 92.6%
(DB) The Son of Rusty (Col.)
PHILADELPHIA—Aldine, 1st week . . . 177.6%
PHILADELPHIA—Aldine, 2nd week 163.6%
PHILADELPHIA—Aldine, 3rd week 123.9%
PHILADELPHIA—Aldine, 4th week 136.3%
PHILADELPHIA—Aldine, 5th week 96.6%
PHILADELPHIA—Aldine, 6th week 88.4%
PHILADELPHIA—Aldine, 7th week 86.9%
SAN FRANCISCO—Golden Gate, 1st week . . 108.5%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . 93.0%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . . 62.0%
(SA) Vaudeville
ST. LOUIS—Fox 118.6%
(DB) Thunder Mountain (RKO)
ST. LOUIS—Missouri, MO 1st week 84.0%
(DB) Thunder Mountain (RKO)

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DESERT FURY (Para.)

Final Report:

Total Gross Tabulated	$746,500
Comparative Average Gross	697,200
Over-all Performance	107.0%

ATLANTA—Fox 119.8%
ATLANTA—Roxy, MO 1st week 113.5%
BALTIMORE—Keith's, 1st week 99.1%
BALTIMORE—Keith's, 2nd week 81.8%
BOSTON—Metropolitan 83.6%
(DB) Kilroy Was Here (Mono.)
BOSTON—Fenway, MO 1st week 127.1%
(DB) Kilroy Was Here (Mono.)
BOSTON—Fenway, MO 2nd week 94.9
(DB) Kilroy Was Here (Mono.)
BOSTON—Paramount, MO 1st week. . . . 115.6%
(DB) Kilroy Was Here (Mono.)
BOSTON—Paramount, MO 2nd week . . . 106.0%
(DB) Kilroy Was Here (Mono.)
BUFFALO—Buffalo 127.1%
(DB) Second Chance (20th-Fox)
BUFFALO—Hippodrome, MO 1st week . . . 100.9%
(DB) Second Chance (20th-Fox)
CHICAGO—Roosevelt, 1st week 150.6%
CHICAGO—Roosevelt, 2nd week 105.0%
CINCINNATI—RKO Palace 98.5%
CINCINNATI—RKO Lyric, MO 1st week . . 103.7%
CLEVELAND—Loew's State 90.2%
CLEVELAND—Loew's Ohio, MO 1st week . . 90.5%
DENVER—Denham, 1st week 131.5%
DENVER—Denham, 2nd week 92.1%
KANSAS CITY—Paramount 128.7%
MINNEAPOLIS—State, 1st week 125.0%
MINNEAPOLIS—State, 2nd week 72.5%
MINNEAPOLIS—Lyric, MO 1st week . . . 125.0%
NEW YORK—Paramount, 1st week 104.5%
(SA) Desi Arnaz Orchestra
NEW YORK—Paramount, 2nd week 95.7%
(SA) Desi Arnaz Orchestra
NEW YORK—Paramount, 3rd week 88.1%
(SA) Desi Arnaz Orchestra
OMAHA—Paramount 97.3%
PHILADELPHIA—Karlton, 1st week . . . 193.2%
PHILADELPHIA—Karlton, 2nd week . . . 142.8%
PHILADELPHIA—Karlton, 3rd week . . . 109.2%
PHILADELPHIA—Karlton, 4th week . . . 84.0%
PHILADELPHIA—Karlton, 5th week . . . 63.0%
PITTSBURGH—Penn 120.6%
PITTSBURGH—Ritz, MO 1st week 145.1%
PITTSBURGH—Ritz, MO 2nd week 96.7%
SAN FRANCISCO—Paramount, 1st week . . .161.8%
(DB) Stepchild (El)
SAN FRANCISCO—Paramount, 2nd week . . 121.3%
(DB) Stepchild (El)
ST. LOUIS—St. Louis, 1st week 137.9%
(DB) News Hounds (Mono.)
ST. LOUIS—St. Louis, 2nd week 114.9%
(DB) News Hounds (Mono.)
ST. LOUIS—St. Louis, 3rd week 68.9%
(DB) News Hounds (Mono.)

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TRADE SHOWINGS of

JOHN FORD and MERIAN C. COOPER'S ARGOSY PICTURES PRODUCTION OF

"THE FUGITIVE"

ALBANY
Delaware Theatre, 290 Delaware Ave.
Mon., Nov. 3, 2:30 P.M.
ATLANTA
RKO Projection Room, 195 Luckie St., N.W.
Mon., Nov. 3, 10:30 A.M.
BOSTON
Uptown Theatre, 239 Huntington Ave.
Mon., Nov. 3, 10:30 A.M.
BUFFALO
Shea's Niagara Theatre, 426 Niagara St.
Mon., Nov. 3, 2:45 P.M.
CHARLOTTE
Plaza Theatre, 1610 Central Ave.
Mon., Nov. 3, 10:30 A.M.
CHICAGO
Surf Theatre, 120 North Dearborn St.
Mon., Nov. 3, 10:30 A.M.
CINCINNATI
Esquire Theatre, 320 Ludlow Ave.
Mon., Nov. 3, 2:30 P.M.
CLEVELAND
Shaker Thea., Kinsman and Lee Rds.
Mon., Nov. 3, 2:00 P.M.
DALLAS
Paramount Projection Room
412 So. Harwood St.
Mon., Nov. 3, 2:30 P.M.
DENVER
Esquire Theatre, 6th & Downing
Mon., Nov. 3, 2:00 P.M
DES MOINES
Uptown Theatre, 4115 University Ave.
Mon., Nov. 3, 2:00 P.M.
DETROIT
Midtown Theatre, 711 West Canfield St.
Mon., Nov. 3, 2:30 P.M.
INDIANAPOLIS
Cinema Theatre, 213 E. 16th Street
Mon., Nov. 3, 1:30 P.M.
KANSAS CITY
Kimo Theatre, 3319 Main St.
Mon., Nov. 3, 2:00 P.M.
LOS ANGELES
Ambassador Theatre, Ambassador Hotel
Mon., Nov. 3, 1:30 P.M.
MEMPHIS
Memphian Theatre, 51 So. Cooper Street
Mon., Nov. 3, 2:30 P.M.
MILWAUKEE
Varsity Theatre, 1326 W. Wisconsin Ave.
Mon., Nov. 3, 2:00 P.M.
MINNEAPOLIS
Granada Theatre, 3022 Hennepin Ave.
Mon., Nov. 3, 2:30 P.M.
NEW HAVEN
Whitney Theatre, 1220 Whitney Ave.
Mon., Nov. 3, 10:30 A.M.
NEW ORLEANS
Circle Thea., St. Bernard & N. Galvez Ave.
Mon., Nov. 3, 11:00 A.M.
NEW YORK
Normandie Thea., 53rd St. & Park Ave.
Mon., Nov. 3, 10:30 A.M.
OKLAHOMA CITY
Uptown Theatre, 1212 N. Hudson St.
Mon., Nov. 3, 11:00 A.M.
OMAHA
Admiral Theatre, 40th & Farham St.
Mon., Nov. 3, 2:00 P.M.
PHILADELPHIA
Uptown Theatre, Broad near Dauphin St.
Mon., Nov. 3, 11:00 A.M.
PITTSBURGH
RKO Proj. Room, 1809-13 Blvd. of Allies
Mon., Nov. 3, 2:00 P.M.
PORTLAND
21st Avenue Theatre, 616 N.W. 21st Ave.
Mon., Nov. 3, 2:30 P.M.
ST. LOUIS
West End Theatre, 4819 Delmar Ave.
Mon., Nov. 3, 1:00 P.M.
SALT LAKE CITY
Southeast Theatre, 2121 So. Eleventh St. E.
Mon., Nov. 3, 2:15 P.M.
SAN FRANCISCO
Alhambra Theatre, 2330 Polk Street
Mon., Nov. 3, 1:30 P.M.
SEATTLE
Egyptian Theatre, 4543 University Way
Mon., Nov. 3, 2:30 P.M.
SIOUX FALLS
Hollywood Thea., 212 No. Phillips Ave.
Mon., Nov. 3, 10:00 A.M.
WASHINGTON
Fox Proj. Rm., 932 New Jersey Ave.
Mon., Nov. 3, 11:00 A.M.

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Plan Six Houses For California

Circuit operators and exhibitors in Northern California are completing plans for the construction of six theatres.

Michael Naify, head of T & D Enterprises, has purchased a site near San Bruno, where he will begin construction shortly. At nearby Millbrae Highlands, United California Theatres will erect a 1,425-seat theatre which is expected to be completed next May.

William David, architect for Golden State Theatres, has announced the acquisition of property at Lomito Park, for which theatre plans are now being drawn, while a new drive-in has been announced for the Lakeport area. At Sharps Park, C. R. Bailey will build a theatre as soon as materials become available.

In Stockton, work is continuing on Blumenfeld Circuit's new drive-in theatre, which is to open in the spring. Construction was halted 14 months ago, when materials were short, but Joseph Huff, manager of the Sierra and Esquire theatres in Stockton, said the circuit plans to open the 712-car theatre in March.

John Halliday, Film Actor, Dies at 67

John Halliday, 67, retired stage and screen actor, died in his home last Friday in Honolulu. He had resided in Hawaii for the past 10 years and had been associated with the Honolulu Community Theatre. Following a successful career in mining Mr. Halliday went on the Broadway stage in 1905 and remained there until 1934. In 1930 he began his screen career and appeared in such pictures as "Blockade," "Intermezzo," "The Philadelphia Story," "Submarine Zone" and many others. Surviving are his wife, the former Eleanor Griffith, actress, and a son.

Benjamin M. Taylor

Benjamin M. Taylor, 59, theatre owner and manager in Danbury, Conn., died of a heart attack October 18 in the Danbury Hospital. Mr. Taylor was manager of the Capitol theatre there since last July. Previously he had owned and managed many theaters in New England.

Isidor Friedman

Isidor Friedman, 93, retired theatre operator and civic leader, died October 20 at his home in Racine, Wis.

Fred C. Thortsen

Fred C. Thortsen, 52, 17 years with MGM out of Omaha, died last week in Methodist Hospital, Omaha, after a brief illness.

Acquires 16mm Titles

Library Films, Inc., New York, has acquired all of the 16mm titles owned and distributed by Certified Film Distributors, Inc., New York.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

It Had to Be You

Columbia—Laughs and More Laughs

Showmen will be well within the facts in advertising that Ginger Rogers and Cornel Wilde give the best performances of their careers in this comedy, but the news of first importance to showmen and to customers is that the picture is the laugh hit of 1947 up to this writing. The preview audience was thrown into the aisles four times in the first three minutes, and never got out of the resultant mood during the rest of the picture. When a seasoned Hollywood Boulevard audience acts that way, the rest of the audience in these United States are in the bag.

It's by no means a simple matter to set down in plausible synopsis the story by producer-director-writer Don Hartman and Allen Boretz, written by Norman Panama and Melvin Frank, which generates the abundance of laughs which accrue, because plausibility is thrown away deliberately early in the proceedings. Miss Rogers plays a girl of wealth who finds herself unable on three occasions to say "I do" when the wedding service reaches that point, and doesn't know why. In preparation for a fourth try she spends a month away from home and family, and on her way back, convinced she will be able to go through with the fourth ceremony, dreams of a fascinating youth, awakening to discover that he is present in the sleeping car berth above her.

He deports himself in the manner of an accepted sweetheart and follows her to her home, creating all sorts of amusing confusion before explaining to her that he has been created out of her subconscious mind and that it is her unremembered love for him that has prevented her from marrying anyone else. This looks less incredible than it sounds, and a good deal funnier, up to and even after a screening of home-movies made by her father shows her at the age of six kissing a boy of like years dressed in an Indian suit. It's a short step from there to her finding the boy, now grown to manhood, and learning he has been similarly inhibited at the altar, but the incidents thereafter are quite as laugh-laden, if not more so, than those preceding.

Miss Rogers has never had material so suited to her talent, and Wilde displays more facility for comedy than he has for the other things he's been given in the past. Percy Waram as the girl's father is sparklingly effective, and Spring Byington was never better.

The always lustrous fame of Columbia in the realm of comedy is heightened by this addition to its long list of laugh hits.

Previewed at the Pantages theatre, Hollywood, where a paying audience sprinkled with press people laughed itself limp. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 12546. General audience classification.
Victoria Stafford .....Ginger Rogers
Johnny Blaine .....Cornel Wilde
Percy Waram, Spring Byington, Ron Randall, Thurston Hall, Charles Evans, William Bevan. Frank Orth, Harry Hays Morgan, Douglas Wood, Mary Forbes

The Exile

UI-Fairbanks—Doug., Jr., Carries On

By now the intention of Douglas Fairbanks, Jr., to preserve for his generation the filmic tradition established so securely by his late father is so well known that his name on a marquee is a signal to the fans for swashbuckling and derring-do that their preferred type of entertainment is on display. It would seem to follow that the audiences which turn out for Fairbanks' films are precisely the audiences for which they are fashioned, and therefore that a competent showman can calculate to a nicety the size of his gross. This time out, Mr. Fairbanks, producing and writing the picture as well as starring in it, observes all the standards set by his father in the middle years of his lustrous career.

Mr. Fairbanks portrays with considerable charm and no end of physical endurance England's Charles II during the monarch's exile in Holland. He and his faithful followers, hiding out from death at the hands of the Round Heads, live by their wits (it's 1660) in the land of tulips, until Charles is summoned back to his throne. Before this happens Charles hires out to a blond farmerette, nicely played by newcomer Paule Croset, with whom he falls in love and from whom he parts, at picture's end, in grief.

Meanwhile, he has adventured valorously and variously, eluding pursuers by enterprise and agility of characteristic kind, inclusive of riding the blades of a Dutch windmill and besting at swords a political adversary commissioned to dispatch him. Direction by Max Opuls is first rate, and the picture is filmed in sepia for purposes of glamour.

Also available for the marquee is the name of Maria Montez, who is accorded top billing by virtue of contractual requirement, although she's in the picture only briefly (little more than long enough to take a bath in one of those tricky 17th-century bathtubs whilst sipping coffee with the star) and most of her French-accented dialogue eludes comprehension.

Previewed at the Academy Award theatre, Hollywood, to a press audience which reacted favorably. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 92 min. PCA No. 12568. General audience classification.
Charles .....Douglas Fairbanks, Jr.
Katie .....Paule Croset
Countess .....Maria Montez
Henry Daniell, Nigel Bruce, Robert Coote, Otto Walde, Eldon Gorst. Milton A. Owen, Colin Keith-Johnston, Ben H. Wright, Colin Kenny, Peter Shaw

Man About Town

RKO—Chevalier Returns

For years Maurice Chevalier has been best known to American audiences as a singer of French songs. He had the knack of captivating an audience with his appealing style. "Man About Town" presents a different Chevalier. This time it is Chevalier the actor. The film public will find here, not the singing comedian, but the star as a middle-aged film director in the early days of the French cinema.

To make this RKO-Pathe Cinema production palatable to American tongues, director Rene Clair hit on a novel idea of overcoming the language barrier. The film has no subtitles. Its characters speak French, look French, act French. Chevalier, who appears in a cleverly contrived prologue—when he also sings a short introductory song—is heard throughout, explaining what goes on, translating sometimes word for word, sometimes summing up when there is a pause in the French dialogue and often commenting over the tuned-down conversation of the French actors. It is all done in Chevalier's characteristic accent. In the long run the public will have to decide whether it prefers this narrative method to subtitles.

Rene Clair's direction has its usual fine touches of humor, and the story, although not exactly of the action type, will be enjoyed by many. Mr. Clair also wrote the script and produced the film, which won the Grand Prize of the Brussels World Film Festival this year under the title "Le Silence est d'Or. The cast is up to usual French standards, with Francois Perier and Marcelle Derrien outstanding.

The story is simple and rather typically French. Chevalier falls in love with the daughter of an old comedian friend, Miss Derrien, after playing her "protector" at his studio. He keeps her away from all men, but when his friend Perier comes home from the army he meets the girl through a coincidence and falls in love with her. Naturally there is tragedy when Chevalier finds out that the girl loves the younger man, but all ends well.

Rene Clair's guiding hand is pleasantly noticeable throughout the picture. Several of the scenes are acting gems and it seems somehow as if the atmosphere of comic melodrama, which is brought out admirably in the 1905 studio scenes, continues throughout the whole film. Chevalier seems to enjoy the part of a fiftyish "man of the world" in a gay Paris around the turn of the century.

Seen in a New York projection room. Reviewer's Rating: Good.—FRED HIFT.

Release date, not set. Running time, 89 min. PCA No. 12740. General audience classification.
Emile .....Maurice Chevalier
Jacques .....Francois Perier
Madeleine.....Marcelle Derrien
Dany Robin, Robert Pizani, Raymond Cordy, Paul Olivier, Roland Armontel

That Hagen Girl

Warners—Human Interest Story

Reversing the general policy of slanting product for metropolitan centers, the Warner workmen have turned out here a human interest story pointed directly at the towns and villages and the people who live or have lived in them and know well the evil that gossip works upon the innocent. It is a well considered and maturely managed presentation of a human inter-

est story which has its parallel in every minor community, and somewhat less conspicuously in every major one, and with Ronald Reagan and Shirley Temple as personalities to bill with there is ample ground for expectation that it will prosper commercially in addition to entertaining solidly.

Charles Hoffman's understanding screenplay opens with arrival in a small town of the community's richest family, bringing home a daughter who is forthwith confined to a barred room, and of a middle-aged working-class woman bringing home a baby she represents as her own. Gossips link the two homecomings, concocting the assumption that the rich man's daughter has given illegitimate birth to a baby which the woman has been persuaded to pretend is her child, and the assumption quickly is accepted as a fact of common knowledge when Reagan (as the rich girl's former sweetheart) leaves town to embark upon a legal career elsewhere.

Miss Temple enters the picture as the baby grown to high school age, still unaware of the local belief that she is the illegitimate offspring of the rich girl. But when Reagan returns to town, following a distinguished war service, gossip breaks out again and the girl is subjected to slights, injustices and snubs which culminate in her learning and believing the gossip. Her emotions under the impact of this discovery are reflected in her efforts to learn the truth of her origin, and in her despairing attempt at suicide, which is thwarted by Reagan, who finally tells her that he has investigated and learned the simple fact that the woman she has known as mother adopted her from an orphanage, and that circumstances of his knowledge preclude any possibility of her having been born to the rich girl. The picture ends with Reagan and Miss Temple, who have fallen in love, marrying and leaving on a honeymoon unclouded by doubts and suspicions which have colored their lives until now.

Although illegitimacy is a basic factor of the story, this and all other subject matter is handled in a manner to make the film appropriate for family exhibition.

Producer Alex Gottlieb displayed sound judgment in his handling of a mature theme, and Peter Godfrey's direction kept well in restraint those sequences which otherwise might have turned detrimentally melodramatic.

Previewed at Warners' Hollywood theatre, where a paying audience indicated complete satisfaction. Reviewer's Rating: Good.—W.R.W.

Release date, November 1, 1947. Running time, 83 min. PCA No. 12522. General audience classification.
Tom Bates .....Ronald Reagan
Mary Hagen .....Shirley Temple
Rory Calhoun, Lois Maxwell, Dorothy Peterson, Charles Kemper, Conrad Janis, Penny Edwards, Jean Porter, Harry Davenport, Nella Walker, Winifred Harris, Moroni Olsen, Frank Conroy, Kathryn Card, Douglas Kennedy, Barbara Brown, Tom Fadden, Jane Hamilton, William B. Davidson

Bowery Buckaroos

Monogram—Adventure Comedy

This picture does not deviate much from the line followed by its predecessors except that it transfers the Bowery Boys—Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel Dell and Billy Benedict—to the wild west, and that it has a surprise ending which should please laugh-hungry audiences.

"Bowery Buckaroos" has plenty of action and, in addition, offers the usual mixture of nonsense and slapstick cliches. The film was produced by Jan Grippo, directed by William Beaudine from an original screenplay by Tim Ryan and Edmond Seward.

Story-wise, the picture makes no pretense at logic, but merely serves to show off the Bowery Boys at their East Side best. The boys set out to clear Bernard Gorcey of an old murder charge. They also want to look after the girl of the latter's partner and find Gorcey's buried gold. Hall has the map of the treasure's location painted on his back and is kidnapped by an Indian on the orders of Jack Norman, the villain.

The boys go to Gorcey's rescue and also find their girl, Julie Gibson, but without recognizing her. Dell finally poses as a dangerous gunman, Norman confesses to the murder Gorcey is charged with and just as the whole crew sets out to find the gold, Hall wakes up to find the whole thing was a dream.

Seen at the New Yorker theatre, New York. The audience seemed to like it. Reviewer's Rating: Fair.—F. H.

Release date, November 22, 1947. Running time, 66 min. PCA No. 12527. General audience classification.
Slip .....Leo Gorcey
Sach .....Huntz Hall
Bobby .....Bobby Jordan
Gabriel Dell, Billy Benedict, David Gorcey, Julie Briggs, Bernard Gorcey, Jack Norman, Minerva Urecal

Green Dolphin Street

MGM—Around the World with Lana

This is one of those sure-fire screen items for the marquee and the box office. There would appear to be little need for the exhibitor to worry about lines forming down the street from the till for this one.

When MGM purchased Elizabeth Goudge's novel, "Green Dolphin Street," and announced it as the winner of the first MGM Novel Contest, studio executives evidently sat down in their screening rooms, pulled all their commercial successes out of their vaults, screened them, snipped out the best scenes from all the pictures, stuck them together with tears and marshmallow fluff, and said, "There—there's the way we want 'Green Dolphin Street'."

So the picture is a costume drama, it is over two hours long, its principals travel half way around the world in seven-masted schooners, New Zealand natives capture them, they are rocked by earthquakes, there are scenes of young ladies renouncing the world to enter nunneries, a murderer fights for a new life in the jungle, there is a love story of heartbreaks and fights, and then, finally, a rosy-hued ending.

And acting this story is a really excellent cast of Lana Turner, turning in an actress' performance; Richard Hart, who undoubtedly will soon emerge as a new top screen personality; sensitive Donna Reed; the always capable Van Heflin, and Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen, and Gladys Cooper, all doing splendid jobs.

The result is a smartly constructed and painstaking job production-wise from Carey Wilson, a top directing job by Victor Saville and some good scripting by Samson Raphaelson.

The story is a four-sided love story, with both Miss Reed and Miss Turner in love with Hart, Hart in love with Miss Reed, but marrying Miss Turner, and Van Heflin in love with Miss Turner. Miss Turner is as much a business woman as she is a lover, and when Hart, in a drunken moment, asks the wrong girl for her hand, Miss Turner succeeds both in making Hart a success as a New Zealand lumberman and in making Hart love her. Van Heflin retires to the brush; Miss Reed to the nunnery.

A blue ribbon to every one concerned with this one.

Seen at the Criterion theatre, New York, where the audience sniffled appreciatively. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, not set. Running time, 141 min. General audience classification.
Marianne Patourel .....Lana Turner
Timothy Haslam.....Van Heflin
Marguerite Patourel .....Donna Reed
William Ozanne .....Richard Hart
Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen, Gladys Cooper, Moyna MacGill, Linda Christian, Bernie Gozier, Pat Aherne, Al Kikume, Edith Leslie, Gigi Perreau

(Review reprinted from last week's HERALD)

The Swordsman

Columbia—Swords in Scotland

Columbia has moved a Western to the Scottish moors and mountains. As an idea, it's good and its execution is good. This is swashbuckle in Technicolor—and chockful of swashbuckle with swords—plenty of swords, in flashing duels. Instead of adobe huts and ranchhouses and stockades, there are medieval castles. Instead of Indians and cowboys, there are the clans in their tartans. But still on horses. This is a romance and a horse drama, and a costume drama.

Larry Parks as the scion of the MacArden clan, is a new Larry Parks. His firmness, sternness, swordsmanship and horsemanship hold the picture. Eileen Drew, as the daughter of the enemy Glowans, is pretty and adequate in a role that makes her a foil for Mr. Parks.

The story opens with a meeting of the two and the disclosure that in ordinary circumstances their loves wouldn't have a chance, because for 100 years the clans have spat at each other from their not so neighborly castles. Larry, however, braves his way into a Glowan sports contest, wins a javelin throw, and starts a train of sinister events. For George MacReady, a cousin Glowan, not only wants to marry Miss Drew, but ambushes Larry. There are battles and killings in intrigue and counter intrigue thereafter, abetted by some misunderstanding between Miss Drew and Larry. Even after both have succeeded in reconciling the clans, the villainous MacReady almost starts the battle again by planning to massacre the MacArdens at a reconciliation banquet.

Miss Drew brings her uncle and the remainder of the Glowans of good-will to the MacArden castle, and after a sword battle in which Larry disarms him, MacReady is ordered executed by his father.

Miss Drew and Mr. Parks marry then, with the blessings of the two clans.

Joseph Lewis has directed the swordplay, the ambushes, the chases, and the battle scenes with a realism ordinarily difficult because of the royal Scottish trappings of henchmen and masters.

There is in Burt Kelly's production a lavishness proper to a first rate costume drama. Wilfrid H. Pettitt wrote the screenplay.

Seen at the home office projection room. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, not set. Running time, 81 min. PCA No. 11984. General audience classification.
Alexander MacArden.....Larry Parks
Barbara Glowan.....Ellen Drew
Robert Glowan .....George MacReady
Angus MacArden .....Edgar Buchanan
Ray Collins, Marc Platt, Michael Duane, Holmes Herbert, Nedrick Young, Robert Shayne, William Bevan, Lumsden Hare, Tom Stevenson, Harry Allen

(Review reprinted from last week's HERALD)

The Lost Moment

UI-Wanger—Artistic Enterprise

Walter Wanger went all out for art in this production of Henry James' "The Aspern Papers", from a screenplay by Leonardo Bercovici through direction by newcomer Martin Gabel to performances by Susan Hayward, Agnes Moorehead, Joan Lorring and Robert Cummings, and came up with a film certain to win press praise as an artistic enterprise.

Whether its deliberateness in establishing mood, nurturing suspense, sustaining tension, and indicating by indirection the nature of a mental quirk which is the root of story interest, will be welcomed as warmly by the paying public as by the intelligentsia is a question to be decided in exhibition. The film is stocked with the ingredients of melodrama—the spooky old mansion, the locked room of mystery, candle light, finally the fire scene—but the emphasis is so steadily upon the mental processes of the principal characters that excitement of the physical variety is not achieved. Still, "Rebecca" set box office records, which is precedent enough to warn against writing off any well made picture in general kind.

Miss Hayward portrays here a young woman living with her aged aunt in a famous and dreary old house in Venice. Miss Moorehead, in fabulous makeup, portrays the aunt, now 105 years old, who was a renowned beauty in her girlhood and beloved of a noted poet whose passing half a century before was surrounded by mystery. To this place comes an American publisher (played by Cummings) masquerading as a writer seeking living quarters, for the secret purpose of obtaining love letters believed to have been written by the poet to the now aged beauty. Distrusted by the prim and hostile

Miss Hayward, but admitted as a roomer at extravagant rental because funds are needed, Cummings discovers that Miss Hayward periodically slips a mental cog, so to speak, believing herself to be her aunt and living, for a while and in a secret room of the house, as she believes her aunt lived during her love affair with the poet. Intruding on such a period, he is mistaken for the poet by the mentally afflicted girl and plays out the part expected of him. It gets even more complex than that, as it goes on, and winds up with the girl falling in love with him, as herself, the aunt dying in a fire, and the letters going up in smoke.

Broadly speaking, the picture is somber, slow, precise and studied. It also is splendidly produced, superbly mounted, elaborately authenticated as to period and place, and artfully directed. The first of the Henry James works to come to the screen, it may be a little heavy for the common consumer, but is clearly an item for members of that "over 30" age group who, the poll takers say, don't come to the cinema as often as they would if there were more pictures of interest to grownups. This one is adult in appeal, without containing the materials which so frequently limit adult films to adult patronage, which is in itself an achievement of no mean dimensions.

Previewed at the Academy Awards theatre. Reviewer's Rating: Good. — WILLIAM R. WEAVER.

Release date, not set. Running time, 89 min. PCA No. 12548. General audience classification.

Tina .....Susan Hayward
Juliana.....Agnes Moorehead
Lewis.....Robert Cummings
Joan Lorring, Eduardo Ciannelli, John Archer, Frank Puglia, Minerva Urecal, William Edmunds.

(Review reprinted from last week's HERALD)

REISSUE REVIEWS

THE MARK OF ZORRO

(Twentieth Century-Fox)

Reissued this month, Twentieth Century-Fox's "The Mark of Zorro" is a swashbuckling story of old Los Angeles with Tyrone Power, Linda Darnell and Basil Rathbone in the leading roles. When the picture was originally reviewed in the November 9, 1940, issue of MOTION PICTURE HERALD, William R. Weaver said: "Directed by Rouben Mamoulian with emphasis shifting from deeds of daring to passages of romance in a manner to the profit of both, the film makes its points in both departments with definiteness and clarity. It reaches its peak of interest in a duel between Power as 'Zorro' and Basil Rathbone as oppressor of the poor, a sequence eclipsing in realism any of the kind seen in years."

DRUMS ALONG THE MOHAWK

(Twentieth Century-Fox)

This frontier drama of revolutionary days stars Claudette Colbert, Henry Fonda, and Edna May Oliver. The Darryl F. Zanuck production is based on Walter D. Edmonds' novel of the same name. It was directed by John Ford. Reviewing the picture in the HERALD issue of November 11, 1939, Joseph F. Coughlin wrote: "The title, the material and background of the rip-roaring drama and the performing personnel warrant full range cannonading with a whole arsenal of production values for ammunition. . . . The directorial hand of John Ford has knowingly balanced the backwoods romance with the violent moments of death and destruction." The picture was reissued October 10, 1947.

SHORT SUBJECTS

SMOKE EATERS (RKO Pathe)

This Is America (73,113)

As a film tribute to the country's volunteer and professional fire fighters, "Smoke Eaters," the latest in RKO Pathe's This Is America series, points out that as many people in the United States lose their lives annually in fires as were lost on the beaches of Iowa Jima. Released at a time when the public has been made aware of the dangers of fire through the recent observance of National Fire Week, the subject takes the audience on a tour of the various fire fighting groups throughout the country and concludes with an analysis of the problems confronting metropolitan fire departments and the scientific methods they employ. Produced by Jay Bonafield, it is an absorbing subject which exhibitors may exploit to advantage through the cooperation of schools, local civic groups, business organizations and police and fire departments.

Release date, October 17, 1947 17 *minutes*

HOOP SKIRT—BUSTLE—AND SKIN (Universal)

(The Answer Man (2398)

The subject of this one gets its title from a question about grandma's clothes and it traces the evolution of women's attire from hoop skirts to the present day when as much skin as possible is displayed.

Release date, August 25, 1947 10 *minutes*

BROOKLYN, U. S. A. (Universal)

Variety View (2347)

This subject shows Brooklyn as Brooklyn sees itself. The tour includes the downtown shopping section, some of the fine homes, Botanical Gardens, Brooklyn Museum, Prospect Park, Coney Island and other sights, including the Dodgers.

Release date, August 4, 1947 9 *minutes*

ADVANCE SYNOPSES

THE FUGITIVE (RKO-Argosy)

AN ARGOSY PRODUCTION. DIRECTOR: John Ford. ASSOCIATE PRODUCER: Emilio Fernandez. PLAYERS: Henry Fonda, Dolores Del Rio, Pedro Armendariz, J. Carroll Naish, Leo Carrillo, Ward Bond.

MAN HUNT AND MURDER. A priest in in disguise is being hunted by an anti-religious government in Mexico. Mestizo, an informer, joins the priest. When the hunters close in on the priest, he is hidden by Mario, who diverts the hunters. But Mestizo comes to the hideout and asks that the priest come to the aid of an American fugitive, wanted for murder in the U. S., and who has been mortally wounded in the jungle. Although the priest suspects a trap, he leaves his hideout, performs the last rites of the church for the American and is then captured and executed. Dudley Nichols wrote the screenplay from the novel, "The Labyrinthine Ways," by Graham Greene.

LAST DAYS OF BOOT HILL (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Mary Newton, Virginia Hunter, Bill Free, Paul Campbell.

WESTERN. Thought to be dead, the Durango Kid masquerades as someone else in an attempt to recover $100,000 stolen from the government. He trails it to a ranch where the thief's widow puts up a gun fight but is overpowered. Hidden gold is found in the ranch house and returned to the government.

LINDA, BE GOOD (Eagle Lion)

PRODUCER: Mattie Kemp. DIRECTOR: Frank McDonald. PLAYERS: Elyse Knox, Marie Wilson, John Hubbard, Alan Nixon. Jack Norton, Joyce Compton.

COMEDY. The authoress wife of a business man joins a burlesque troupe to get "local color" for a novel she is writing. Without knowing it she meets the husband's boss while with the burlesque queen of the show on a night-clubbing tour. Later the boss takes the husband and a client to the burlesque show and the husband is amazed to see his wife as one of the hits of the show. When everything is explained all around, the wife writes a best-seller and induces the boss to give her husband a vice-presidency in the firm.

TWO BLONDES AND A REDHEAD (Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Arthur Dreifuss. PLAYERS: Jean Porter, Jimmy Lloyd, Judy Clark, Douglas Wood.

ROMANTIC MUSICAL. A socialite secretly joins the chorus of a Broadway show instead of enrolling at school. When the show closes two chorus girls return home with her. She falls in love, but a blackmailer threatens to expose her activities in the show. At a garden party she announces her engagement and confesses her chorus work. However, after presenting a chorus routine, in which her two friends join, the hearts of her audience are won over.

THE LONE WOLF IN LONDON (Columbia)

PRODUCERS: Ted Richmond and Robert Cohn. DIRECTOR: Les Goodwins. PLAYERS: Gerald Mohr, Eric Blore, Nancy Saunders, Evelyn Ankers, Dennis Green, Vernon Steele, Queenie Leonard, Alan Napier, Richard Fraser, Paul Fung, Guy Kingsford.

MELODRAMA. Two fabulous diamonds are stolen from a vault in Scotland Yard, where they had been held for safekeeping. The Lone Wolf is suspected but nothing can be proved by the police. When the Lone Wolf is summoned by a member of the nobility to help the latter raise money to pay blackmail, he becomes involved in a series of adventures which reveal the diamonds as having been stolen by a famous stage star, thus clearing his own name.

MAN FROM TEXAS (Eagle Lion)

PRODUCER: Joseph Fields. DIRECTOR: Leigh Jason. PLAYERS: James Craig, Johnnie Johnston, Lynn Bari, Una Merkel, Sara Allgood, Harry Davenport, Wally Ford.

PERIOD WESTERN. In the middle of the 19th Century, a young desperado decides to go straight. In order to start a business, he borrows a sum of money from the local bank, for which he signs a note. The banker promises to keep their transaction secret. In another town, the bandit and his family live a quiet, respectable life. When his former gang visits him, however, they plan to rob a stagecoach for additional funds. Finding the coach empty, the bandit rides to town to pay his legal debt to the banker. When he discovers that the banker has betrayed his trust and divulged their secret, he robs the bank-safe. He is later captured and given a ten-year sentence. On the train heading for prison, he foils a plot to rob the train of gold bullion. In appreciation, the Governor commutes his sentence to a year and a day.

JIGGS AND MAGGIE IN SOCIETY (Monogram)

PRODUCER: Barney Gerard. DIRECTOR: Eddie Cline. PLAYERS: Joe Yule, Renie Riano, Dale Carnegie, Arthur Murray, Sheilah Graham, Lee Bonnell, Helena Dare.

FROM THE FUNNY PAPERS: Maggie and Jiggs move into a Fifth Avenue mansion and try to crash society. They take lessons in etiquette from Dale Carnegie, dancing lessons from Arthur Murray and are interviewed over the air by Sheilah Graham. But Jiggs falls for a sweet young thing whose acquaintances include jewel thieves. When Maggie gives a big party her guests are robbed of their jewels.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8407	Hold That Lion (16½) (Stooges)	1-17-47	3607
9401	Brideless Groom (16½) (Stooges)	9-11-47	3862
9402	Sing a Song of Six Pants (Stooges)	10-30-47	....
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	3669
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	3759
8427	Training for Trouble (15½) (Schilling & Lane)	7-3-47	3759
9421	Wedding Belle (17) (Schilling & Lane)	10-9-47	....
9422	Should Husbands Marry? (H. Herbert)	11-13-47	....
9423	Wife to Spare (16) (A. Clyde)	11-20-47	....
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	3862
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	....

COLOR RHAPSODIES

8502	Cuckatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Hubba-Hubba-Hubbard (6)	5-29-47	3715
8505	Up'n Atom (6)	7-10-47	3715
9501	Swiss Tease (6)	9-11-47	3876

COLOR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequence (6½)	6-5-47	3714
9701	Kitty Caddy (6)	11-6-47	....

COLOR FAVORITES
(Re-releases)

9601	Dreams on Ice (6½)	10-30-47	....
9602	Novelty Shop (6½)	11-20-47	....

THRILLS OF MUSIC

8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3298
8958	Ray Anthony & Orch. (10½)	5-22-47	3715
9951	Boyd Raeburn & Orch. (11)	9-18-47	3876
9952	Claude Thornhill & Orch. (10)	10-30-47	....
9952	Lecuonia Boys	11-13-47	....

COMMUNITY SING

8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½) (Leibert)	5-22-47	3715
8660	No. 10 Managua, Nicaragua (9½) (Baker)	7-19-47	3715
9651	No. 1 Heartaches (10) (Leibert)	9-4-47	3818
9652	No. 2 April Showers (10)	10-2-47	....
9653	Peg O' My Heart	11-6-47	....

SCREEN SNAPSHOTS

8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This Is 'Ollywood) (10)	6-12-47	....
9851	No. 1 Hollywood Cowboys (9½)	9-4-47	3862
9852	Laguna (9½)	10-9-47	....
9853	Out of This World Series	11-27-47	....

WORLD OF SPORTS

8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	3715
8810	Volley-Oop! (Badminton) (8)	7-26-47	3818
9801	Cinderella Cagers (9½)	9-25-47	3876
9802	Ski Demons	10-23-47	....
9803	Bowling Kings	11-13-47	....

TWO REEL SPECIAL

....	A Voice Is Born	....	....

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth (21)	6-21-47	3715

FITZPATRICK TRAVELTALKS (Color)

T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3702
T-814	On the Shores of Nova Scotia (8)	6-28-47	3715
T-815	Glimpses of New Scotland (9)	8-30-47	....

PETE SMITH SPECIALTIES

S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife, But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	3714
S-951	Football Thrills No. 10 (10)	9-6-47	....
S-952	Surfboard Rhythm (9)	10-18-47	....
S-953	What D'Ya Know (9)	11-8-47	....
S-954	Have You Ever Wondered? (9)	12-13-47	....

M-G-M TECHNICOLOR CARTOONS

W-834	Hound Hunters (7)	4-12-47	3702
W-839	Uncle Tom's Cabana (8)	7-19-47	3807
W-931	Slap Happy Lion (7)	9-20-47	....

TOM AND JERRY CARTOONS

W-832	Cat Fishin' (8)	2-22-47	3551
W-833	Part Time Pal (8)	3-15-47	3351
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	3715
W-837	Dr. Jekyll and Mr. Mouse (8)	6-14-47	3715
W-838	Salt Water Tabby (7)	7-12-47	3807
W-840	A Mouse in the House (8)	8-30-47	....
W-932	The Invisible Mouse (7)	9-27-47	....

PASSING PARADE

K-871	A Really Important Person	1-11-47	3460
K-872	Tennis in Rhythm (10)	8-23-47	....
K-873	The Amazing Mr. Nordill (10)	8-30-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	3759
L6-5	Arctic Artisan (11)	7-4-47	3807
L6-6	Film Tot Fairyland (11)	9-5-47	3862

GEORGE PAL PUPPETOONS (Color)

U5-8	Shoe Shine Jasper (8)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	3715
U6-3	Date With Duke (8)	10-31-47	....
U6-4	Rhapsody in Wood (9)	12-19-47	....

POPEYE (Color)

E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (8)	3-14-47	3435
E6-1	Abusement Park (8)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	3715
E6-3	Popeye and the Pirates (8)	9-12-47	3876
E6-4	The Royal Four Flusher (7)	9-12-47	3876
E6-5	Wotta Knight (7)	10-24-47	....
E6-6	Safari So Good (7)	11-7-47	....

POPULAR SCIENCE (Color)

J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings (11)	7-25-47	3785
J7-1	Radar Fisherman (10)	10-17-47	....

SPEAKING OF ANIMALS

Y6-2	Pooch Parade (9)	12-27-46	3435
Y6-3	Country Life (10)	2-21-47	3551
Y6-4	They're Not So Dumb (9)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends (10)	6-27-47	3807
Y7-1	Dog Crazy (11)	10-3-47	....
Y7-2	Ain't Nature Grand (10)	11-14-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3538

SPORTLIGHTS

R6-5	Jumping Jacks (10)	1-10-47	3539
R6-6	Selling the Sun (11)	1-31-47	3539
R6-7	Under White Sails (10)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals (10)	7-18-47	3807
R7-1	Riding the Waves (10)	10-3-47	....
R7-2	Running the Hounds (11)	10-31-47	....
R7-3	Five Fathoms of Fun	11-28-47	....

MUSICAL PARADES (Color)

FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing (20)	8-8-47	3807
FF6-4	Paris in the Spring (19)	9-26-47	3876
FF6-5	Midnight Serenade	11-21-47	....
FF6-6	Jingle, Jangle, Jingle	1-2-48	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie (8)	7-18-47	3785
D6-3	A Bout with a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	....
D6-5	The Baby Sitter (7)	11-28-47	....

NOVELTOONS (Color)

P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island (9)	6-27-47	3807
P6-5	Much Ado About Mutton (8)	7-25-47	3785
P6-6	The Wee Men (10)	8-8-47	3807
P6-7	The Mild West (7)	8-22-47	3862
P6-8	Naughty But Mice (7)	10-10-47	3876

PACEMAKERS

K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (10)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It (10)	8-1-47	3862
K7-1	It Could Happen to You (11)	10-3-47	....
K7-2	Babies, They're Wonderful	11-14-47	....

RKO

WALT DISNEY CARTOONS (Color)

64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	3749
74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47	3818
74,105	Bootle Beetle (7)	8-22-47	3831
74,106	Wide Open Spaces (7)	9-12-47	3831
74,107	Mickey's Delayed Date (7)	10-3-47	....
74,108	Foul Hunting (6)	10-31-47	3876
74,109	Mail Dog	11-14-47	....
74,110	Chip an' Dale (7)	11-28-47	....
74,111	Pluto's Blue Note (7)	12-26-47	....
84,701	Hawaiian Holiday (R) (8)	10-17-47	....
84,702	Clock Cleaners (R) (7)	12-12-47	....

SPORTSCOPES

74,305	College Climbers (8)	1-10-47	3460

Prod. No.	Title	Rel. Date	P.D. Page
74,306	Ski Champion (8)	2-7-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuth (8)	5-2-47	3669
74,310	A Summer's Tale (8)	5-30-47	3715
74,311	Ski Belles (8)	6-27-47	3759
74,312	Chasing Rainbows (6)	7-25-47	3807
74,313	Reading and Riding (8)	8-22-47	3831
74,314	Ski Holiday (8)	9-19-47	3876
84,302	Golf Doctor (8)	10-17-47	....

EDGAR KENNEDY

73,402	Do or Diet (18)	2-7-47	3539
73,403	Social Terrors (18)	4-11-47	3587
73,404	Heading for Trouble (18)	6-20-47	3702
73,405	Host to Ghost (18)	7-18-47	3759
73,406	Television Turmoil (18)	8-15-47	3862

LEON ERROL

73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	3-28-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
73,705	Blonde's Away (18)	7-11-47	3807

FLICKER FLASHBACKS

74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3596
74,207	No. 7 (9)	5-23-47	3691

THIS IS AMERICA

73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-7-47	3488
73,105	San Francisco (14)	3-7-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-30-47	3679
73,109	Passport to Nowhere (17)	7-27-47	3714
73,110	Whistle in the Night (18)	7-25-47	3749
73,111	Treasure House (16)	8-22-47	3807
73,112	The 49th State (16)	9-19-47	3876
73,113	Smoke Eaters (17)	10-17-47	3895

MUSICAL FEATURETTES

73,202	Follow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	3702
73,204	Carle Comes Calling (16)	9-12-47	3862

RAY WHITLEY WESTERN MUSICALS

73,505	Mollie Cures a Cowboy (18)	9-5-47	3862
83,502	Musical Bandit (16)	10-10-47	....

SPECIAL

73,901	Football Highlights (19)	....	....
83,201	My Pal (22)	10-31-47	....

JAMBOREE SERIES

84,401	Enric Madriguera & Orch. (8)	9-5-47	3862
84,402	It's Tommy Tucker Time (R) (8)	10-3-47	....
84,403	Johnny Long & Orch.	10-31-47	....
84,404	Duke Ellington	11-28-47	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea (8)	6-20-47	3715
7258	Romance of the Fjords (8)	6-27-47	3715
8251	Holiday in South Africa (8)	8-22-47	3862
82852	Home of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876

SPORTS REVIEW .. (Color)

7353	Playtime's Journey (8) (Black and White)	12-13-46	3539
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind (8)	7-18-47	3715
8301	Gridiron Greatness (9)	8-1-47	3862
8351	Vacation Magic (8)	9-26-47	3862

Prod. No.	Title	Rel. Date	P.D. Page

TERRYTOONS (Color)

7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3537
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7517	Cat Trouble (7)	4-11-47	3611
7518	The Sky Is Falling (7)	4-25-47	3714
7519	The Intruders (7)	5-9-47	3715
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	3715
8502	Flying South (7)	8-15-47	3862
8503	A Date for Dinner (7)	8-29-47	3862
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....
8507	A Fight to the Finish (7)	11-14-47	....

MARCH OF TIME

V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (18)	5-16-47	3630
V13-11	Your Doctors—1947 (18½)	6-13-47	3679
V13-12	New Trains for Old? (18)	7-11-47	3725
V13-13	Turkey's 100 Million (16)	8-8-47	3759
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action (18)	10-3-47	3862
V14-3	End of an Empire	10-31-47	....

DRIBBLE PUSS PARADE

7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	3679
8901	Album of Animals (8)	11-21-47	3876

UNITED ARTISTS

LOEW MUSICOLOR

....	Engulfed Cathedral (7)	6-47	3850
....	Moonlight (7)	9-47	3876

WORLD TODAY, INC.

....	Wonder Eye (10)	5-47	3631

UNIVERSAL

LANTZ COLOR CARTUNES

2323	Musical Moments (7)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Bird (7)	6-9-47	3831
2326	Overture to William Tell (7)	6-16-47	3669
2327	Well Oiled (7)	6-30-47	3862
2328	Solid Ivory (7)	8-25-47	....

JUVENILE JURY SERIES

2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575
2363	No. 3 (11)	5-26-47	3749
2364	No. 4 (11)	6-2-47	3715

VARIETY VIEWS

2341	Bear Facts (9)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museum (9)	6-2-47	3715
2346	Bronco Babes (9)	6-23-47	3715
2347	Brooklyn, U.S.A. (9)	8-4-47	3895
2348	Play and Plenty (9)	8-11-47	....
3341	Tropical Harmony	9-29-47	....
3342	Chimp Aviator	11-17-47	....

NAME-BAND MUSICALS

2304	Moonlight Melodies (15)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (15)	4-2-47	3575
2307	Tommy Tucker & Orch. (15)	4-9-47	3402
2308	Charlie Barnet & Orch. (15)	4-16-47	3818
2309	Charlie Spivac & Orch. (15)	5-14-47	3807
2310	Jitterumba (15)	6-25-47	3807
2311	Record Party (15)	7-2-47	3715
2312	Tony Pastor & Orch. (15)	8-27-47	....
2313	Tex Williams and His Western Carnival	8-27-47	....
3301	Alvino Rey & Orch.	10-22-47	....

SING AND BE HAPPY SERIES

2382	The Singing Barbers (10)	2-17-47	3460
2383	Let's Sing a College Song (10)	4-14-47	3669
2384	Let's Sing a Western Song (10)	5-19-47	3807
2385	Let's Go Latin (10)	7-21-47	3818
2386	Kernels of Korn (10)	8-18-47	3862
2387	Manhattan Memories (10)	8-25-47	....

THE ANSWER MAN

2393	The Jungle Gangster (10)	3-3-47	3575
2394	Red Fury (10)	3-24-47	3575
2395	Storm Warning (10)	6-9-47	3715
2396	Here's Your Answer (10)	7-28-47	3876
2397	Lights of Broadway (10)	8-18-47	3807
2398	Hoop Skirt, Bustle and Skin (10)	8-25-47	3895

TWO-REEL SPECIALS

....	Harnessed Lightning	....	....
2201	Fight of the Wild Stallions (20)	8-27-47	3850

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	3807
3805	Glamour Town (10)	8-2-47	3807
3806	Branding Irons (10)	8-16-47	3862
4801	Land of Romance (10)	9-6-47	....
4802	Beautiful Bali	11-15-47	....

TECHNICOLOR SPECIALS

3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	5-1-47	3575
3005	Song of a Nation (R) (20)	5-31-47	3702
3006	Hollywood Wonderland (20)	8-9-47	3785
3007	Romance and Dance (20)	8-30-47	3831
4002	Soap Box Derby	10-18-47	....
3008	Sunset in the Pacific	11-15-47	....

FEATURETTES

3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598
4101	Power Behind the Nation (20)	10-11-47	....

SPORTS PARADE (Color)

3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	3702
3508	Flying Sportsman in Jamaica (10)	5-24-47	3702
3509	A Day at Hollywood Park (10)	6-7-47	3691
3510	Tennis Town (10)	6-21-47	3818
3511	Sportsman's Playground (10)	7-5-47	3785
3512	Carnival of Sports (10)	8-23-47	3831
3513	Fishing the Florida Keys (10)	9-27-47	....
4501	Las Vegas, Frontier Town	11-1-47	....

MELODY MASTER BANDS

3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
3606	Zero Girl (R) (10)	7-19-47	3785
4601	Freddy Martin & Orch. (10)	9-13-47	....
4602	Swing Styles	10-11-47	....

BLUE RIBBON CARTOONS (Color)

3304	Have You Any Castles (7)	2-1-47	3488
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	3850
3309	The Sneezing Weazel (7)	7-26-47	3785
3310	Rhapsody In Rivets (7)	8-16-47	3862
3311	Sniffles Bells the Cat (7)	9-20-47	....
3312	Cagey Canary	10-11-47	....
3313	Now That Summer Is Gone	11-22-47	....

MERRIE MELODIES CARTOONS (Color)

2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scent-imental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	3691
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy (7)	6-14-47	3818
3701	Inki at the Circus (7)	6-21-47	3807
3702	Crowing Pains (7)	7-12-47	3785
3703	Pest In the House (7)	8-2-47	3818
3704	Foxy Duckling (7)	8-23-47	3862
3705	House Hunting Mice (7)	9-6-47	....
3706	Little Orphan Airdale	10-4-47	....
3707	Doggone Cats	10-25-47	....
3708	Mexican Joy Ride	11-29-47	....

"BUGS BUNNY" SPECIALS (Color)

2726	Hare Grows in Manhattan (7)	3-22-47	3575
3719	Easter Yeggs (7)	6-28-47	3807
3720	Slick Hare	11-1-47	....

VITAPHONE VARIETIES

3404	So You're Going to Be a Father (10)	5-10-47	3679
3405	So You Want to Be in Pictures (10)	6-7-47	3807
3406	So You're Going on a Vacation (10)	7-5-47	3818
4401	So You Want to Be a Salesman (10)	9-13-47	....
4401	So You Want to Be a Salesman (10)	9-13-47	....

MEMORIES OF MELODY LANE

4201	Let's Sing a Song of the West (10)	9-27-47	...

MISCELLANEOUS

	Operation Underground (Telenews) (18)	12-11-46	3349
	Divorce—USA (Telenews) (14)	7-10-47	3735
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.) Vol. 1, Release 5 (10)	12-46	3466
	Vol. 1, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-47	3538
	Ski Skill (NFB) (10)	4-47	3539
	When a Man's a Prince (Grant Intl.) (13)	6-18-47	3702

SERIALS

COLUMBIA

8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	3850
9120	The Sea Hound (15 episodes)	9-4-47	3862

REPUBLIC

691	Son of Zorro (13 episodes)	1-18-47	3349
693	Jesse James Rides Again (13 episodes)	3-21-47	3715
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
694	The Black Widow (13 episodes)	6-16-47	3785
791	G-Men Never Forget (12 episodes)	9-9-47	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3896-3897, issue of October 25, 1947.

Feature product listed by Company on page 3875, issue of October 11, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3877
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
Anthony Adverse (Reissue)	WB	.....	Fredric March-Olivia de Havilland	Dec.,'47	138m	May 23,'36	....	....	....
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	9072	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3877
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	...	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (Reissue)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
† Best Years of Our Lives (Spcl.)	RKO	761	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3819
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Oct.,'47	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde Savage	EL	....	Leif Erickson-Gale Sherwood	Not Set	57m	Oct. 11,'47	3874	....	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Aug. 22,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	....	.....	....	3782	....

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Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3877
Call It Murder (Reissue) (formerly Midnight)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3747
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Not Set	....	.....	....	3759	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 25,'47	....	.....	....	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Nov. 29,'47	....	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Not Set	90m	.....	....	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	..	.....	....	....	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3851
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3877
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3877
DAISY Kenyon	20th-Fox	....	Joan Crawford-Dana Andrews	Not Set	....	.....	....	3876	....
Dangerous Millions (Wurtzel)	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	9079	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3819
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3851
Design for Death (Block 2)	RKO	....	Documentary	(T) Nov. 13,'47	....	.....	....	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3795
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	62m	Mar. 1,'47	3501	3410	3877
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	....	Boris Karloff-Ralph Byrd	(T) Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmund Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (R.)	Col.	9076	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct.,'47	101m	Aug. 2,'47	3757	3126	3877
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	73m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	....	.....	....	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3877
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3877
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	.....	....	3876	....
Exile, The	Univ.	....	Douglas Fairbanks, Jr.-Maria Montez	Not Set	92m	Oct. 25,'47	3893	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	88m	Mar. 1,'47	3502	3475	3851
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3851
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....

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Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	....
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	70m	Nov. 14,'31	....	....	...
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	....	Henry Fonda-Dolores Del Rio	Nov. 3,'47	....	.....	....	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	9073	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	222m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	9074	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	141m	Oct. 25,'47	3894	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3877
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov.,'47	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	65m	June 7,'47	3665	3655	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	....	.....	....	....	....
Invisible Wall, The	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	78m	Mar. 15,'47	3527	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Not Set	98m	Oct. 25,47	3893	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3877
It's a Joke, Son (Reissue)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3783
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3851

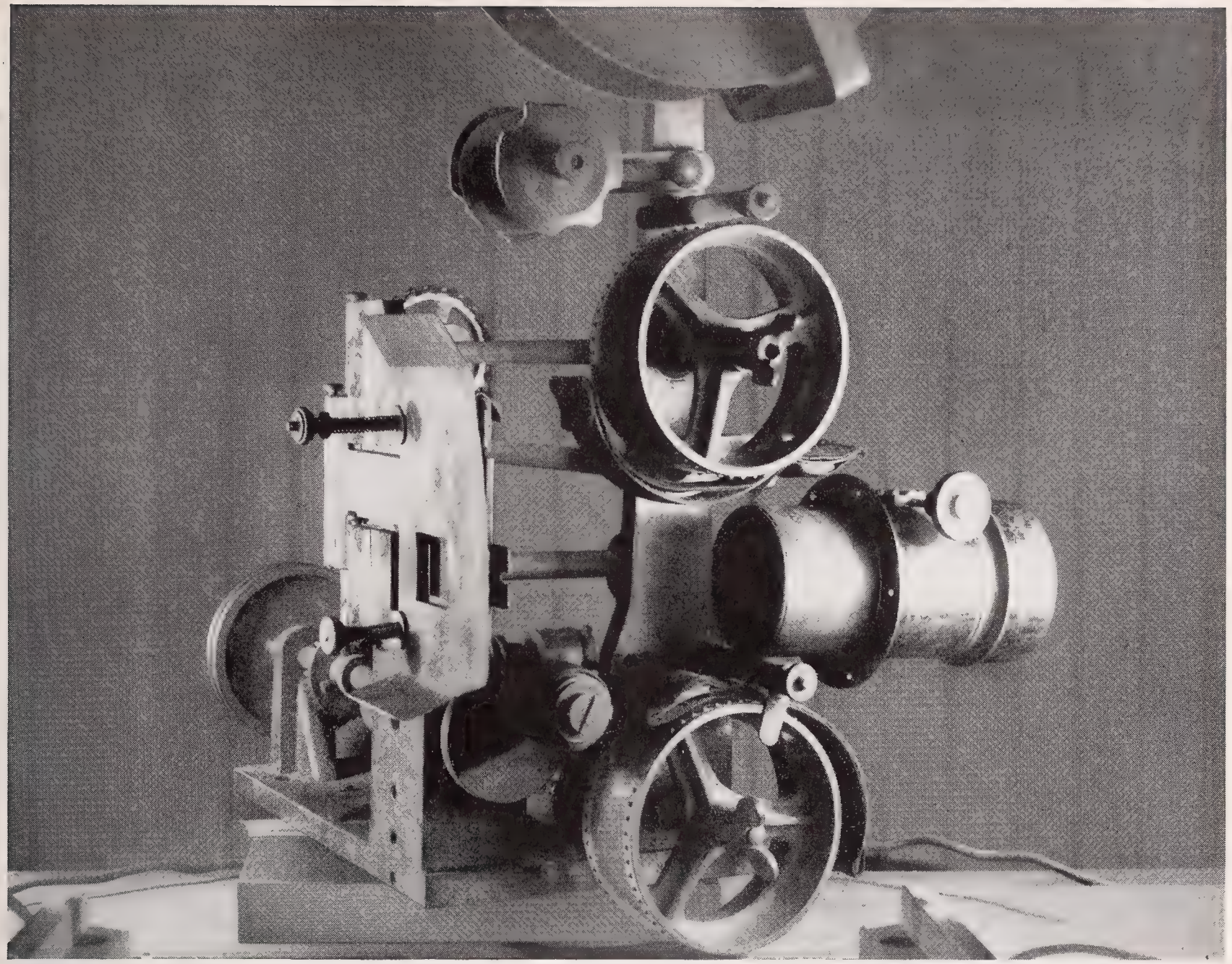
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JEZEBEL (Reissue)	WB	....	Bette Davis-Henry Fonda	Dec.,'47	103m	Mar. 12,'38	....	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Nov. 15,'47	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	....
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	...
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	....	.....	....	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	....
Kit Carson (Reissue)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	....	.....	....	3895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	67m	.....	....	3787	....
Last of the Mohicans (R.)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov.,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	9077	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3851
Lighthouse	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Not Set	....	.....	....	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	....	.....	....	3895	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	71m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3877
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Not Set	89m	Oct. 25,'47	3894	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3877
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	....
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man About Town (French)	RKO	....	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Nov. 29,'47	....	.....	....	3895	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Dec. 6,'47	71m	.....	....	....	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3877
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	8072	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	9075	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3877
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....

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My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	...
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Dec. 27,'47	....	.....	....	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	....
Night Song (Block 2) (formerly Memory of Love)	RKO	....	Dana Andrews-Merle Oberon	(T) Nov. 10,'47	....	.....	....	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	....
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	84m	May 3,'47	3610	....	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	....	.....	....	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Out of the Past	RKO	....	Robert Mitchum-Jane Greer	Not Set	....	.....	....	3875	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Nov. 29,'47	72m	.....	....	....	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	73m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	58m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	58m	Feb. 22,'47	3487	3348	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3747
Range Beyond the Blue	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	100m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3877
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	EL	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	.....	....	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	.....	....	3850	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	61m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The (formerly The Dark Road)	SG	4706	John Shelton-Ann Doran	Nov. 15,'47	72m	.....	.....	3876	....
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Not Set	....	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....

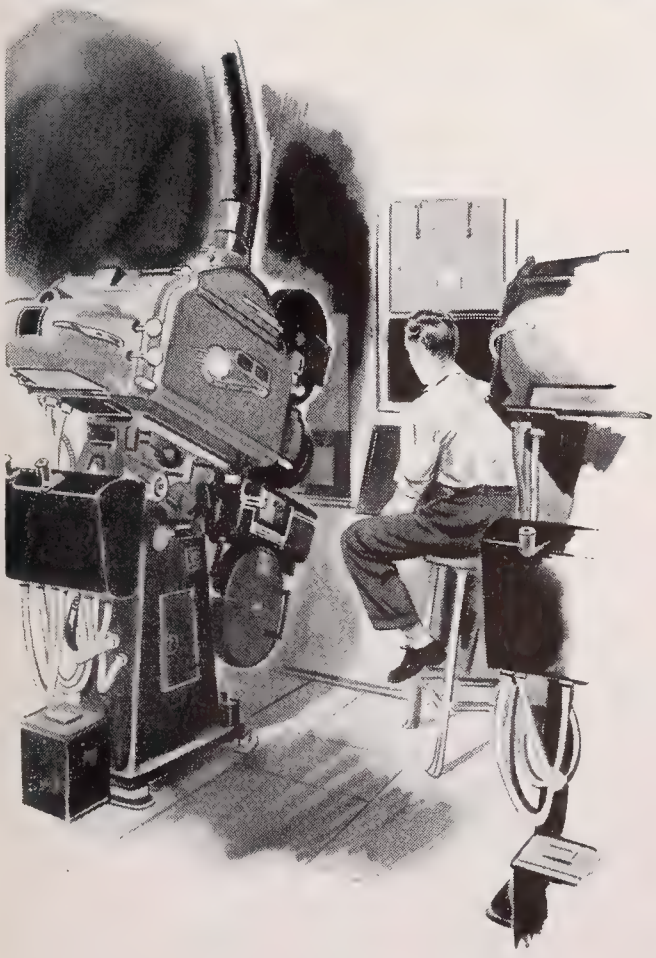
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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	55m	July 5,'47	3714	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3877
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	69m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	9080	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Oct. 4,'47	3861	....	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British)	RKO	....	John Mills-Martha Scott	Not Set	....	.....	....	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Not Set	81m	Oct. 25,'47	3894	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3851
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas (Reissue)	Col.	9071	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	....
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	REVIEWED — Advance Synopsis Page	REVIEWED — Service Data Page
Thunderbolt (color)	Mono.	666	Documentary	July 26,'47	44m	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	....	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	.....	....	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	Not Set	146m	Sept. 27,'47	3849	3809	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3877
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	....
Untamd Fury	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	68m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3747
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wallflower	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3877
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Nov. 22,'47	41m	.....	....	....	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	....	Helmut Dantine-Mary Anderson	Not Set	101m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.'47	98m	Dec. 14,'46	3361	....	3412
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3877
Wild West (color)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	....	Bud Abott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3877
Women, The (R.)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	.. .	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	73m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3875



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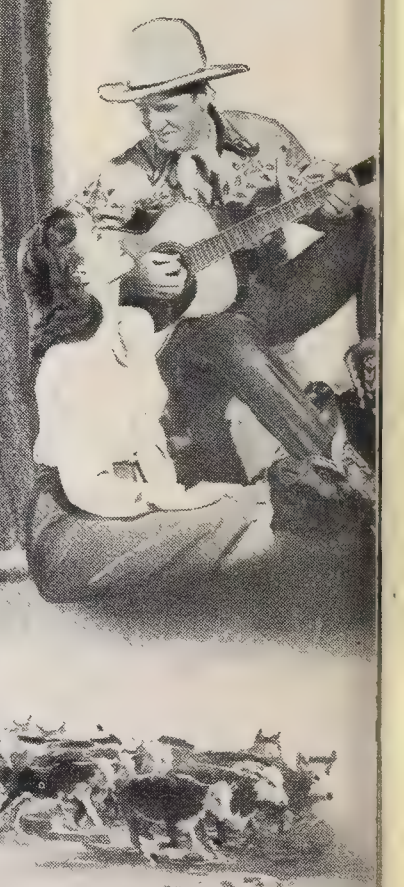
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